



CREATIVE INDUSTRY: THE PRACTICE AND DEVELOPMENT IN INDONESIA

Ni Made Ary Widiastini¹
Nyoman Dini Andiani²
Eddy Tri Haryanto³

Abstract

Creative era was born after the passing of three eras: agriculture, industry, and information eras marked by the growth and development of creative industry characterized by the use of creative and innovative ideas and skill as its major capital. As stated by John Howkins in *The Creative Economy*, ideas are the important component in product development. In this paper the practice and development of creative industry are discussed. Based on the Presidential Regulation of the Republic of Indonesia No. 6 of 2015 concerning Creative Economy Agency, on the 20th of January, 2015, President Joko Widodo formed an official institution which is specialized in addressing the growth and development of creative industry in Indonesia called *Badan Ekonomi Kreatif (Bekraf)* (Creative Economy Agency). Based on that regulation *Bekraf* is a non-ministerial institution in the implementation of which there are 16 creative industrial subsectors developed in Indonesia. In practice, the creative industry that has grown and developed in Indonesia has also been influenced by the people's life style. Like the desire of people from different social classes to appear interesting in public has an implication in the development of fashion industry both in clothes and accessories. Hence, there are two choices for the people in creative industry development: as creative people who always try to produce creative and innovative products or as pragmatically consumers who always think pragmatically in every act. However, in this creative economy era, it is hoped that people opt to become creative to strengthen economy both in the household, community and nation.

Keywords: Economy, Creative, Industry, *Bekraf*, Product, Innovative.

Introduction

As stated by Pangestu (2008b:i) creative economy is believed to be able to meet the challenge of basic problems of short and medium range such as low economic growth after the critical period, the still high unemployment and poverty rates and the still relatively low competitiveness of industries in Indonesia. The shift from agricultural economy to industrial economy, in practice, does not only have positive impacts, but also contribute negative impacts especially to the environment. The emergence of negative impacts as

¹ Lecturer of Universitas Pendidikan Ganesha

² Lecturer of Universitas Pendidikan Ganesha

³ Lecturer of Universitas Negeri Surakarta



the effect of development in the industrial economic era caused various challenges such as global warming, use of renewable energy, deforestation and reduction of carbon emission that call for the creation of environment- friendly economy. For this purpose, creative economy as one of the economic concepts that demands creativity from an individual to be able to compete can become a solution to the various problems and challenges met by Indonesia. In its application, creative economy always relies on progress in knowledge and technology, as Saputra's perspective (2010:22) that knowledge and technology are major inputs in driving economic development to create a good economic growth. Pangestu (2008b: i) firmly states that Indonesia's creative economic development up to 2025 is a form of optimism and outburst of aspiration to support the realization of Indonesia's vision, that is to become a developed country. To him, creative economy that covers creative industry is believed to be able to contribute significantly to the country's economy. Likewise, simultaneously with the rapid development in information technology and life style, this can make creative economy in Indonesia grow and develop well through various creative and innovative product developments. In this case, technology can support creative and innovative product developments, in production, distribution and marketing processes. The idea that information technology plays an important role in creative industrial development is also stated in Mohd-Azmi, et al. (2016:907) as follows.

The success of bringing these innovations to the marketplace depends on the quality and capability of the technology transfer office to lead different types of activities, engagements, negotiations and inclusiveness towards the needs of commercialization partners and the market (Mohd -Azmi, et al.,2016:907).

As stated by Mohd-Azmi, et al. (2016:907) technology helps substantially product distribution and marketing processes, and this also occurs in creative industry in Indonesia. The sale transaction of the products that does not take place locally, but also nationally and internationally demands from the producer the possession of the information technology and the skill in using it. Creative economy that develops after information technology becomes creative industry that undergoes a process of development aided by it in its production, distribution and marketing processes. The shifts in economy as stated by Pangestu (2008a:1) can be seen in the following figure

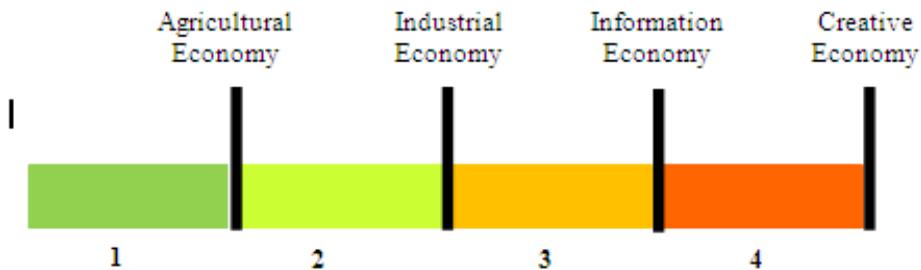


Figure 1. Shifts in Western World Economic Orientation

(Source, Pangestu: 20098a:1)

Creative economy is an effort to find an alternative solution through creativity by using resources both the nonrenewable and the renewable resources such as idea, aptitude, skill and creativity. The planning drafted by the Ministry of Tourism and Creative Industry for creative industry in 2009 -2025 focuses its development on industries based on (1) creative business and culture (creative cultural industry), (2) creative industry, and (3) intellectual property right (Pangestu, 2008a: 1). Creative cultural industry which is more popularly called cultural industry is an industry which combines creation, production, and commercialization of a form of creativity by using broad cultural resources, which in practice is mostly done in printing, publishing and multimedia, audiovisual media, sound recording, cinematography, craft and design. The term creative industry covers a broader range of activities including cultural industry plus all cultural productions or arts. While intellectual property right is the result of human thinking or creativity, such as creations in knowledge, art, literature and technology.

The weak national economic foundation is a serious problem faced by the nation with implications in high poverty rate, social gap, inter-region economic gap, environmental damage, and dependency on other countries for finance, food, energy and technology which should have been solved by using the resources available. In this case, it is the human that forms the major resource that is capable of solving various problems faced by the country. The development of creative economic industry is an alternative solution that can be used by the people to solve the various problems. In this context, creative economic industry is an industry that intensifies information and creativity through the development of ideas, expertise, and skill into an industry that in the long run is able to become the supporting pillar for Indonesia's economy by using natural resources and culture that are available in Indonesia.



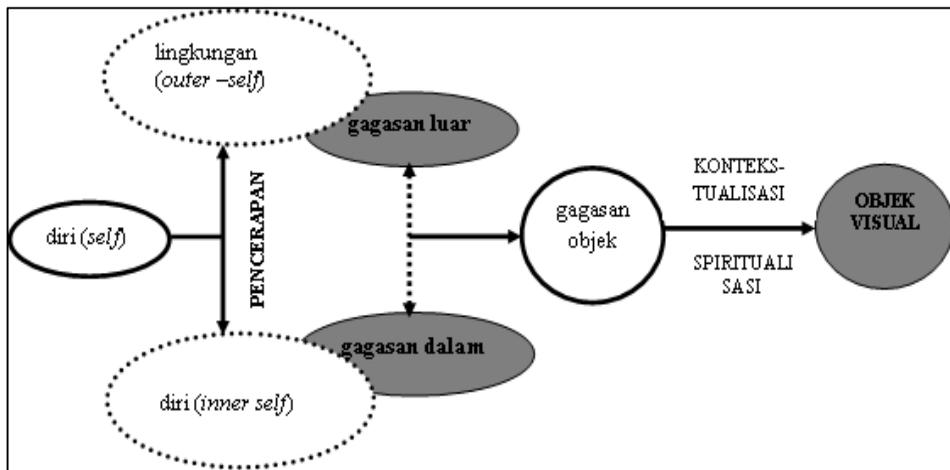
Method

This paper collected through the study of literature from research, articles and books related to the creative industries and entrepreneurship. The primary data gotten by doing observation of the development of creative industries, especially that occurred in Bali. Data collected were analyzed with descriptive qualitative and cultural studies approach. Furthermore, the results of data analysis presented in a narrative.

