Parallel Session B
Business, Management & Entrepreneurship for Creative Communities

arte polis²
creative communities and the making of place

CREATING A VILLAGE FOR COMMUNITIES DEVELOPMENT: HAJI DORANI RIVER VILLAGE

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ABSTRACT

One of the new tourism products in Malaysia is the Homestay Programme, a combination of tourism and recreation. As a generic term it is used variously to refer to types of accommodation where visitors or guests pay directly or indirectly to stay in private homes. This programme is realized as a potential development of rural areas besides its contribution to sustainable environment. Adopted as one of the tourism niche in the Eighth Malaysia Plan, this programme will enable foreign tourists to experience the daily life of the rural living Malaysian people. The main purpose of this concept is to support the tourism-based activity, which is directly linked to the community. The programme involves local people's participation. In Malaysia, the homestay program normally is operated by small-time farmers and villagers, monitored and assisted by the Federal Government of Malaysia, via the Ministry of Culture, Arts and Tourism and normally operated under minimal fund. It has indeed benefited the local communities tremendously and given them vast exposure to other cultures.

Homestay programme has grown dramatically to the fact that there are now such programs being launched and operated throughout Malaysia. This paper therefore highlights the Homestay Programme implemented in Kampung Sungai Haji Dorani (Haji Dorani River Village) which is one of the earlier set-up of "Homestay Programme" in Malaysia. Conservation of cultural value and characteristics of homestay accommodation in making it such a distinguish accommodation from other types are the main discussion of this paper. The methodologies for this research are based on the author's observation, personal interviews and discussions with local communities and tourists.

__Keywords:__ homestay programme, socio-cultural value, socio-economic development, homestay accommodation, host families

INTRODUCTION

Homestay accommodation is a term with specific cultural associations. For instance, in Australia the term is particularly associated with farmhouse accommodation, and in the United Kingdom, it is particularly associated with the English as a Foreign Language Sector. It embraces a range of accommodation types including farmstay accommodation, host families, some small hotels, and bed and breakfasts. Accommodation such as guest houses, boarding houses, lodging

houses whose terms are sometimes used synonymously with hotels and bed and breakfasts are also included as homestay establishments. Not only the objective description is important, but also the associations: private homes, interaction with host / family who live on the premises, sharing of space which thereby becomes 'public'. The associations may be described as linked by the concept of the home which may be perceived to distinguish homestay establishments from other forms of accommodation, such as those hotels where the host's (the manager, perhaps also staff) private home is not on the premises, and the boundaries distinguishing public space open to staff and visitors from private space open to staff only, are relatively distinct. Thus, one may refer to a sector of homestay accommodation to distinguish the accommodation from other types which do not share all the characteristics.

GENERAL OVERVIEW OF TOURISM INDUSTRY IN MALAYSIA

Tourist Receipts and Expenditure

Along with the economic growth throughout the years, various tourism development projects are implemented by the government to boost the tourism industry, which is one of the main source of income in Malaysia. Based on the latest tourists' arrivals and receipts' statistic, the top five tourists' countries of origin that arrive in Malaysia are tourists' from the Gulf Countries and nearby countries such as Singapore, Indonesia and China. As stated in the 9th Plan (Govt. of Selangor, 2005), the government will give fully support to the tourism sector. This is proven from the statistic collected in year 2006 where positive note from the tourism industry was significant. This signified the continuation of a positive trend of registering more than a million visitors per month.

For the ninth plan, the strategy focus on fully realizing the tourism potential as an important source of growth in terms of foreign exchange earnings, entrepreneurship development and Employment generation. Efforts will be intensified towards strengthening Malaysia's position as a preferred global tourist destination. In tandem, with the increase in tourist arrivals, foreign exchange earnings from tourism increased at an average annual growth rate of 12.4 % from RM 17.3 billion in 2000 to RM 31.0 billion in 2005.

Tourist arrivals to Malaysia down some 30% in the first eight month of 2003, are slowly returning to levels seen before the SARS outbreak. Malaysia suffered an economy impact due to the outbreak. Tourist arrivals fell to their lowest in April 2003, or down 58.8% to 0.46 million people from 1.10 million in the same month in 2002. However in May 2003, the market had slowly recovering although the growth percentage was very small. The arrivals began to improve to 0.54 million. Malaysia is expected to receive some 24 million tourists come 2010. It was recorded that 21.5 million tourists were received during Year Visit Malaysia 2007, bringing in almost RM50 billion in foreign exchange earnings. Starting from 2004, the monthly average of tourist arrivals were gain on an uptrend, from 1.04 million to 1.5 million and the average per capita expenditure will gradually increased from RM 2,000 in 2004 to RM 2,500 in 2010. Table 1 as follow summarizes the statistic of tourists' arrivals and receipts in Malaysia from year 2001 to projected year 2010.

Table 1. Tourists' arrivals and receipts in Malaysia (Tourism Malaysia, 2008).

Year	Arrivals	Receipts
2001	12.78 million	24,221.5 million
2002	13.29 million	25,781.1 million
2003	10.58 million	21,291.1 million
2004	15.70 million	29,651.4 million
2005	16.43 million	31,954.1 million
2006	17.4 million	
2007	21.0 million	
2008	21.5 million (targeted)	
2010	24 million (targeted)	

Asean countries remained the main contributor with a share of 68.7% of total tourist receipts, followed by People's Republic of China (China) at 5.1 %, United Kingdom and Australia 2.5%

and 2.3% respectively. In terms of tourist expenditure pattern, accommodation remained the highest component, comprising 33.1% of the total expenditure followed by shopping 24%, food and beverage at 17.4%.

Overview of Homestay Programme In Malaysia
a. Origins and Development
Homestay, a program introduced by the Ministry of Tourism, Malaysia a few years back. In specific, the Malaysian Homestay Programme started off in 1988 at Desa Murni, a community of five rural villages which includes Desa Murni Sanggang, Desa Murni Sonsang, Desa Murni Kerdau, Desa Murni Ketam and Desa Murni Perangap, all located in Temerloh District, Pahang the potential of marketing the rural and traditonal Malaysian way of life, the local Desa Murni community had actively promoted the programme on their own. From only 10 numbers of visitors received by 5 host families in the first year, this soon increased up to 3,000 number of visitors with approximately 100 numbers of host families taking part. (www.hotour.gov.my, accessed on April 2008). Recognizing the potential of Homestay Programme to boost the tourism industry, in 1995, the Malaysian Ministry of Culture, Arts and Tourism (MOCAT) and the State Economic Planning Unit (EPU), together with the community members and village elders from Desa Murni, gave the program a boost. In year 2007, it was recorded that the homestay programme had received 30,000 foreign tourists (Noor Hayati Muda, 2007). Currently in Malaysia, there were about 34 homestays registered with Tourism Malaysia (Tourism Malaysia, 2007). Comparatively, the number is significantly increased from year 2006 where there were about 79 villages with 1089 participants involved and 115 villages registered in 2007 (Noor Hayati Muda, 2007). The overall number of villages involved for the programme is tabulated in Table 2 below.

Table 2. Statistic of Homestay Programme April 2008 (www.hotour.gov.my).

NO.	STATES	NO. OF PARTICIPANTS	NO. OF VILLAGES
1.	Johore	305	15
2.	Malacca	112	5
3.	Negeri Sembilan	194	6
4.	Pahang	327	22
5.	Terengganu	149	5
6.	Perlis	12	1
7.	Sabah	213	19
8.	Sarawak	169	15
9.	Federal Territory of Labuan	45	3
10.	Selangor	371	16
11.	Penang	200	9
12.	Perak	154	6
13.	Kedah	114	4
14.	Langkawi Island	97	4
15.	Kelantan	125	6
	Grand Total	**2,587**	**136**

b. Objectives of Programme
The Homestay Programme is designed to achieve several objectives. First and foremost, it is a tourism-based activity directly linked to the community. Local people organize and host the programme and they are the primary recipients of the benefits, financial and otherwise, that accrue from the tourism activity. In addition to the host families, many of the small businesses in the local communities also benefit directly from the influx of tourists.