Creative Industry

Creative industry as an economic activity that is related to the creation or use of information knowledge in Indonesia is also called cultural industry or creative economy. Creative industry is created through the use of skill owned by an individual which enables him or her to create a new job field and to promote welfare in the region. In its implementation in Indonesia creative industry which originates from human creativity can improve economy globally, even some people state that human creativity is the major economic resource (<http://agribisnis.co.id/industri-kreatif>, accessed on the 2nd of October, 2016). People life style which increasingly develops simultaneously with capitalist movement that always persuades people to buy various trendy products manufactured has opened an opportunity for creative industrial fertile growth. As stated by Suyanto (2013: 114) about cultural industry which forms the taste and tendency of the people and consequently develops their desire for false needs. The same occurs in creative industry. Beside using technological sophistication the creative industry developed in Indonesia also uses the people life style as the basis of consideration for developing the types of product to be produced.

Borrowing Adlin's (2006) and Atmadja's (2010) idea that capitalists in cultural industry have been able to use the opportunity concerning the phenomenon in which the people uphold "market religion", producers of creative industry are able to use the opportunity concerning the pragmatic attitude of the people. The creation of products in creative industry cannot be separated from an understanding about the people's life style that develops from time to time. As developed by Darmawan (2007: 146) the process of a visual object is started at the time an individual tries to internalize the environment and himself or herself. The results from this process is the identification of ideas, the outside ideas for the result of identification of the environment and the inside ideas for the result of self identification (externalization). Both forms of ideas influence and depend on each other, until an agreement is reached between outside ideas and inside ideas. The creation process of visual objects is generally and simply illustrated by Darmawan (2007: 146) as follows.



Source: Darmawan (2007: 146)

The nature of human as social creature, thinking creature (*cogito ergo sum*), working creature (*homo faber/homo laboran*), and selecting creature (*eligio ergo sum*), makes him or her always use ideas, perceptions, desires and imaginations in realizing his or her visual object. In Figure 2, the contextualization process meant by Darmawan (2007: 147) is the process of placing a visual object which is designed according to ideas behind it into certain space and time boundaries. While spiritualization is an effort to insert certain values in the form of symbols, meanings and messages. As an example, *kebaya* fashion which is one of creative industrial product that are developing rapidly in Bali as the implication of the *ajeg Bali* discourse (consistent Bali discourse) which was promoted in 2002 by Bali Post Daily Newspaper inspired people not only in Bali community, but also people in communities outside Bali and even people overseas to continue being creative in developing *kebaya* designs in the effort to produce cultural products that will finally also be able to improve the community economy on a larger scale. Bali that in Bourdieu's theory on arena is an appropriate place to produce, distribute, and market fashion products, especially *kebaya*, caused the designers to compete in producing new trends to gain markets which are from time to time become increasingly consumptive. The directive of Bali governor who requires institutions below the authority of province to wear Bali costumes on *puurnama* (full moon) and *tilem* (dark night) has caused *kebaya* sale to increase significantly because of the shyness of people to wear the same costumes everyday, or the shyness because of not following the developing trend. In its development, a transformation of culture into a cultural product should be carried out on the basis of the understanding about the consumer culture and the life style that is developing in the community.



Understanding consumer society as a society that tends to be organized around the consumption rather than the production of goods and services (Suyanto, 2013:132), a producer of a product in creative industry has to be able to know and analyze the developing trend in the society from time to time. With the fastness of information technology development, it is easier to understand the types of product that can be developed in creative industry. Moreover, today electronic media is one of the methods selected by the consumers in choosing a product. The large amount of hedonistic information shown on television can cause people not to be able to choose the product that they really need. The development of middle class that is marked by the effort to reaffirm one's identity through use of goods one consumes (Ibrahim, 2011: 232), has given an opportunity to creative industry in information technology sector to cooperate with other creative industries such as fashion. Thus, creative industry that develops in Indonesia including Bali in its practice does not stand alone, but undergoes a dialectic and gain profits according to its target in which the consumer society is the potential market.

The Development of Creative Industry in Indonesia

Creative industry as an industry which uses creativity, skill, aptitude of a person or a group to create welfare for himself/ herself or their group and to open job opportunities for other people is a renewable industry. It uses human resources as its major resources that are renewable and are always able to develop along with the increase in human quality. For this reason, the spearhead of creative industry is the human, since it is through human creation, feeling and motivation that creative industries, including those that are developing in Indonesia can grow well. The Department of Trade in cooperation with Indonesia Work Group of Design Power in 2008 designed creative economy for the period 2009 - 2015 which has 14 subsectors of creative industry developed in Indonesia such as advertising, architecture, art market, handicraft, design, fashion, video, film & photography; interactive game, music, performing art, publication & printing, computer service & software, television and radio and research and development (Pangestu, 2008a; Pangestu, 2008b). Then, creative industries that were regarded to be capable of strengthening Indonesia's economy were given more opportunities by the government in 2015.

The provision of opportunities for growth and development for creative industries as stated by President Joko Widodo (in <http://www.bekraf.go.id/profil>, accessed on the 13th of October 2016) is because they are able to become the foundation of Indonesia's economy, thus on the 20th of January 2015, through Presidential Regulation No. 6 of 2015 concerning Creative Economy Agency, President Joko Widodo established a new non-ministerial agency called *Badan Ekonomi Kreatif (Bekraf)* (Creative



Economy Agency). In this context, the agency was assigned a task to develop creative economy in Indonesia. *Bekraf* has established 16 subsectors of creative industry to become the focus to be processed and developed. The 16 subsectors of creative industry being developed in Indonesia are as follows.

1. Creative Industry Subsector in the field of game application and development

Game is an activity that involves the players' decision to achieve a goal which is limited by a certain context. In practice, game involves a competition between the players who interact with one another using certain rules to achieve certain goals, in which the competition in the game serves as the attraction of the game. A digital game is a game that uses electronic media in order the players can have interesting and joyful experiences. Today this game is not only played by children, but everybody, no matter how old he or she is (Arief, 2010). The mostly developed type of the game is educational game designed to stimulate the learner's mind, including improving his or her concentration and ability to solve problems. Besides, the use of the audiovisual media in educational game can create a more interesting learning atmosphere (Handriyanti 2009).

The game that can be used as audiovisual media in the teaching and learning process opens up an opportunity educational business world. The ability of the game as an attraction to motivate the students demands the actor in the business industry to keep on developing audiovisual media game based teaching model which can increase the students' learning ability. In this case, the teaching process that uses the game does not only occur at home, but also at school. Although in its application it needs a more expensive equipment since it uses computer, laptop or other types of gadgets, the use it offers to the user is a more interesting learning so that the contents of the teaching material will become easier to understand. The use of audiovisual teaching media is now common in some schools, in public and private schools at the elementary, junior high school or senior high school.