The programme also acts as an important mechanism to learn, share and reinforce local values and customs. Activities that are performed and provided for the participants are cultural-related. These beneficially reinstate and ensuring continual customary acts not only for the tourists but also for the local people. In short, the Homestay Programme fosters integration while at the same time respecting, celebrating and preserving the local culture. To old and young people, both for local and foreign tourists and communities, the programme is an approach to introduce, embrace and appreciate the values and cultures.

c. Activities

Homestay has been around in Malaysia for the past decade, and is mainly carried out by villagers. In general, Homestay Program lets tourists live in villagers' traditional houses and participate in daily activities performed and conducted within the host families. Social interaction, teamwork and cultural value are highly emphasis throughout all activities performed. These include home-cooked meals and taking part in activities such as river or sea fishing, paddy cultivation and harvesting activities, traditional games and traditional businesses such as batik making, traditional cake making (bahulu) and other related Malaysian cultural activities.

CASE STUDY HAJI DORANI RIVER VILLAGE

Background

Geographically, the Haji Dorani River Village is located in Sabak Bernam, the coastal district in northern Selangor , about 15km away from Sekinchan in the northwest part of Selangor. Based on the The traditional village, which was established in the early 1800s. The villagers are mostly of Malay, Javanese and Banjar descent. Founded in 1916, Haji Dorani River Village is steeped in history.

This quaint little settlement of 2,000 inhabitants is a dream village surrounded by endless squares of paddy fields and rows of century-old canals. The irrigation canals built by the British for the rice fields about 100 years ago are still in good condition and lend a rustic look to the lush yellow-green village of wooden houses amid rice fields.

Establishment of Homestay Programme and Development

One of the famous homestay in Malaysia is Kampung Sungai Haji Dorani (Haji Dorani River Village) which is one of the earlier set-up of "Homestay Program" in Malaysia. Dorani Homestay programme co-ordinator Abdul Rahman Daud, who hails from the village, said the programme was started in 1996 by several villagers on a small scale but only in 2000, they intensified their efforts in promoting the programme. His involvement in such programme raised his interest to promote Sabak Bernam which is the "rice bowl" of the State of Selangor. A pilot study was undertaken to identify the market preference and the viability of the programe. Several groups from Sabah and Sarawak followed by those from the East Coast and pupils from schools in Petaling Jaya were given the choice of camping by the beach or home-stay of which all expenses were born by the community and majority expressed their preference on the latter.

Originally, there were only eight foster families. The numbers of host families involved increased in recent years due to great demand. At present, there are 30 families registered under the programme, thus enabling the community to cope with 80 visitors at a time. For some elder villagers, the reason on joining the programme was initially due to loneliness as their children moved out of their house. What started out as a small tourism programme has now turned into a solid bankable income for the host families.

To date, approximately 30 families are involved in the homestay programme in Haji Dorani River. Village (Kampung Sungai Haji Dorani) since its inception twelve years ago. The Haji Dorani River Village Homestay Programme at present extends to larger radius, involving 3 other villages, namely, Limau River Village (Kampung Sungai Limau), Parit Dua Village (Kampung Parit 2) and Nipah River Village (Kampung Sungai Nipah).

Characteristics of Homestay Accommodation and Programme

Homestay program allows visitors, regardless of whether locals or foreigners, to choose a family whose entire members would be a host for the duration of the Homestay package. Visitor will stay in their house and have the opportunity to experience villagers' culture and daily lives of the folks living around host family's village. The concept of homestay supports community based activities that relates to tourism. Due to their participation, the village folks will be primary recipients of benefits derived from these programmes.

The Homestay Programme only involved host familiies living in the rural countryside of which the main household income is generated either from farming or fisheries. Some of the registered host families are also working in the public sector.

a. Homestay Package

6 numbers of homestay packages are offered to the visitors. In general, these are categorized into 2 groups; local or foreign tourists and student. The price for each package varies in accordance to the duration of stay; ranging from one day package, 2 days and 1 night package, and 3 days 2 night package. Except for one day package, the rest includes accommodation with the foster families, meals and activities arranged by the hosts. For those who opt not to stay with their foster families, two chalets are available at an additional cost.

b. Activities

The programme promises a memorable experience as one communicates with the villagers, who are mostly of Javanese and Banjarese descent and share the unique nasi embang, rice cooked in a large wok pan and shared together in a huge tray. Activities provided as part of the programme involved daytime and nightime activities. Under the homestay programme that is run by the villagers, visitors can have hands-on experience in everything related to paddy cultivation and harvesting, fishery, interacting and living with the foster families and learn about the villagers' culture and tradition.

A myriad of activities are offered during daytime, especially during the harvesting season (between July and early August). Visitors are offered a first-hand experience of harvesting the paddy, fishing in the traditional way, using a bamboo trap called bubu, crab and cockle spotting at the nearby fishing village. A trip to the local small-medium enterprise such as the paddy mill, mango orchards, banana chip home-based factory and bahulu cake-making shops are also conducted. Other than these, kite-making session and batik painting are also included as part of the programme.

Nightime activities are concentrated more on showcasing the cultural performances such as kuda kepang (a traditional Javanese dance performed in rich costumes using woven "horses"), zapin dance, the silat (a traditional Malay martial art), Javanese wayang kulit and gamelan musical performance are performed at nightime by the younger villagers. A trip to the infamous Firefly Park Resort which is located nearby can also be arranged for those who are interested.
Other than activities provided in the programme, additional and/or optional activities are also available upon request. For those who preferred to have longer stay, an additional charge of RM60.00 per person is also imposed for each additional night.

c. Accommodational Facilities

In a village well spaced by paddy fields and with over 30 families and more than 50 rooms available, Dorani Homestay can accomodate up to 160 visitors at a time. The homestay program lets tourists taste the village live upon which the tourists will live in villagers' traditional houses within the course of the programme. The homes are not hotel-like, instead they reflect the simple and often pastoral atmosphere of the people. Considerations on the comfortability of the guests are highly prioritized and thus, only houses with at least 2 numbers of rooms are selected for the programme. As the main objective is to enable the guests to experience and to learn the authenticity and Malaysian enriched culture. All visitors are provided with home-cooked meals which are prepared by the host families. Houses selected for the programme are assessed from time to time to ensure that there fulfill the requirements which come in the form cleanliness and sufficiency of facilities and amenities to cater for the visitor's needs.

d. Communal Facilities

An open area with adjacent communal hall in the form of open area underneath a house is used to conduct communal activities. The house also serves as the main homestay centre for registration, cultural performance, communal activities and others. Attached to it is an office and a souvenir and convenience shop.

COMMUNITY DEVELOPMENT AND BENEFITS DERIVING FROM HOMESTAY PROGRAMME

Socio Economic Development
a. Socio-Economic Background
Kampung Sungai Haji Dorani, a two-hour drive from Kuala Lumpur and located by the Malacca Strait, consists mainly of paddy farmers, coconut grove owners and fisherman while a small number are working as government servants. Many villagers start off the day as farmers on their paddy fields and attend to their vegetable farms and fruit orchards in the afternoon. At sunset, they go to the nearby mangroves to catch crabs and cockles. The agro-tourism-based village is one of the major rice producers in the Sabak Bernam district with most of the paddy being sent to nearby processing facilities. Besides paddy, there are also mango orchards covering more than 40 hectares of land. However, the fruits are mainly for domestic consumption. Other than this, home-based businesses engaging in production of traditional cake, banana chip, mango juice and nata de coco are also part of the source of income for the villagers.

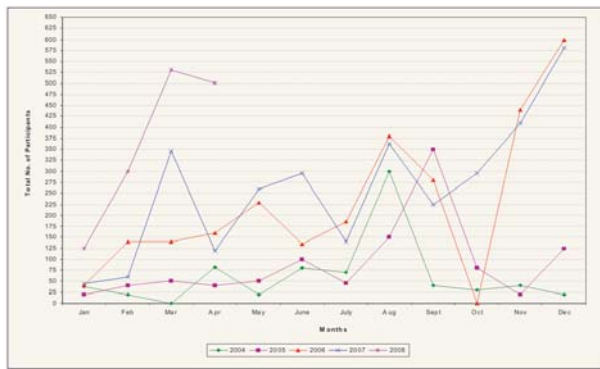**b. Generation of Income from Homestay Programme**

Figure 1. Statistic on Local Tourists Received from year 2004 to April 2008.

Figures 1 and 2 respectively indicated the total number of local and foreign tourists received for the homestay programme. The charts which summarize the result from year 2004 to April 2008 showed that there is a significant growth within this period. This developed situation is indicative enough to prove that the homestay programme is well-received by both local and foreign tourists.

Day trips cost as low as RM50 per person. Packages for two and three days inclusive of food and activities are RM115 and RM200 respectively. The packages include a series of organized activities, performances and local delicacies and these are charge for a small fee. Special packages can be customized, even for small groups. 2 numbers of chalet are provided and this incur an additional charge of RM40 per night.
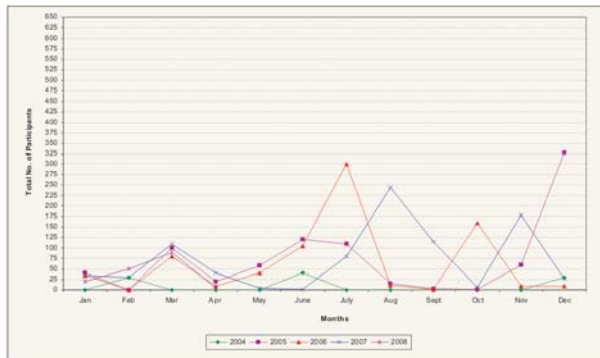
Figure 2. Statistic on Foreign Tourists Received from year 2004 to April 2008.

Table 3 on the next page tabulates the origin of foreign tourists received in Haji Dorani River Village in 2007. Out of total 4009 numbers of tourists received, 869 numbers were foreign tourists. The programme has been gaining interests from foreign tourists especially from Singapore and Nederland.

c. Development of Household Income from Homestay Programme and Related Tourism Product
Despite the inconsistence on the number of visitors as shown in Figures 4.1 and 4.2, the earnings received by each host family from the homestay programme conducted are within the range of RM500.00 to RM1000.00 since 2006 to present date. Figure 4.3 illustrates the strong growth of income generating from homestay programme from year 2004 to April 2008. With reference to Figure 4.3, at present, the homestay programme is becoming more established compared to the first year of its establishment. Majority of the host families involved with the homestay programme expressed their satisfaction on the additional income received on a monthly basis, stating that the income derived from homestay operations appears to be relatively substantial as compared with the low monthly living costs needed for their ordinary village family. Another contributing factor is related to the fact that those involved in the homestay

Table 3. Numbers and Origin of Foreign Tourists Received in Year 2007.

Month	Countries of Origin					Total
	India	Japan	Singapore	Holland	Other Countries	
Jan	35					35
Feb		30				30
Mar			36		73	109
Apr			40			40
May			4			4
June			1			1
July		10		70		80
Aug			43	201		244
Sept			42	72		114
Oct					6	6
Nov			179			179
Dec			27			27
TOTAL	35	40	372	343	79	869

programme are elder villagers living alone and on their own as their grown-up children living somewhere else.

Disparity between earnings received by those who are involved with the Homestay Programme does exists but somehow the community admitted that this is reciprocal as they have established the rate for homestay operational activities and in fact, although currently there are 30 numbers of host families registered for the programme, not all families involved at a time as this is relatively depended on the numbers of tourists received. Unless in the event of huge participants received for the homestay programme, normally only 2 numbers of guests are allowed to be hosted by the host families at a time. For families having more than 2 numbers of bedrooms, the allowable number of guests to be accepted at a time is within the range of 2 to 8 numbers, depending on the total number of tourists received at a time. Below are summaries on the earnings obtained by families or individuals

a) Earnings from standard package vary in accordance to the package type selected by the tourists. In general, the amount received by the foster family is within the range of RM50.00 to RM80.00 per person/ day and sometimes the earning receives per family equals to 90% from the overall cost charged per person (refer Table 4). This however subjects to peak season only. The remaining 10% from the cost per person is collected for management fee.

b) Foster families or individual within the registered foster families or those with the management team are also entitled for additional individual earning and this relates to their involvement and participation for additional activities which are not classified under the standard package or in other name, activities that area custom-designed to cater the tourists need. Earnings from these activities are entirely earned by the foster families and individuals and the charges for each activity are as stated in the established homestay package programme. For some of the activities such as the demonstration of Malay Wedding and preparation of local delicacies such as nasi ambeng and pecal lele are often undertaken as communal activities rather than individual; of which these are prepared by several representatives from the foster families. Earnings then will be distributed evenly amongst those involved. Individual earnings for carrying out the works as tour guide, administrator of the programme and driver for trips to the site of cottage industries or other places of interests are also part of sources of income received by individuals from this homestay package.

Figure 3. Total Income Generated from Homestay Programme From Year 2004 to April 2008.

Table 4. Average tariff per person.

No.	Year	Total No. of Participants/Annual [A]	Total Annual Income Collected (RM) [B]	Average tariff per person (RM) [B÷A]
1	2004	840	42000.00	50.00
2	2005	1925	96250.00	50.00
3	2006	3490	174500.00	50.00
4	2007	4009	200450.00	50.00

Where it was once meant for domestic consumption, the homestay programme has also in a way contributed to the development of local Small Medium Enterprise. Within the local context, Haji Dorani River Village is now renown for its nata de coco, banana chips, mango orchard, traditional cake and batik painting. This enables the villagers to earn extra income.

Benefits To The Socio-Cultural Value
Many of the beliefs and some of the cultural practices of the Malays have developed as a result of the inter-mingling of cultures and the religious experiences of the Malays over the last two thousand years or so. In general, the homestay programme conducted contributes to great benefits in retaining socio-cultural value and traditions. Undoubtedly the rural tourism bears a strong adherence to culture and religion. The homestay pgroamme in a way both bridging the gap of cultural differences between the villagers of which consist of Malay, Banjarese and Javanese and the understanding and acceptance of different culture and religion of the visitors.

a. Religion
Islam is the religion of the Malay people and adopted as part of the Malay lifestyle, playing a great influence from dressing up to the interaction and communication within the community and between the family members. The influence of Islam as a religion can obviously be seen from the activities conducted of which the social interaction and communications exist through the implementation of homestay programme. Congregations, common in Muslim communities both in the villages as well as in the towns and cities, serve as a means of social cohesion.