2. Creative industries in architecture and interior design sectors

Creative industries in architecture and interior design are creative activities that are related to building design services, the writing of construction cost planning, conserving cultural heritage buildings, supervising the construction both in macro and micro scopes. Creative industry is the manifestation of the result of the application of knowledge, science and technology and art as a whole in changing space and built up environments, as part of human culture and civilization, so that it can be integrated with the whole of the spatial environment from the macro level of the city system, and at the micro level in the interior of the building and the exterior of the building such as parks. The need for the interior with a unique design and



which fits in the image of a place or business, enables creative industry in architecture and interior design to develop well. Even in the people's life style that stresses on the appearance including their homes, the industry is very feasible to be developed with various creative and innovative ideas, to produce interesting, beautiful, elegant, and unique appearance, which of course suits the market demand both in terms of form and cost.

3. Creative industry subsector in visual communication design sector

There are four industries that are related to graphic design as stated by Pangestu (2008b:145) which include (1) a consultant firm that consists of providers of data, information, suggestions and help for other firms to make strategies, tactics or techniques in doing its functions in the organization so that the firm can generate as much benefit as possible. In addition, the consultations handled by the consultants are very numerous from those with economic and social aspects such as psychology, sociology, anthropology to those with engineering and intellectual ownership right aspects; (2) advertising industries that cover service industries that design the form of communication about a product, service, idea, promotion and information. Community services, individual service and organizational service asked by the clients who ask for the advertisement service (individual, private organization/ government) through certain media (e.g., television, radio, print, digital, and internet) with the goal of persuading the targeted individuals/ community to buy , support or agree to what the advertisement intends to communicate, (3) printing industries that consist of the industries that cater for all aspects of digital printing on paper and other physical media; (4) publishing industries that consist of industries that are related to the writing of the contents and publication of books, journals, newspapers, magazines, tabloids and digital contents as well as news office activities.

4. Creative industrial subsector in product design

Design as what Pangestu (2008b:132) states is multi-dimensional in nature and is complex, in which ideas do not only have objective characteristics but they also have subjective characteristics which are adjusted to the maker's interest in making the design of a product. In Figure 3 below, there are three groups of design sciences. They are industrial design, graphic/ visual communication design and interior architecture / interior design.

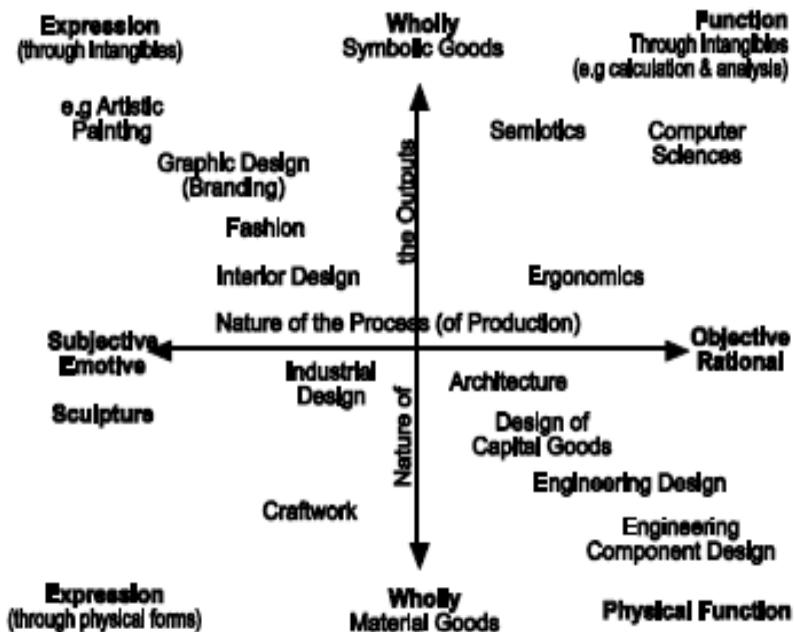


Figure 3. Creative Quadrants Related to Design

Source: Pangestu (2008b: 132)

According to Arsa (2014) design is an important component in a product development, since a creative design has an implication in the sale of the product. The more attractive the design of the product is the more interested the consumers will be in buying the product. According to Arsa (2014) the creation of a handicraft product can be seen in Figure 4 as follows.

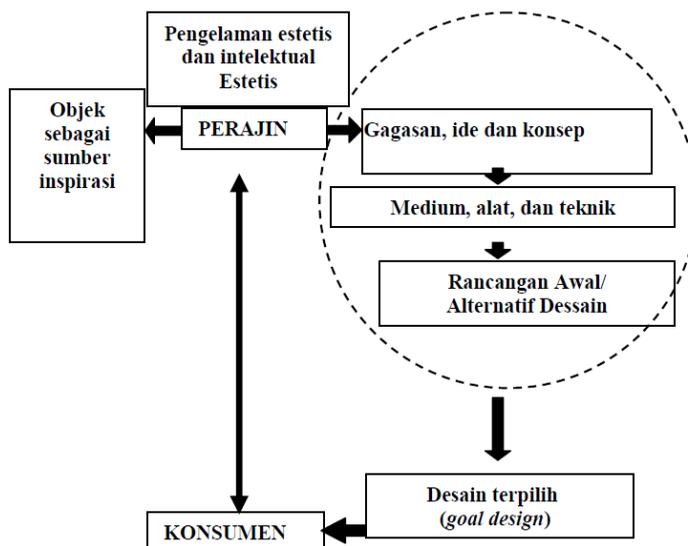


Figure 4. The Process of Creating a Handicraft Design with Aesthetic Consideration

(Source: Arsa, 2014)

Based on Figure 4 above it can be understood how important design for a product is. Thus, creative industry in the product design subsector becomes potential to be developed. The demand for an attractive design also has an implication in the development of design and visual communication schools in Indonesia to train people with creative and innovative thinking ability in creating products. The appearance of a product that becomes important to be considered makes the industries in the design field able to support other product developments in other industries such as ornamental design in fashion industry as shown in Figure 5 below.



Figure 5. Ornamental Design

Source: Design by Arsa, 2015



5. Creative industry subsector in fashion sector

Fashion as a life style has a very broad definition, so that the products that can be developed become very varied and complex. However, fashion industry has a much narrower definition, that is a creative activity that is related to designing clothes, footwear, other accessories, in which in practice, there he are fashion and accessories production activities, consultation about the fashion product and the fashion product distribution. Fashion industry in its practice in Indonesia has given economic benefits to many parties, such as designers association, textile association, shoes association, leather association, industry houses, researchers of raw materials and production technology, education and training institutions, event organizers, tailors, and the government in matters related to the regulations and commercialization. Fashion industry today develops very well along with the information of the most recent new styles by printed and electronic media that are communicated by the advertising industry. The economic impact can be felt up to the middle class and low working class who work as tailors, especially married women who cannot leave their houses because of domestic tasks. Even in Bali with many holidays requires the Balinese to wear customs, which has an implication in the sale of *kebaya* in the traditional markets and the modern shops.

6. Creative industry subsector in the film sector.

The film industry as a company that does the activities of creation, production and commercialization. As stated by Pangestu (2008b: 206) the major activities in creation covers the writing of scenarios, planning film production (budget planning, time, location(s), organization, and performance). In this case, the major activities in the production chain are shooting process in the field and post production activities in the laboratory, while the major activity in commercialization is film publication. In the study by Pangestu (2008b: 208) it is stated that the domestic market still becomes the major target of the film makers. The achievement in terms of the number of national film viewers is around 4 million, which is still far from the expectation when looked at the total population of Indonesia (220 million). Most of the viewers are youngsters of junior secondary and senior secondary school age, college students and young executives. Age and type of occupation influence the choice of prospective theme by the film makers. In this case, while waiting for the building of new cinemas, especially in local regions, the creative producers try to seek new markets overseas such as Malaysia, Singapore, Brunei.