b. Customary Code of Conduct (Adat Resam)
Within Malay household that continues to maintain the traditional code of conduct inherited from the past, strictly bound by custom to treat people with respect along with other good moral qualities. Traditionally this code of conduct extends beyond the family to recognize certain relationships between families in the same neighbourhood or kampung. It is customary for, instance, to welcome and to entertain a new family or a newcomer, and to render any assistance that may be needed. Again similar concern or involvement, in the spirit of mutual help (gotong royong) manifests itself during the preparation of activities and occasions with regards to the programme. The most distinguished factor is the villagers of Haji Dorani River Village itself come from various descents, marking the village as a social and ethnic enclave. A mixture of culture and code of conduct is adapted as part of the homestay programme and highly demonstrated.

c. Conservation of rurality and traditional ways of life
Peripherality and backwardness of the rural areas is regarded as the main factor on the success of homestay programme. Acceptance of the local and foreign tourists on the locality and rurality of Haji Dorani River Village is very encouraging and this effectively beneficial in re-strengthening the socio-cultural value. Parallel to the wide recognition of the programme amongst the local and foreign tourists, the cultural and traditional value of the villagers are continuously preserved and inherited through involvement in cultural performances and activities by younger generation.

d. Emotional and Spiritual Developments
Homestay programme in a way helps to reshape the structure of community, resulting to emotional and spiritual developments within the family members and the community itself. Indirectly, the homestay programme becomes the most prospective approach in developing a stronger bond within the community.

e. Business Management and Teamwork Community Development

A positive shift in the rural economy.. The capacity of individual communities to upgrade the rural economy without depending much on the government is

EXTERNAL FACTORS CONTRIBUTING TO THE SUCCESS OF HOMESTAY PROGRAMME IN HAJI DORANI RIVER VILLAGE

Incentives from Government

a) Tourism Promotion brochure, media promotion both at local and international levels and website advertisement.
b) Two chalets were built at the edge of paddy fields recently for visitors who prefer a little more privacy.
c) 30 hosts had undergone training provided by the Rural and Regional Development Ministry on hospitability and etiquettes of receiving and entertaining tourists, and foreign language class (English and Japanese). Certificates are given to participating families.
d) Allocation from the government under the Ninth Malaysian Plan for the upgrading of existing road and other infrastructure.

Association

The Homestay Programme in Malaysia is governed by an association known as "Malaysian Homestay Association". With only 14 villages registered under the association during its first establishment, the numbers are now rising to 136 members. The objective of the association is to standardize the quality of services provided under the homestay programme. On January 2008, the association had signed 19 Memorandums of Understanding (MoU) with the Principle Association of the Republic of Korea, with the main objective on enhancing cooperation in tourism and education sectors between these two countries. The MoU is set to serve as the launching pad for South Korean students in enhancing their English language training by packaging it with the homestay pogramme (BERNAMA, 2008).

CONCLUSION AND RECOMMENDATIONS

As a summary, this paper reports on an explanatory investigation on the establishment status and socio-economic development and socio-cultural benefits in conjunction with the implementation of Homestay Programme in Haji Dorani River Village. This study endeavours the gist of local tourism as micro context that can be further developed the tourism industry in macro context. Based on the study, the action of considering tourism in the form of Homestay Programme indeed is a development tool on preserving the rurality, locality, the existing environment, culture and tradition. Instead of venturing into a multi-billion tourism development project, Homestay programme is seen as a profitable yet benign approach to develop the tourism industry.

The case study result indicated that Homestay Programme is developed, organized and managed by the villagers who are registered for the programme. Help from the government is very much limited to marketing scope only and other minor incentives. With recognition it has gained throughout the year, it is recommended that the government needs to be proactive in developing the programme, to conduct more aggressive and effective promotions through mass media and road tour as well as ensuring that proportionate number of tourists received at each registered homestay. Incentives in the form of standardizing the rate and providing appropriate facilities and amenities to cater for the communal activities are also encouraged. It is hoped that the government will proactively support the local folks involving in the homestay programme in the aspect of continual training and providing sufficient facilities such as appropriate open area for activities to be conducted. As a conclusion, the homestay programme as a visionary maneuver excels not only in building up the rural income as at the same time the programme contributed to the preservation of the socio-cultural value within the community of Haji Dorani River Village.

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DEVELOP CREATIVE ECONOMY FROM LOCAL CULTURE AND NATURAL POTENTIAL OF LINGGA DISTRICT ISLANDS

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ABSTRACT

A city is built to increase a value of life of its local community. It is a responsibility of both government, human resource, and its nature. Local culture is also a deciding factor to determine a Creative Economy mostly suited for its city. As the distance between cities becomes more accessible, the identity of a place is a very important factor for both individual and cultural groups. A city often imitates the success of another city with its creativity, e.g. the success of Creative Economy of Bandung in fashion and music. However, the imitation often does not always turn out well with different basic culture. The potency of local culture should be developed in order to reach conservation and development of local identity of culture and tradition to guarantee economic process and isle tradition as waterfront area. The desired result is criteria for a city to be able to develop its economy through Creative Economy model.

__Keywords:__ creative, culture, economy, local identity.

INTRODUCTION

Based on 'The Creative Economy-based Cities' International Seminar held on July 2007 in Yokohama Japan, Bandung was elected as a center of future creative industry-based economic development. Therefore, Bandung city becomes the barometer for both Indonesia and East Asia regions and as a pilot project for East Asia's creative city.

Bandung, since its early age of Dutch governance grows into a tourism destination due to its beautiful views and later on, becomes a fashion capital for 'ambtenaar' and plantation owners. At that time, 'Braga weg' was the main shopping street of Bandung, previously known as Paris van Java.

Supported by rapid growth in textiles and garments industry in the 1960s, Bandung maintains its identity as a fashion capital. Fashion outlets originally developed to distribute rejects from garments industry started to expand in 1980s, and their highest growth appears when monetary crisis hit and caused Bandung to opens more fashion outlets to accommodate the needs for export quality products in lower prices.

Bandung as a fashion capital, shows its glory when 'distro' present as products that shows creativity of Bandung community towards fashion. However, its presence depends on the availability of infrastructures and facilities.

The above illustration shows that Bandung's existence as fashion capital is dependent on its culture, potential, existing condition. This

research will discuss ways to develop Creative Economy in Lingga Regency through public space design.

THE CONCEPT OF CREATIVE ECONOMY

The term Creative Economy emerges since the cultural changes occur from the Information Era to the Creative Era. It has been expressed by Alvin Toffler in The Future Shock (1970) which introduces the human civilization era and science era as the extended Information era; John Howkins in The Creative Economy (2001) shows the rise of new era called Creative Economy; and Richard Florida in The Rise of the Creative Class (2002) suggest a new group in economy called creative group.

John Howkins, in particular, relates creativity and economy. Creativity is not a new term, so does economy. The relationship between the two offers a new value and has been developed in other countries including England and Netherlands. Creativity is the ability to say new ideas or create new innovative products, either self-produced or in groups. It is a natural talent and skill. Economy is the realized system of human activities related to the production, exchange, distribution, and consumption of goods/services. Fundamentally, creativity does not equal economic activities. It will be economic activity if its creative idea produces commercial products. Creative Economy is also known as content industry or cultural industry and classified into 15 sub-categories, namely printing, publishing, advertising, fashion design, architecture, entertainment, digital IT, handicraft, art.
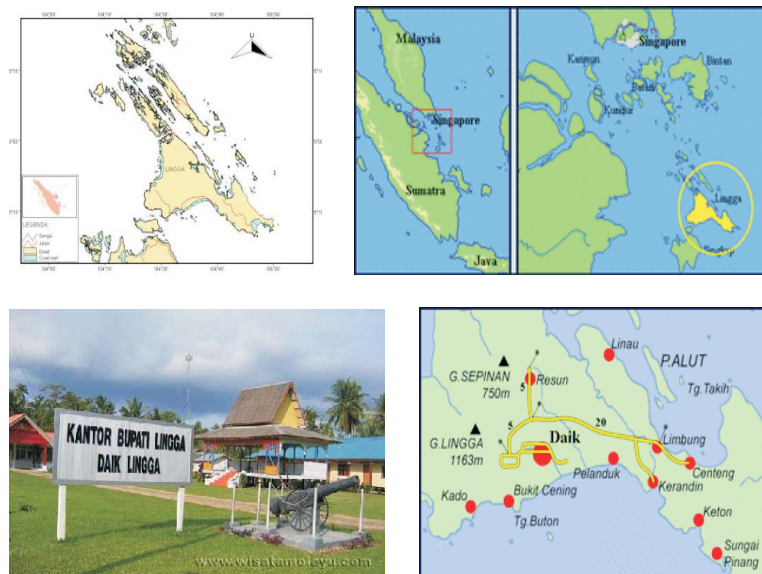