Bekraf keeps on trying to develop the 16 subsectors of creative industry, some of them are film, animation and video subsectors. As written by M. Hafizh in *Bekraf* news *Bekraf* also focuses on the development of films,



animation, and video in various local regions in Indonesia. Bekraf was present in Tegal through Focus Group Discussion (FGD) entitled "*Penguatan Ekonomi Kreatif di Daerah dalam Pengembangan Subsektor Perfilman*" (Strengthening Creative Economy in Local Regions in Developing Film Subsector) on the 1st and 2nd of October 2016 in Tegal, Central Java, initiated by *Deputi VI Hubungan Antarlembaga dan Wilayah Bekraf* (Deputy VI Interinstitutional Relations and *Bekraf* Regions). The aim of the activity was to make creative economy as the foundation of economy in various regions in Indonesia (in <http://www.bekraf.go.id/berita/page/8/bekraf-kembangkan-industri-kreatif-film-di-tegal>, accessed on the 6th of October 2016).

7. Creative industry subsector in video animation

Video animation profession or often called animator profession usually works in two-dimension (2D) and three-dimension (3D) animations, stop frame and computer animation. Today computer animation is the most developing and mostly used to produce special effect for advertising and films. The prospect for a video animator is very broad, like the prospects of other technologies such as programmer and designer who can join in varied job concentrations video animators can cover the following activities. (1) liaison with clients and developing animations from their concepts; (2) creating a storyboard that describes the text and narration; (3) drawing or making a 2D sketch, work of art or illustration; (4) designing a model, setting, set, characters, objects and animation environment; (5) using various materials, including clay, plaster, oil paint, water paint, and acrylic; (6) developing time and speed of character or object movement during the pictures sequence (called animatic) and making sure that they hear the soundtrack and audio; (7) using technical software, such as Flash, 3d studio max, Light wave, Softimage and 4D Cinema; (8) developing accurately and in detail frame by frame visuals; (9) recording dialogues and working together the editor to compose various layers of animation (setting, special effect, character and graphics) to produce whole cuts; (10) working during the production time limit to meet client's commercial need; (11) working in a team as part of the broader production network, which may include jobs related to printer, copywriter, photographer, designer, executive, website designer or market specialist.

8. Creative industrial subsector in photography

Like film and video creative industries, photography industry is a creative activity which is related to the creation and production of videos, films, photography services, video records distribution script writing, film dubbing, cinematography, electronic cinemas and film exhibition (Pangestu, 2008b:205). Photography industry has developed rapidly along with the development of life style caused by the digital and social media era. Hence, the



people have an increasingly a higher life style, especially bridegrooms and brides who want their the time prior to their wedding to be remembered by holding a pre-wedding photography session which causes the photography creative industry subsector becomes very potential to be developed.

9. Creative industry subsector in handicraft

Creative industry subsector as stated by Pangestu (2008b:98) is a creative industry that is related to creation, production and distribution of products made by artisans which include precious stones, natural and artificial fibers, leather, rattan, bamboo, wood, metals (gold, silver, cooper, bronze, iron), glass, porcelain, cloth, marble, clay, and lime. The development of handicrafts in Indonesia cannot be separated from the development in cultural industry that uses cultural capital and potential to make something that has an economic use value. Cultural industry in this case can be understood as an entity that is structured from many forms of commercial culture, in which the entire practice in cultural industry transfers capital motive into cultural forms (Lawrence & Philips in Suyanto, 2013: 117).

The handicrafts produced from creative ideas as stated by Farchany, et al (2011) who developed dry plant waste-based displayed flowers that have a strength, that is, it can be used to decorate a room aesthetically needed by consumers. Through the use of this dry plant waste the people earn some income to meet their needs. In addition, Arsa (2014) in relation to the processing of brass the waste of brass as raw material for jewelry is also inspiring, in which Arya found that brass waste can be processed into various kinds of jewelry by using casting technique. Through casting the brass waste is produced into a unique and interesting jewelry. The use of the waste, beside the economic profit that it gives it also has an effect on the environment which becomes cleaner since various wastes can be reprocessed. Thus, handicraft subsector of creative industry does not only give bad impact to human, it can also give a positive impact through the reprocessing of the huge amount of waste in the environment, both the waste that is produced by nature and that which is dumped by human. Handicrafts in the form of jewelry can be seen in Figure 6 below.



Figure 6. Jewelry handcraft

10. Creative industry subsector in culinary

The word culinary now has become very familiar, especially on television where information on culinary both that is found in Indonesian and overseas is shown periodically with the aim of giving information to people at large about culinary in the world. *Kuliner* (the Indonesian word for culinary) in Kamus Besar Bahasa Indonesia means something that is related to cooking (KBBI:753). In addition, Shaw and Williams in Ardika, (2004:23) explains that culinary itself is also understood as one of the components of culture that can become a tourist attraction. As a cultural component owned by the community, culinary needs to be preserved to give economic, social, and cultural benefits to the society. In practice, processed food by the people traditionally and is integrated with a modern style both in the technique of processing and serving can give an added value, that is as a source of income for the people who process it.

The information about the bad effect of fast food indirectly has an implication to the growth of traditional food, moreover if it is integrated with tourism industry whose need for food and drink is a need that has to be met by the tourism business. The growth of culinary industry conforms to Meghnad Desai's view in Suyanto (2013: 83) about cultural industry that has three characteristics: (1) the product to sell rather than to consume by oneself; (2) the existence of market and paid workers; (3) the presence of use of money in the transaction. The shift to the traditional food that was initially prepared for self-consumption to produced goods that is what happens in cultural industry in which the community culture is modified in such a way to produce

a sale value.

Culinary industry is developing, especially in Bali where one can see not only the formal one such as a restaurant that has an official permit and is managed professionally, but also the one that is run by a person with a limited capital and economic, social, and cultural aspects. Some examples of the latter are chicken meat ball, pork satay, and pork stew which have sold by the villagers of Wanagiri Village since 2010. In practice, currently there has been 22 villagers who sell food around Wanagiri tourist point of attraction. The availability of enough space to run a culinary business causes people to feel comfortable to work as food vendors who sell meat ball, satay and stew whose major consumers are local people who live in the vicinity as well as the users of the road that connects Denpasar and Singaraja. Moreover, the cool weather and the wild monkeys who are not fierce cause the culinary industry in the informal sector able to develop well until now. The culinary industries meant can be seen in Figure 7 below.



Figure 7. The Atmosphere of Culinary Industry in Wanagiri Village in the Morning

11. Creative Industry Subsector in Music

Creative industry in music is an industry that is related to the creation/ composition, performance, reproduction, and distribution of sound recording. The creative industry in the music subsector develops well simultaneously with the development of technology. Music as entertainment has a close relation with various businesses and industries in the entertainment sector, both the ones that are live and the ones that make use of media such as radio, television, and gadget. Music in practice is related to the people's life style. Some choose pop, rock, *dangdut* (pop music with strong beat reminiscent of Hindi and Arabic music), etc. In connection with life style the place where people hear music shows their identity. In this context, people



often choose to enjoy music in the restaurant or a place of entertainment, thus music industry can grow well together with people's life style.