Creative Economy relies its activities to processes of creation and talent transaction, technology, cultural diversity, and critical mass. Those processes forms an ecosystem required by creative industry entrepreneur worldwide to expand. Richard Florida, a Developmental Economics professor from Carnegie Mellon University suggests that the development of Creative Economy needs 3T: Technology, Talent, and Tolerance. Opinions suggest Bandung possess this system, therefore Creative Economy is able to grow in Bandung.

Figure 1. Daik Ligga Map (source www. Wisatamelayu.com)

A question mark often arises over the boundaries between Creative Industries and a similar term of Cultural Industries. Cultural Industries are best described as an adjunct-sector of the Creative Industries, including activities such as Cultural tourism & Heritage, Museums & Libraries, Sports & Outdoor activities, through a variety of 'way of life' activities that arguably range from local pet shows to a host of hobbyist concerns. The possible difference would thus be that the Cultural Industries are more concerned about delivering other kinds of value to society than simply monetary value, such as Cultural Wealth or Social Wealth - see also Cultural Institutions Studies (Wikipedia).

ECOSYSTEM LINGGA REGENCY TO DEVELOP CREATIVE ECONOMY

Lingga Regency is chosen as a case study based on its condition as the centre of Kerajaan Melayu located in Daik at Lingga island, and its strategic location adjacent to several Asian

countries (Singapore, Vietnam, and Malaysia). It has human resources with great literature ability, abundant tourism destinations, and maritime resources. It also has unique products which has not been commercialized.

Socio-Cultural conditions of Lingga Regency
Indonesia with diverse ethnic groups has wealthy traditions physically shown in its traditional buildings. Traditional buildings display appreciation towards geographical identity of a certain place.

Socio-cultural conditions of a community are closely related to its geographical, demography, and history factors. Lingga Regency people belongs to Malay ethnicity.

History factor, its geographic location adjacent to Malaysia, Singapore, and near international commerce and shipping line (Malaka strait) cause Malay community to interact with global culture. Those interactions influence the characteristics of Malay community.

In Indonesia, the largest concentration of Malay community is located in Riau islands. In daily life, they refer to local Malay culture, e.g. in Lingga island, they are known as 'Malay-Daik.' Nowadays, there is a tendency to call themselves according their administrative area, such as 'Malay-Riau.'

One characteristic that differentiate Malay and non-Malay, especially in the past, is their ocean-oriented lifestyle. It affects housing pattern that grows at the seaside or riverbank passable by large ships. Those communities developed into commerce and shipping center.

Malay community has a similar trade and maritime spirit as Bugis-Makassar community. It can be seen from the similarity of the languages used in trading and social interaction world.

Literary art of writing and publishing is one of creative products by Malay community. A published book by Rida K. Liamsi, titled 'Bulang Cahaya' is planned to be made into a movie. The setting of this novel spread from Riau area, Daik Lingga, to the east coast of Malay Peninsula, with a historical background of Malay empire in Riau Lingga.

Writing a novel like 'Bulang Cahaya' needs strong creative imagination to unite historic experience and aesthetics. The writer delivered the novel in an attractive writing of Malay history as his creative attempt.

Design and Planning of Public Spaces for Creative Expression in Kabupaten Lingga
Through the success of the movie, it is expected that it will spark interests to explore the filming locations and merchandise capable to develop creative industry in Lingga Regency, a regency located in remote area.

Government plans to prepare infrastructure to provide easier access to Daik area and to develop public space based on historical and conservation of archaeological sites such as:
◆ Daik, for almost a hundred years, Daik has been the centre of Riau-Lingga empire and now is the capital of Lingga Regency of Riau province. Located in sungai Daik, it is only passable by boats during tide or accessible by land to Resun village.
◆ Jamik Daik Mosque, Daik Mosque is located in Kampong Darat, Daik Lingga and built in 1803. It was originally built from wood and rebuilt by using concrete.
◆ Istana Damnah, the remains of this luxurious building are its staircase and concrete columns. Today, the ruins of the palace is located in the jungle called Kampong Damnah.
◆ Gedung Bilik 44, Gedung Bilik 44 is foundations of an unfinished building built in 1812. It was located in the slope of Daik mountain. This building was planned to provide a place for craftsman in Riau-Lingga empire to work and extend their skills.
◆ Fortress, fortresses are built to oversee Daik Lingga from enemy's attack.

CONCLUSION

Art, media, and technology are the important principles for Creative Economy development. Famous creative product in Riau is its literary art, e.g. Gurindam 12 by Raja Ali Haji. Creative Economy ensures economic development and living condition of Riau community.

Innovative and responsive urban design and planning by providing high quality public spaces and physical urban infrastructure improve the quality of life.

Figure 2. Archeological Sites in Riau
a. Jamik Daik Mosque
b. Archeological and replica of Istana Damnah
c. Fortress
(source www. Wisatamelayu.com)

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CREATIVE INDUSTRY ISSUE AS AN OPPORTUNITY IN CREATING BETTER QUALITY ADVERTISING IN INDONESIA

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ABSTRACT

Advertising is marketing persuasive messages of products or services towards potential customers, the process of which encounters certain social and cultural system. Today's globalization generates intercultural mix through global hegemonic process among dominating cultures; and our culture reflected by advertising industry at best serves as a sub-culture. Globalization will inflict various events that drive community's depreciation towards national creative advertising existence especially in Indonesia.

Multinational advertising affiliation system with its global stereotypes infects the degradation of Indonesia's creative advertising. On one side, those companies create standards that make less divergence in creativity in advertising design process, and, on the other, they create culture shock.

Many academic institutions and advertising agencies' various attempts in creating advertising with cultural flavor sometimes must cope with networks and conglomeration capitals of multinational advertising agencies. Cultural assets as the core in advertising creative ideas are not fully functioned to generate creative ads that immerse Indonesian people because of lack of local taste.

This paper tries to depict the above dilemmas that cope with Indonesia's advertising industry. In turn, it presents alternative solution for better creative industry development especially advertising industry in Indonesia which focuses on human capital aspect. It may give a chance to uplift the quality of creativity in crafting future advertising in Indonesia.

Keywords: *creative advertising, Indonesia's ads, creative industry*

1. INTRODUCTION

The phenomenon of globalization, though a little outdated, remains a hot topic. In the beginning, globalization dealt with the possibility of the disappearance of borders between countries in the context of trade. That discussion gave rise to economic globalization. The effects now can be felt in all aspects of life including political, social, and cultural ones. Globalization concerns the phenomenon of the shrinking of the globe and increased awareness of the world and its issues. In other words, it refers to the global connection and understanding of it. The shrinking of the world can be seen and understood in the context of modern institutions, while the increased awareness of the world can be seen in the context of culture [1]. Even in this context the economic, political, and social dimensions can globalize if all the three are

institutionalized. In other words, the trade of the three occurs if they have in themselves reached the aspect of meaning in a symbolic way [2].