On the basis of *Klasifikasi Baku Lapangan Usaha Indonesia* (KBLI) /Standard Classification of Business Field 2005, there are five groups in music industry:

- 1) Group 2230 that comprises sound recording in phonograph, tape, compact disk (CD), and the like. The publication of film and video recordings belongs to group 92111 and 9211. The publication of computer software belongs to group 72200 (software consultation service).
- 2) Group 22301, which comprises audio and computer reproduction (re-recording) from master copies, floppy disk, hard disk, and compact disk.
- 3) Group 92141, which comprises the governmental activities in an effort to provide entertainments both through radio and television programs or otherwise, especially those that take the form of music, which are intended as entertainment media.
- 4) Group 92142, which comprises art performance and stage entertainment businesses run by private organizations especially entertainment service businesses such as band, orchestra and the like. Including singers, dancers and other stage artist and the like.
- 5) Group 92143 that comprises supporting service businesses such as cameraman, light man, make-up artist, composer, and other services to support stage art. Including in this group are art and entertainment performance ticket seller, especially music performance (Pangestu, 2008b: 287-288).

12. Creative industry subsector in publication

As put forward by Pangestu (2008b: 353) publication and printing industry in Indonesia is very potential to be developed since there are some strengths in this industry: (1) the big potential of the market for publication printing products such as the printing invitation cards, books, magazines, billboards, posters, etc.; (2) the need for printing in a small scale can open an opportunity for the birth of small and medium entrepreneurs ; (3) the emergence of digital printing supports the growth of printing industry in a large scale. Even, when the wedding invitation created is not only unique and interesting but is also elegant, this causes the quality of publication and printing industry to become very potential to be improved continuously along with the progress in technology.



13. Creative industry subsector in advertisement

Advertisement as stated by Pangestu (2008b; 353) is a creative activity that comprises creation, production and distribution processes of advertisements produced, for example, planning advertisement communication, outdoor advertisement, production of advertisement production, public relations campaign, advertisement display in printed media (newspaper and magazine), and electronic media (television and radio), mounting various posters and pictures, distributing and delivering advertising materials or samples, and renting columns for advertisements. Advertisement is a product or work that is created to meet the society pragmatic need. In practice, advertisement created and distributed always uses image strengths of the product or style that is marketed over and over to create people's desire to buy the product (Ibrahim, 2011: 288).

Advertisement as an important thing in the society in marketing a product involves three parties, that is, owner of the product, advertisement maker, and the target. The owner of the product is the party who wants his or her product to be introduced to the public with the aim of making the product sells well in the market and causes him to gain a profit. The owner of the product always communicates good and positive things about the product and services to the public or the consumers. The advertisement maker or, more frequently called advertisement bureau is an organization or firm that helps the product owner to communicate the product to the general public communicatively and visually both in the form of printed and electronic media. While the target, the listener, the viewer and reader are the target of the owner of the product and the maker of the advertisement or consumers. Thus, in order the consumers are interested to consume the advertised product, the maker of the advertisement has to make the advertisement interesting and conform to the development of the community life style.

14. Creative industry subsector in performing art

There are two types of performing art that is traditional and modern performing arts. Both performing arts have a message to communicate to the viewer, in which in general there are four functions of traditional performing art that is as ritual, educational, social and entertaining functions. Although the two performing arts have the same functions, the modern performing art is more likely to use sophisticated technology and tends to perform using electronic media. Performing art industry as a creative activity is related to the endeavor to develop contents, performance production (ballet, traditional dance, contemporary dance, drama, traditional music, theatrical music, opera, including ethnic musical tour), design and production of performance customs, stage arrangement, and lighting system (https://id.wikipedia.org/wiki/Industri_kreatif, accessed on October 3, 2016).



Performing art as a component of art if related to tourism is capable of becoming a tourist attraction. In this case, the role and contribution of performing art to tourism development is reciprocal, performing art as a tourist attraction can give economic benefit to the artist and the tourism business. Even, performing art that is combined with technological sophistication that is done by devdan show performing art in Nusa Dua can attract tourists, both domestic and international. Devdan show dance integrates cultures in Indonesian archipelago and visual technique can present new and modern performing art. Hence, the creative industry subsector of performance is a potential industry to be developed, moreover if it is related to tourism industry.

15. Creative industry subsector in visual art

Visual art is the branch of art the form of which can be seen with our eyes and be touched with our hands. In practice, visual art is divided into two kinds, that is pure visual art and applied visual art, differentiated based on the creation process, that is the pure visual art stresses more on the expression of soul, while the applied visual art in its creation process has certain aim and function. The need of the people in the postmodern era who see visual art as fine art is for the symbol of one's status makes visual art be able to developed into a creative industry. As what happened to Balinese style carved door that was initially used by people of high caste, now is starting to be craved by general consumers. It functions more as an object to show one's socio-economic status. Hence, visual art has the chance to be developed as a postmodern creative industry.

16. Creative industry subsector in television and radio

Creative economy in television and radio as stated by Mukti (2009) is a creative activity that is related to the endeavor in the creation, production and arrangement of television shows in which there are game, quiz, reality show, infotainment, etc. In addition, there are also broadcast, and content transmission of television and radio programs, including station relay activities of radio and television programs, (<https://ramakertamukti.wordpress.com/2009/01/09/14-subsektor-dalam-industri-kreatif-indonesia/>, accessed on October 10, 2016). On the other hand, *Bekraf* in <http://www.bekraf.go.id/subsektor/page/televisi-dan-radio>, explains that television and radio still have a very significant role in the spreading of information, although now their position has been competed by internet and gadget. Now, the ownership of television and radio is even, so that every layer of the society can access these technologies, and in the same way, the growth of the number of television and radio stations still continues. However, in practice, something has to be done about the growth. That is especially about the quality of programs This is of course related to the human resources who



have to improve their quality to be able to produce creative, innovative and quality information. In this case, as the representative form the government to tackle creative industry, *Bekraf* will provide various facilities needed by the television and radio subsector. The facilities will comprise many things, starting from quality programs, support to develop quality human resources and all the things related to creativity in this subsector.

Creative industry has been legalized in the regulations promulgated by the government of Indonesia. This functions as the guidelines in developing creative and innovative products. The legal umbrellas include : (1) *Hinder Ordonantie*; Act of 13th of June 1926, S/1926-226; (2) Act of the Republic of Indonesia No. 5 on the Prohibition of Monopolistic Practices and Unfair Competition, (3) Act of the Republic of Indonesia No. 8 of 1999 on the Consumer Protection ; (4) Act of the Republic of Indonesia No. 31 of 2000 on the Industrial Design ; (5) Act of the Republic of Indonesia No. 32 of 2000 on the Design of Integrated Circuit Layout; (6) Act of the Republic of Indonesia No. 15 of 2001 on Brands; (7) Act of the Republic of Indonesia No. 14 of 2001 on Patents; (8) Act of the Republic of Indonesia No. 28 of 2004 on Foundation; (9) Act of the Republic of Indonesia No.28 of 2004 on Amendment to the National Development Planning System; (11) Act of the Republic of Indonesia No. 40 of 2007 on Limited Liability Company; (12) Act of the Republic of Indonesia No. 33 of 2009 on Film; (13) Act for the Republic of Indonesia No. 17 of 2012 on Cooperatives; (14) Act of the Republic of Indonesia No. 20 of 2013 on National Education System; (15) Act of the Republic of Indonesia No. 3 of 2014 on Industry; (16) Act of the Republic of Indonesia No. 7 of 2014 on Trading; (17) Act of the Republic of No. 23 of 2014 on Local Government; (18) Act of the Republic of Indonesia No. 28 of 2014 on Copy Right; (19) Act of the Republic of Indonesia No. 9 of 2015 on the 2nd Amendment to Act No. 23 of 2014 on Local Government; (20) Act of the Republic of Indonesia No. 42 of 2007 on Franchise; (21) Presidential Regulation No. 29 of 2011 on Government Working Plan of 2010 - 2014; (22) Presidential Regulation No. 29 of 2011 on Government Working Plan of 2012; (23) Presidential Regulation No. 6 of 2015 on Creative Economy Agency; (24) Presidential Regulation No. 72 of 2015 on Amendment to Presidential Regulation No. 6 of 2015 on Creative Economy Agency; (25) Minister of Trade No. 31/M-Dag/Per/8/2008 on Franchise Practice; (26) Minister of Domestic Affairs No. 27 of 2009 on Guidelines for Determining Local Nuisance Ordinance ; (27) Memorandum of Understanding between BEKRAF and UNS No. 28/NK/*Bekraf*/111/2016 and 3258/UN27/HK/2016 dated the 15th of March 2016 on the



Development of Businesses in Creative Economy Sector.