Culture is comprised of meanings and practices of common people. It is daily life experience: various discourses, practices, and meanings for all people in their life. These meanings and practices are experienced not in the course that we have created although we strive to give our life a form in a creative way. Culture does not operate free of life material condition [3].

Today we live in an age of free information. Information comes from various countries, penetrating our aspects of life through all kinds of media. In that condition, culture is not anymore the monopoly of its community, but a blend of cultures of various communities. The result is that there is confusion over dualism between upholding own nation character and adapting totally to the phenomenon of globalization.

The condition of Indonesia's advertising is also in this kind of confusion. Affiliation between national and multinational advertising agencies , which now widely prevails, contradicts the government's intention to utilize the country's resources for advertising products broadcast by various broadcasting institutions. Advertising, despite originally serving to deliver commercial messages, in this age of information now is considered not effective anymore to draw the audience's attention if it does not utilize creativity. Creative ideas in advertising basically serves to bear the message of trade, which at a certain level may affect the community's behaviors. Creativity in advertising ideas makes use of cultural values considered able to draw attention. This way advertising is part of mass culture and is placed as a popular culture in this hybrid contemporary era. Now advertising creative ideas have adopted various norms from different parts of the world considered affective to persuade the audience to purchase a certain commodity product. Does this indicate that our advertising has achieved a progress equal to that of other countries due to the use of the world's hybrid culture? Or is it the other way around: our advertising is not really ours because it's somebody else's? These 2 pieces of doubt have to be discussed in depth in order that some solution can be formulated and proposed. Can the discourse on creative industry give a chance to the advertising to get out of the doubt?

ILLUSTRATION: PORTRAIT OF INDONESIA'S ADVERTISING

The development of Indonesia's advertising in this globalization era can not be separated from the world's advertising that intends to penetrate countries' territorial borders. This intention rises due to the phenomenon of world trade that also tends to globalize. The globalization of advertising was started again after World War 2 by some advertising companies based in America and England after its decline during the period 1920 1950 due to the 2 world wars. Long before that, J. Walter Thomson , who had an advertising company based in America, attempted to make the company the first to ever expand its business abroad; and he then opened a branch in London in 1899. Now, according to the record of advertising from various sources, America's advertising companies have almost always led multinational advertising companies. And it is proven that 5 out of 10 World's biggest advertising companies belong to America.

Now, in Indonesia, almost all 10 big-rated advertising companies (in terms of media spending) are affiliated with multinational advertising companies. This makes Indonesia's advertising and its progress a sub-system of the world's advertising. Affiliation system causes Indonesia's advertising in the globalization era to move and look the same as stereotyped of the world's advertising. The history and development of advertising in the globalization era depends on international business interests. In this kind of situation, consumers are seen to have a homogeneous cultural background, that is, global culture. So what will become of the existence of local culture as the nation character? Indonesia's advertising should actually dig this kind of locality to produce advertising creative ideas that are not to be trapped in global stereotypes as are happening now. "As we are in our own territory, we know the way to better communicate with our own people; this way we have no reason to lose" [4].

Besides the problem of globalization, the face of Indonesia's advertising is affected by nation-specific problems. Advertising activities are still concentrated in big cities, following the national

economy boom and media industry still centralized there, for example, Jakarta. Although there are good signs of the rise of regional advertising agencies, they are not yet significant to indicate the progress of national-level advertising. Ironically, the majority of Indonesians live in villages, the consequence being that a large portion of advertising spending has to be covered by the minority in big cities especially in Java. The next problem is that there is a big gap between the purchasing power and intellectuality of the rich and that of the poor. This certainly creates a different kind of portrait of Indonesia's advertising.

From this portrait emerges a real problem to face Indonesia's advertising. At least from the perspective of institution and product of the institution, we face low quality of Indonesia's advertising.

ANALYSIS OF PROBLEM 1: INDONESIA'S ADVERTISING AGENCIES

Research [5] reveals that corporate culture of some of Indonesia's advertising agencies comprising such variables as company values, cultural network, business environment, rituals, and figures simply adopts that of the multinational advertising company they are affiliated with. Ideally, the practice of affiliation facilitates the making of geographical sub-culture, that is, a new culture resulting from the geographical location where the respective company operates and influences community norms in a country such as Indonesia. Further, the dynamics of change caused by merger and acquisition at the world level also affects the patterns and behaviors of Indonesia's advertising, including the creative performance of the advertising designers. This kind of stereotypes of Indonesia's advertising may create an undefined work performance: working in a system of values, identity, and culture that are not our own.

It is identified that the corporate culture of advertising agencies in Indonesia is strongly socialized and imparted to the employees by the division heads through various organizational rituals both in a(n) formal and informal way. Knowledge of culture, set of models, and meaning system are all intertwined in the organization symbols and transmitted in a professional way as an adaptive strategy in an attempt to run the advertising business. But the implementation of the corporate culture of the advertising agencies only affirms that of the company they are affiliated with without the accommodation of local values which could actually later show the true identity of Indonesia's advertising agencies. Self-identity should not be made secondary, or subordinate to other things. Self-identity emerges out of a consistent way of thinking, behaving, and acting. And this must be started.

Low confidence on the part of Indonesia's advertising figures causes them to choose a shortcut and thus employs expatriates. This low confidence creates dependence. Dependence in turn creates a low bargaining position of Indonesia's advertising against its affiliates. The shortcut is taken only to achieve the short term goal of gaining the most possible profit in the shortest possible time. Apparently advertising spending that sky-rockets form year to year spoils Indonesia's advertising agencies and makes them abandon professionalism in advertising. To seek comfort in the shortage of qualified local resources, it seems more profitable to turn to and recruit foreign resources especially from India and the Philippines as they are willing to be paid with the local pay scheme. These expatriates are made the spearheads to gain a huge advertising budget from the advertisers. Another shortcut which jeopardizes the progress of local resources in advertising is the utilization of joint contracts with foreign resources only to increase the image of Indonesia's advertising agencies so that they will look qualified and win multinational advertisers. For this purpose, respective advertising agencies spend a huge amount of money following the pay scheme of the country from which the foreign workers come.

Like 2 sides of a coin, apparently Indonesia's advertisers of either national or multinational level tend to trust their advertising to the national advertising agencies which are affiliated with multinational advertising agencies of better quality and qualification as they are socialized to be supported by experts and multinational management system. This is not entirely true; there are some advertising agencies which position themselves as national but prove to be of good quality. This is proven by their winning some awards for their creativity in the advertising contest.

ANALYSIS OF PROBLEM 2: CREATIVITY OF INDONESIA'S ADVERTISING

Research [5] shows that the corporate culture of advertising agencies affiliated with multinational advertising companies is reflected in advertising creative ideas. Corporate culture serves to guide especially the advertising designers in doing their job. If the corporate culture of Indonesia's advertising companies simply adopts that of multinational advertising companies which basically bear global stereotypes, then we can find many advertising works whose creative process of making utilizes global stereotypes too. This constitutes the implementation of the ritual of one variable of corporate culture. The formulation of Indonesia's advertising creative ideas is suspected to use the same formula, that is, the one brought by the affiliation system. This kind of mechanism creates only advertising works of parity, that is, the ones whose creative process of making instantly follows that of advertising works considered successful in increasing brand awareness. We should believe that there is no creativity when we fear to take risks; we are not a winner if we can just follow.

We can see in many forums that practitioners, academicians, and advertisers almost always discuss how we can catch up with other countries in their advertising creativity. Implicit in this is that we are only a follower; this is our mentality. We keep ourselves busy observing and discussing, for example, America's commercials, which are way ahead of ours. We approach and observe the way Indians produce their commercials, and they are ahead of us too. Now we are overwhelmed by the commercials of Thais who used to admire India's commercials. We actually have to bear in mind that our consumers here are different from those in America, India, and Thailand. We should otherwise be busy observing and learning our very own culture to be reflected in our commercials.

Another classic problem is a wrong belief on the part of the advertising society that complicated commercials will not be understood by the majority of Indonesians who have low education. They forget that culture is the background for a certain group of people and serves as a norm reference for them; this yields certain lifestyles which are typically different from those of other groups. Culture also constitutes a background for the realization of people's behaviors and works that contribute to the formulation of characteristic lifestyles [6]. This means that the complicatedness of advertising messages belongs not solely to the educated. The complicatedness of commercials is a high creativity communicable to their own kind of audience. The rich have their own kind of art, and so do the poor, the educated, and the uneducated. The complicatedness of advertising messages can penetrate through their own kind of audience in a unique and different way.

PROPOSED SOLUTION

The solution that follows can be proposed to solve the problems faced by the advertising agencies related to their advertising creativity that we see prevail now. The discourse on creative industry can be attempted to reduce the dependence on affiliation system. Creative industries are those industries which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.

Seen from the activities done, the strength of creative industries lie in the research and development, and commercialization. Commercialization in affiliation system mainly aimed at attracting multinational advertisers and solving the problem of professionalism can be reduced through increasing the quality of human resources with regards to creativity, skill and expertise, and innovative and original ideas. Needed is harder work through awareness of the importance of research and development instead of an instant way of multinational advertising networks.

Creative industries teach us the importance of the strength of the power of creation which is unique, special, and independent. Creative industries prioritize knowledge and intellectuality. Creative industries are measured not by the amount of capital needed to run a business, but by the ability to win the market share which is to consume the creative ideas sold. This kind of

characteristics of creative industries is considered to bear relevance with that of advertising business. Indonesia's advertising agencies should actually decrease their dependence on multinational affiliation system, and their advertising pieces should not merely follow the global commercials.

The accumulative impact of commercials is the formulation of community's lifestyles; so it is not merely a matter of business economy. In the situation as described above, the interference of the government to make the policy to ensure the sustainability of Indonesia's creative advertising business and quality is still needed. The regulation of Minister of Communication and Information (of the Republic of Indonesia) on the utilization of domestic human resources for advertising products broadcast by various broadcasting agencies in Indonesia must still be followed up. We need regulations aimed at not only protecting the human resources but also boosting the progress of advertising business and increasing the freedom of expression for creative advertising figures to produce commercials of Indonesia's character. For a certain period of time, the government should provide an incentive for national advertising agencies as it does other strategic industries. And it should apply a significant added value tax to foreign human resources working in Indonesia's advertising business. The same interference should also be addressed to the institutions supporting the advertising business such the media, universities offering programs related to advertising, and other creative industries. Enough fund taken from the state spending budget should be allocated to the study of advertising in particular and creative industries in general.

Dwelling on the ideal government policy, advertising industry in Indonesia should commit itself to building the nation character. Until now there have been attempts made to go in that direction. Slogans such as "Strengthen Our Nation Character, Embrace Globalization", "Finding Indonesia in the Midst of World Advertising", "Expose Indonesia to World Advertising", and "Break Off Creativity Chains" are heard spoken of in Advertising Creative Ideas Awards Ceremonies. How can we really expose and find Indonesia in the midst of world advertising if the creative process ritual uses ideas that are not Indonesia's? How can we break off the creativity chains if the method used to design the commercials is the old-fashioned one of "creative brief"? If 10 years ago Indonesia's advertising agency Fortune had terminated its affiliation with the U.S.' DDB Needhan, Komunika with the U.S.' BBDO, Perwanal with the U.S.' DMB and B, Inter Admark with Japan's Dentsu Inc., Adhivisi Prokomunika with Malaysia's Lab TYB International, and many more, perhaps now they would be used to thinking creatively the Indonesian way; or perhaps now we would be able to find Indonesia in the midst of world advertising. Fear of not being courteous with multinational advertisers and feeling of no confidence towards our own human resources and their professionalism should not prevent us from exposing Indonesia to world advertising. We should join all our forces through cooperation with stakeholders involved: the advertiser, the media, the government, the university, and the community.

Through the cooperation with the advertising industry and community's financial support also incentive from the government in the future, educational institutions offering programs related to advertising need to increase their teaching quality. Advertising is multi-disciplinary, involving economics, communication, and visual communication design. They should sit together exchanging ideas, conduct conferences discussing the formulation of a curriculum to incorporate advertising content unique of Indonesia. The university must strongly teach and impart the love for own culture to students so as not to get trapped in shallow-minded discourse on globalization. The university must conduct research that is not norm-free or that is only for the sake of knowledge and science; for a certain purpose, research may be geared to serve to find our own advertising character that is truly Indonesian.

CONCLUSION

The 3 related parties of advertising business, the government, and the university in their attempt to uplift the quality of Indonesia's creative advertising must always be aware of cross culture that demands a broad, comprehensive, and mature perspective. Mahatma Gandhi once said, "I wish for the winds of different cultures to blow freely into my house, but I reject to be blown away by

them." We have to act critically towards both our own and foreign culture that form and color a new culture that arises. This is not to narrow and isolate our culture but rather to broaden and enrich it because we can certainly learn a lot of positive things from both our and other culture.

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EXAMINING THE ROLES AND FUNCTIONS OF CHIAYI CULTURAL AFFAIRS DEPARTMENT (TAIWAN) IN THE COMMUNITIES

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ABSTRACT

Arts and cultural organizations are seeking for their roles and values of the communities in the 21st century. Most arts and cultural organizations expect to become an important asset of the community, to bring economic benefits for the communities and to play a leading role in urban development. The idea not only changes missions and programs of arts organizations, but also provides the fundamentals of developing creative economics. This paper will focus on bureaus/departments of cultural affairs in Taiwan, examining their roles and impacts in community development and constructing community culture. Researching of details will analyze missions and programs of bureaus/departments, scan their internal and external management, and emerge a model for bureaus of cultural affairs. Literature review will define "community" and "community development." Theories of "internal management" and "external management" are applied in order to construct a theoretical framework. Internal management is focused on improving both the efficiency and effectiveness of arts and cultural organizations. External management includes stakeholder theory, social objective of arts programs, and network system. The major research approach is case studies, which will review 23 bureaus/departments of cultural affairs in Taiwan as the participants. The methods of data collection will be content (web page) analysis, observation, and interviews. The roles and values of arts and cultural organizations holding in communities have been highlighted for many countries; however, there are only few studies in such areas in Taiwan. Thus, this study attempts to emphasize the roles and functions of cultural affair bureaus in the communities; it expects to find the active influence in communities, in order to sustain the development of the communities.

__Keywords:__ bureaus/departments of cultural affairs, community development, internal management, external management, strategic alliance, external stakeholder

The social objectives of arts and cultural organizations are emphasized since last century (Gilhespy, 2001). Arts and cultural organizations are seeking for their roles and values in their communities. Most arts and cultural organizations expect to become an important asset of the community, to bring economic benefits for the communities and to play a leading role in urban development. The idea: arts organizations as a core of communities, not only change missions and programs of arts organizations, but also provide the communities' fundamentals of developing creative economics.