Bekraf with the function to help the president in formulating, establishing, coordinating, and synchronizing policies in creative economy sector has the vision to develop Indonesia by making creative economy one of the international economic forces in 2030. In this case, to realize the vision, *Bekraf* has designed six big missions: (1) to unify all of Indonesia's creative assets and potentials to realize an independent creative economy; (2) to create a conducive climate for developing creative economy; (3) to encourage innovation in creative sector that has added values and competitiveness in the world; (4) to make the people aware of and appreciate all aspects that are related to creative economy; (5) build an awareness of and appreciation for intellectual property, including the legal protection of copy right; and (6) to design and implement specific strategies to place Indonesia in the the map of world creative economies (in <http://www.bekraf.go.id/profil>). *Bekraf* has done its best inn developing creative industry, as what it is doing now, that is, to write a book on the procedure for starting a creative industry for a small scale, a medium scale, and a large scale one. Creative industries that have grown in this consumptive era have been able to make the industries grow well, provided the product created fits the market taste. Hence, creative industry actors have to be able to understand the community life style development, to be able to analyze the product to be created.

As a region that is developed as a tourist destination in Bali the growth and development of other businesses that are related to industries in technology, information and communication, including game studio, digital application, animator and video grapher. In its development digital applications such as web design and desktop application are very potential to be developed , in which the markets are actors in tourism businesses like hotel, restaurant, travel bureau and other tourism businesses. In this case, website becomes very important for entrepreneurs in tourism since through electronic marketing, that is by internet, the promotion can be done at a relatively low cost, and its scope is very wide (international scale). In addition, video grapher has also developed very well now. The need for saving the journey through the life of an individual, group, organization and company such as family's memory, wedding memory, company activities cause industries in video grapher to have an opportunity to develop well. Similarly, the need to promote things is done by using audio visual media that also makes advertisement industry and video grapher be able to grow together and influence each other. As what we can see in the advertisement of Kopi Banyuatis (Banyuatis Coffee) in www.kopibanyuatis.com, and <https://www.Youtube.com/watch?v=DtbyIEHeJpU>.



Fashion and its Implication on Creative Industry in Bali

Fashion as explained by Barand (2011: 11-13) has a wide range of meanings and does not merely mean 'clothes.' Even, to exist more solidly, fashion needs a type of social organization (Barand, 2011: 25). Hence, fashion is something that one wears. It does not have the meaning as a noun in a narrow sense, that is 'clothes', but in a broader meaning it has a meaning that shows one's social status in the society. Fashion was born with the emergence of industrial capitalism that caused it to become very familiar in the modern era and has continued to be so the postmodern era. In relation to this, Barand (2011: 216) confirms that modernity saw fashion in the sense of production, while in the postmodern era it has not only the sense of production, but more of consumption. Hence, in the postmodern era, the producer of fashion does not only have to understand the community consumption style, but also has to be able to motivate the community to consume fashion endlessly.

Adorno and Marcuse confirm that popular culture is defined as mass culture produced from cultural industry with the aim of guaranteeing capitalism stability and sustainability (Strinanti in Lubis, 2015: 72). Popular culture or mass culture including fashion, to Adorno and Marcuse, appeared as the effect of massing industrialization and commercialization oriented toward market interest, to produce as much profit as possible (Lubis, 2016): 72). By defining fashion product an individual's social status marker makes creative industry in the fashion sector always produce a product trend from time to time. The condition of the society who consume fashion product as a self identity conforms to Bourdieu's idea in Soedjatmiko (2008:25) as follows.

"Konsumsi sebagaimana ditekankan Bourdieu, yang meliputi tanda, simbol ide, dan nilai, digunakan sebagai cara memisahkan satu kelompok sosial dengan kelompok sosial yang lain. Dengan demikian, Bourdieu tidak melihat kebiasaan-kebiasaan konsumsi konsumen sebagai melulu produk dari struktur-struktur sosial, namun terlebih sebagai interaksi antara individu dan masyarakat".

Consumption as stressed by Bourdieu that consists of mark, symbol, idea and value is used as the way to separate a social group from other social groups. In that way, Bourdieu does not see consumers' habits from the product of social structure alone, but more as interaction between an individual and social structure. (a translation version).

The community life style shown in the interaction in their daily life in which if someone is able to follow a trend, he or she will be called a fashionable person. One of the fashion products that has developed well in Bali is clothes. In its development, it turned out that clothes does not only function to cover one's



body, but it also functions as the person's social status in the society. The condition of the society that tries to make the person a fashionable, an opportunity is open for the designer, supermarket, side of the road clothes shop and tailor. Thus, creative industry in fashion sector, especially clothes industry becomes more promising to be developed. However, to maintain the creative industry existence, the fashion producers have to be able to maintain fashion products that are creative and innovative to be able to stimulate the desirability and salability. This is parallel to the whole consumer culture evolution. Thus Soedjatmoko's (1991:97) idea that every individual has to be well-informed and always has to be able to adapt to the changes that happen very quickly, becomes an example for industry actors that has to keep on analyzing the developing trend in the society.

That a creative idea is important in fashion world is parallel with Kisfaludy's (2008:59) idea about the importance of design as follows.

The design is continually gaining importance in the development of the products so as to meet their various requirements, to produce high quality goods thus keeping and increasing our share in the market.

As stated by Kisfaludy above, it can be understood that design is very important in producing a quality product, that suits the market taste. Similarly, Suyanto (2013:14) states that in Frankfurt school, cultural industry shapes the taste and tendency of mass that can program the community awareness by making them develop a false need, fashion in Bali has also led people in the community to keep on consuming fashion products like *kebaya* (woman's blouse the front of which is pinned together, usually worn with a sarong). Fashion in a broader meaning does not only mean clothes and in practice Balinese, especially women, always care for the details of their appearance when they appear in public, including in temples. They do not only use the newest fashion of dress, but it is also accompanied by the use of various kinds of accessories that are attached to their bodies such as rings, bracelet, earrings and bros, hand-phone as fashion products which also have the use for showing a person's social status in the society.

Fashion in Bali has a different meaning to every actor, both for producer and consumer. Like Blummer's idea in Wirawan (2012:129) there are three premises in symbolic interaction: (1) a human reacts to something based on the meanings of that thing to them; (2) the meanings come from one's social interaction with others and (3) the meanings are perfected at the time when the social interaction is happening. In this case, when someone is interacting in his or her business circle, then fashion can become potential to be developed. While there are other scholars who define fashion as the way to show one's social status, when the person is in the community environment that always makes life style social class identity.



Differences in those perspectives cannot be separated from the process of culture production, as what is stated by Berger in Maran (2007) that there are three stages: externalization, internalization, and objectification. When related to the formation of today life style, contemporary culture developed as the effect of externalization absorbed and understood by human (internalization) with various ways of thinking so as to produce various actions in accordance with individual's interpretation of what exists outside him/herself (externalization). Hence there is a human action (objectification) that is the result of his/her internalization. The projection of his/her image through fashion done by someone occurs as the result of his/her passing of the three cultural stages. As stated by Piliang (2006), image is a category in symbolic relations between human and object, which needs self-actualization into various realities including life style. Hence, as explained by Arsa (2015) life style closely attaches to human and is a choice of a life style that one has to make to show him/herself to people around him/her.

People tend to always want to appear beautiful or handsome and make an impression that they have a certain social status in the society through fashion. This has an implication to the development of creative industry. Fashion industry as previously discussed does not only deal with clothes and accessories but also other things such as the use of a Balinese style carved door to show one's social status in the society, which has an implication to the growth of visual art handicraft industry. Even fashion which is also the focus of the middle - low class who always want to appear with a style in public has the implication to the development of jewelry handicraft industry that uses brass as its raw material, and even brass waste (Arsa, 2015). Hence, fashion that is developing in the community has a positive implication to the economic aspect in the growth of creative industries that can support the life style.

Creative vs Pragmatical, Producer Community vs Consumer Community

Life is a matter of choice, thus, a person can choose whether to become creative or pragmatic. In practice, creative industry development gives every individual two choices: to become a producer who always thinks to produce creative and innovative products or to become consumptive who always consume various products produced by creative industry which are not only used to meet their life needs but also to meet the need of his life style. The nature of a person as *homo faber*, that is, working individual makes work human identity in the sense that by working there is a goal that he or she wants to achieve (Borgias, 2013: 29). One of the goals of the human to work is to earn some money to meet his or her need as an individual and a member or the head of his/her family. If it is related to creative industry, the nature of human as an economic creature makes him or her always be able to see various opportunities that can be the economic sources. Various products that



the community needs largely have an implication to the appearance of creative ideas to produce goods that meet the market demand.

Globalization that enters countries including Indonesia in practice is not neutral in its character, but is always related to ideological content. This idea agrees with Turner's view (2002) who says that globalism or capitalism that is often called market ideology has unified or become an umbrella for various isms such as consumerism, materialism, individualism, hedonism, image-ism, etc. With these facts, humans cannot be separated themselves from various ideologies that are hidden behind globalization. Even the country often involves itself as an agent of globalization since its dependence on global capitalist countries. The effect is the third world nations are economically tied to the capitalist global countries (Martono, 2011). Departing from this idea, the need for human beings to get a job is not only because of his/her nature as *homo faber*, but is also related to the absorption of various ideologies that are related to globalization. The coming of market ideology into effect becomes the most determining social arena for the meeting of human life needs both in the form of goods and services. Similarly, the consolidation of market economy system that is accompanied by the absorption of various isms such as materialism, consumerism, hedonism, etc. Cause human unable to differentiate between need and want (Villarino, 2011). In this context, a person consumes something often not on the basis of rational consideration, but more on the meeting of his/her desire or on the attainment of a symbolic value.

The phenomenon of people who are trapped in image projection conforms to the idea developed by Herbert Marcuse (2000) that is people have been trapped in false needs. The excessive consumption of global cultural products that are accessed through the market, and accompanied by the development of false needs finally ends up with the pressure to get money by various means. Creative industry that is open to anyone no matter his/ her socioeconomic status is has become an alternative for all layers of the society to develop creative and innovative ideas to produce a product that has a certain economic value. In this case, for those who have a lot of economic, social and cultural capitals can develop creative industry that belongs to the formal sector, while those who have limited capitals can develop creative industry in the informal sector. Hence, creative industry is a multi-opportunity industry.

Understanding creative industry as multi-opportunity industry, every person does not only have the freedom to choose the kind of business that he / she will pursue, but every person involved in the business is also required to have a certain competence. As stated by Martina, Urbancova Hana, and Feffar Jiri (2012:131), competence is a set of special knowledges, abilities and skills that a person has that become the basis of consideration for him/her to



choose an occupation in a certain field. In this case competence is a person's ability in behaving as a requirement for a certain type of occupation. In addition, a person as *homo complexus* makes him/her have various qualities and characters, such as *homo aestheticus*, that is some people have artistry and are able to seek inspiration and intuition (Borgias M, 2013:73), as evidenced by the existence of various types of creative products developed by people who rely on cultural capital.

The products developed by creative industry are not only analyzed based on the availability of raw materials, but are more often by the style of people's consumption which is currently influenced by life style. As mentioned by Piliang (2006), in a broader term, consumption can be explained as follows.

"Globalisasi ekonomi, informasi, dan budaya telah mempengaruhi berbagai aktivitas manusia, termasuk aktivitas konsumsi makanan. Pergaulan antarmanusia dan antarbudaya, yang melewati batas-batas geografi, negara, budaya dan agama telah meningkatkan intensitas dan kompleksitas konsumsi makanan itu sendiri. Makan kini tidak lagi merupakan aktivitas berskala lokal, melainkan aktivitas yang melibatkan berbagai relasi dan interelasi berskala global, yang dilakukan dalam ruang-waktu global. Berlangsung sebuah proses yang disebut globalisasi konsumsi (Piliang, 2006: 399)"

Economic, information, and cultural globalizations have influenced various human activities, including food consumption activities. Interpersonal and intercultural relations that cross geographical, national, cultural and religious borders have increased the intensity and complexity of food consumption itself. Eating is no longer a local activity, but an activity that involves various global scale relations and interrelations, that is done in a global space-time. The continuity of a process that is called consumption globalization (Piliang, 2006: 399). (a translation version).

Based on the phenomenon illustrated by Piliang (2006:399), eating which is according to Abraham Maslow's theory a basic human need (primary need) has shifted to tertiary need. Eating now is not only to make one's stomach full and to be healthy, but through selecting the kind of food, the place where to eat, the eating activity can imply the social, economic and cultural identity of a person in the society. Thus, fashion in creative industry can in a broader term mean not merely clothes, design, and accessories. The creative industry in fashion sector can grow and develop well along with the development of people's life style that always stresses on self-image projection.

The presence of people's life style that is influenced by globalization and the to



emergence of creative industry as the extension of cultural industry turns out to always undergo dialectics. A product has to have people who buy it. Similarly, the creation of a product has to be adjusted to the demand of the market. Thus, in creative industry, life dualism also occurs, some people are critical and creative, while others are pragmatical. It is all right for everyone to choose his or her own role in accordance with the capital he or she has and the life style he or she adopts. However,, to strengthen the national economy, it is hoped that Indonesians choose to become producers who are capable of creating products in the form of goods and service that are creative and innovative which can be sold in a local, national, and international scale.

CONCLUSION

Creative industry that gets its capital from human creative ideas causes it to become a multi-opportunity industry that can be run by anybody who has the ability to think creatively and innovatively as an industry that stresses on human creativity that transforms raw materials that function as the raw material in the creative industry so that it can always be renewed along with the development of technology, information, and life style. The social life style of the people from time to time undergoes a change along with the life style trends promoted through media both printed and electronic media that has an implication in the increasingly varied needs of the people in meeting their life style.

One of the product that can support life style is fashion product. Fashion products in the broad term are clothes with accessories, but more than these, the term includes products that can support life style including mobile phone, car, elegant invitation card, food sold at a classy places, etc. Thus, the higher the life style, the more positive it is for the development of products in fashion category, so that this has an impact on the growth and development of creative, innovative and fashionable products.

Creative industry in practice has the impact on two communities that is the community that chooses to be consumers and the other to be producers. This fits in human nature, that is *eligo ergu sum*, which means I choose and that is why I exist, the people who have the right to choose freely are given the liberty to apply to themselves two choices, to act creatively or to act pragmatically. In this case, people who act creatively in creative industry are those who choose to become producers, while those who choose to act pragmatically are consumers who buy creative products sold by creative industry. Although both choices have to be dialectic, it is hoped that more Indonesians choose to be creative people who are capable of producing products that are in demand not only in the local scope, but also in international scope, so that creative industry can increase national economy.



References

- Adlin, Alfathri. 2006. Resistensi Agama: Gerakan Keagamaan Sebagai Resistensi Gaya Hidup. In Alfathri Aldin "*Resistensi Gaya Hidup: Teori dan Realitas*". Bandung: Jelasutra. Hal 91-126.
- Ardika, I Wayan. 2004. Pariwisata Bali: Membangun Pariwisata-Budaya dan Mengendalikan Budaya-Pariwisata. In "*Bali Menuju Jagadhita: Aneka Perspektif*". I Nyoman Darma Putra (Ed). Pustaka Bali Post: Denpasar.
- Arsa, I Ketut Sida. I Nyoman Laba. 2014. Inovasi Kerajinan Perhiasan Melalui Pemanfaatan Limbah Kuningan di Desa Celuk, Sukawati, Gianyar, Bali. Penelitian Hibah Bersaing. Denpasar: Institut Seni Indonesia.
- Arsa, I Ketut Sida. I Nyoman Laba. 2015. Inovasi Kerajinan Perhiasan Melalui Pemanfaatan Limbah Kuningan di Desa Celuk, Sukawati, Gianyar, Bali. Penelitian Hibah Bersaing. Denpasar: Institut Seni Indonesia.
- Arief S. Sadiman. 2010. Media pendidikan: pengertian, pengembangan dan pemanfaatannya. Jakarta: Rajawali Pers
- Atmadja, Nengah Bawa. 2010. *Ajag Bali Gerakan, Identitas Kultural dan Globalisasi*. Yogyakarta. LKIS.
- Barrand, Malcom. 2011. *Fashion sebagai Komunikasi: Cara Mengomunikasikan Identitas Sosisla, Seksual, Kelas dan Gender*. Jelasutra: Yogyakarta.
- Borgias M, Fransiskus. 2013. *Manusia Pengembara Refleksi Filosofis Tentang Manusia*. Yogyakarta: Jelasutra.
- Darmawan, Ruly. 2007. *Spiritualisasi dan Kontekstualisasi Objek Visual*. In Alfathri Aldi "*Spiritual dan Realitas Kebudayaan Kontemporer*". Bandung: Jelasutra
- Farchany, Sitta Azmi. Ayu Arthuria R. Tati Husniyati. 2011. Strategi Pengembangan Industri Kreatif Bunga Pajangan Berbasis Limbah Tumbuhan Kering Sebagai Solusi Mengatasi Permasalahan Ekonomi Dan Lingkungan Indonesia. PKM GT. Bogor: Institut Pertanian Bogor.
- Handriyantini. 2009. Permainan Edukatif (Educational Games) Berbasis Komputer untuk Siswa Sekolah Dasar. Malang: Sekolah Tinggi Informasi & Komputer Indonesia.
- Ibrahim, Idi Subandi. 2011. *Kritik Budaya Komunikasi: Budaya, Media., dan Gaya Hidup Dalam Proses Demokratisasi di Indoneisa*. Jelasutra: Yogyakarta



- Kisfaludy, Marta. 2008. Fashion and Innovation. Journal of Acta Polytechnica Hungarica. Volume 5. No. 2. Page 59-64.
- Lubis, Akhyar Yusuf. 2015. *Pemikiran Kritis Kontemporer: Dari Teori Kritis, Sultural Studies, Feminisme, Postkolonial, hingga MULTikulturalisme*. Jakarta: Rajawali Press.
- Maran, Rafael Raga. 2007. *Manusia dan Kebudayaan Dalam Perspektif Ilmu Budaya Dasar*. Rineka Cipta. Jakarta
- Marcuse, Herbert. 2000. *Manusia Satu Dimensi*. Silvester S. Sukur dan Yusup Priyasudiarja Penerjemah. Jakarta: Bentang
- Martono, Nanang. 2011. *Sosiologi Perubahan Sosial Perspektif Klasik, Modern, Posmodern dan Poskolonial*. Jakarta: Rajagrafindo Persada.
- Mohd-Azmi, M. L. Jesse, F. F. A. Sarah, S. A. Roslan, S. Zuraidah, A. Hambali, I. U. 2016. *Transforming Agriculture Research into Commercialisation: Experience of Universiti Putra Malaysia*. *Pertanika J. Soc. Sci. & Hum.* 24 (3): 907 – 921.
- Pangestu, Mari Elka. 2008a. (Buku 1). *Rencana Pengembangan 14 Sub Sektor Industri Kreatif 2009:2015*. Jakarta: Kelompok Kerja Indonesia Design Power: Departemen Perdagangan Republik Indonesia.
- Pangestu, Mari Elka. 2008b. (Buku 2). *Rencana Pengembangan 14 Sub Sektor Industri Kreatif 2009:2015*. Jakarta: Kelompok Kerja Indonesia Design Power: Departemen Perdagangan Republik Indonesia.
- Pilliang, Yasraf Amir. 2006. "Imagologi dan Gaya Hidup :Membingkai Tanda dan Dunia". Dalam Alfathri Aldin *Resistensi Gaya Hidup : Teori dan Realitas*. Bandung: Jalasutra. Hal 71-90.
- Piliang, Yasraf Amir. 2006. *Konsumsi, Selera dan Perubahan Sosial*. Dalam Alfathri Aldin *Resistensi Gaya Hidup : Teori dan Realitas*. Bandung: Jalasutra. Hal 389 – 406.
- Pilliang, Yasraf Amir. 2011. *Dunia yang Dilipat Tamasya Melampaui Batas-Batas Kebudayaan*. Bandung: Matahari.
- Saputra, Wiko. 2010. *Industri Kreatif*. Jakarta: Baduose Media.
- Situmorang, Abdul Wahib. 2007. *Gerakan Sosial: Studi Kasus Beberapa Perlawanan*. Pustaka Pelajar: Yogyakarta
- Soedjatmiko, Haryanto. 2008. *Saya Berbelanja, Maka Saya Ada : Ketika Konsumsi dan Desain Menjadi Gaya Hidup Konsumerisme*. Yogyakarta: Jalasutra
- Soedjatmoko. 1991. *Soejatmoko dan Keprihatinan Masa Depan*. Yogyakarta :



Tiara Wacana.

Suyanto Bagong. 2013. *Sosiologi Ekonomi Kapitalisme dan Konsumsi di Era Masyarakat Post-Moderenisme*. Jakarta: Prenada Media Group.

Villarino, Rafael Rodriguez. 2011. *Konsumerisme*. Septina Yuda Penerjemah. Jakarta : Bhuana Ilmu Populer.

Wirawan, Ida Bagus. 2012. *Teori-Teori Sosial Dalam Tiga Paradigma Fakta Sosial, Definisi Sosial dan Perilaku Sosial*. Jakarta: Prenada Media Group.