BACKGROUND TO THE PROBLEM

Reviewing the history of Taiwan, the emphasis on the community development began in 1960's. At that time, there were 14 well-developed communities as models for other communities (United Daily News, 1995). In 1977, Taiwanese government initiated the 12 National Construction Projects. The 12th construction was called "cultural (facility) construction," which established cultural centers including libraries, museums, and performing halls (Chen, 2001). The Social Education Act established in 1980 by the Ministry of Education emphasized that cities/local governments should use cultural centers to host various social and cultural activities. In 1983, the Council of Cultural Affairs (CCA) announced "the Working Principles of Cultural Centers," addressed that the mission of cultural centers should be the hub of promoting cultural activities and enhancing the quality of people's life. After that, the CCA announced the most important policy related to community development, which is "Community Building" in 1994. The main idea was hoping that citizens know the resources of their communities, to build awareness of their communities, to integrate their ideas, to develop community's culture, and to persist the building of the communities (Council of Cultural Affairs, 2008).

However, when the central government/CCA devoted itself into local development, it found that cultural centers of counties were only accumulation of several facilities. They were not empowered to execute public duties. Therefore, the central government encouraged city/local governments to establish their own cultural affair bureaus/departments. Since 1999, local governments began to establish cultural affair bureaus/departments to implement their cultural policies in local level. Most cultural affair bureaus/departments were restructured from the former cultural centers.

The purpose of this paper focuses on local bureaus/departments of cultural affairs in Taiwan, examining their roles and impacts on community development and how the bureaus/departments assist communities to construct their identity. Researching of details will analyze missions and programs of bureaus/departments, scan their external and internal environment, and emerge future suggestions for bureaus/departments of cultural affairs.

THEORETICAL FRAMEWORK AND METHODOLOGY

Theories of "internal management" and "external management" are applied in order to construct a theoretical framework (Carter, Prosperi, Nerenhausen and Hude, 2005). Internal management is focused on improving both the efficiency and effectiveness of arts and cultural organizations. Major elements include: resources, management, and capacity elements (Lee, 2005). External management discusses the influence of environmental factors on organizations. Attention is paid to stakeholders, strategic alliance, and economic development of communities (Carter, Prosperi, Nerenhausen and Hude, 2005). Meanwhile, two key words "community" and "community development" are defined. In here, communities mean a place gathering people with similar cultural, ethnic, or religious background, with common interests, work together to solve their common problems, and form a living network. "Community development" includes constructing facilities/infrastructure, and also concerns the development of social, cultural, political, and economic development in communities (Tsai, 1985). Factors to cause the change of communities, such as natural disasters, demographic change, technological change, and policy change also are discussed in this paper. Table 1 shows the steps of this research.

Step 2 begins to scan the external environment of a bureau/department, such as natural, demographic, social, economic, cultural, technical, educational, political, legal, and international environment. Step 3 is to review a bureau's internal environment. Three managerial elements: resources, management, and capacity will be discussed. Step 4 is to discover stakeholders of the bureau/department, strategic alliance of the bureau/department, and how the bureau/department assists economic development of the community. In here, a strategic alliance is a formal relationship formed between two or more parties to pursue a set of agreed upon goals or to meet a critical business need while remaining independent organizations (Wikipedia, 2008). Shu (1995) according to the division of labor, divides a strategic alliance into

Table 1. Steps of Research

Step 1. Introduction of each Cultural Bureau/Department				
Step 2. External Scan				
natural environment	demographic environment	social environment	economic environment	cultural technical environment
technical environment	educational environment	political environment	legal environment	international environment
Step 3. Internal Scan				
resources (1) human resources (2) budget (3) facilities	management (1) decision-making (2) organizational culture		capacity (1) marketing (2) research ability	
Step 4. Relationship between an Organization and Communities				
external stakeholders (1) audiences (2) volunteers (3) sponsors (4) artistic providers (5) governments (6) competitor	strategic alliance (1) vertical alliance (2) horizontal alliancd (3) nonsymmetric alliance		economic development and the community (1) commoditization (2) construction and projection of a new territorial identity to the "outside" (3) Selling itself internally	
Step 5. Defining the Change Factors				
Step 6. Conclusions and Suggestions				

three types: vertical, horizontal, and nonsymmetric alliance. Considering the relationship between economic development and communities, Ray's (1998) models has been modified as three categories: commoditization of local/regional culture, the construction and projection of a new territorial identity to the "outside," and selling itself to itself. The fifth step is to identify which factors force the change of communities and organizations. Finally, the researcher will give the bureaus'/departments' suggestions for the future.

The major research approach is case studies. Stake (1997) states that case studies can help researchers understand complex problems, explain the content of events, and to know how problems are formed. The methods of data collection are content (web page) analysis, field trip/observation, and interviews. The researcher used information from different websites analyzing 23 cities' cultural affairs bureaus/departments in Taiwan, and chose 5 bureaus/departments of cultural affairs as the participants for indepth interviewers. The data is still in the collection stage. The researcher will use only Chiayi County's data as an example for this presentation.

CASE STUDY: CHIAYI COUNTY CULTURAL AFFAIRS DEPARTMENT

Chiayi County Cultural Center was established in 1996 and reorganized in 1999, which became Chiayi County Cultural Affairs Bureau. In 2008, due to the restructure of Chiayi County Government, Chiayi County Cultural Affairs Bureau became Chiayi County Cultural Affairs Department. The department consists of seven sections, library information section, exhibiting and performing arts section, arts promotion section, cultural heritage section, administrative section, accounting section, and personnel section. It sets Director-general one person, Deputy Director-general one person, and 45 staff members. One of its missions is to promote Chiayi's culture and become the fundamentals of developing creative economics (Chiayi County Cultural Affairs Department, 2006).

In order to understand the relationship between Chiayi County Cultural Affairs Department and its community, reviewing the external environment such as natural, demographic, social, economic, cultural, technical, educational, political, legal, and international environment is necessary. Chiayi County is located in the southwestern part of Taiwan. It has many mountains

and is the only one county that has three national scenic areas, Alishan National Scenic Area, Silaya National Scenic Area, and Southwest Coast National Scenic Area. The total area of Chiayi County is 1902 square kilometers, accounting for 5.35% of Taiwan area. The population is 559329 and the density is 294/ square kilometers. Administrative divisions are 2 cities, 2 towns, and 14 villages. The 14th Magistrate of Chiayi County is Mingwen Chen who belongs to the Democratic Progressive Party. The revenue of the county was 14562957NT in 2006. Chiayi is an agricultural county. Rice is major product (Chiayi County Government, 2006).

The Tropic of Cancer runs through Chiayi, creating a landscape that is different from other places also having the Tropic of Cancer running through them. In those places, most of them have either deserts or semi-deserts, while Taiwan has forests as a result of the abundant rainfall brought by the trade wind and airstreams (Chiayi County Government, 2006).

Taiwan's indigenous people are considered Austronesians. Indigenous people residing in modern-day region of Chiayi County belonged to the Pepo Tribe of Hoanya and the Highland Tribe of Tsou. In the 23rd year of Emperor Kanhsi (1684), there were 1 state and 3 counties: Taiwan State, Taiwan County, Jhuluo County and Fongshan County. The administrative region of Chiayi County today was under the rule of Jhuluo County, which governed 4 boroughs and 34 settlements. Taoism is the most important religion in Chiayi. Mazu Birthday- Festival is on the twenty-third day of the third lunar month of the Chinese calendar, which is a very important day for Chiayi County. In terms of historic interests, Chiayi has 8 historic sites. Amongst which is one rated first-class, one rated second-class, six third-class, each scattered in Zhong Pu, Pan Lu, Liu Jiao, Ming Xiong and Hsin Gang. Chiayi is also rich in historical structures. Thus, it is a city of culture. These historical interests not only reflect the lifestyle and attitude of the early days, but to the present day, an important resource of the life. Cochin Ceramic is famous in Chiayi. With completion of the High-Speed Rail, Chiayi is easily accessible. It will take a mere one-hour to travel to Taipei and half an hour to Kaohsiung (Chiayi County Government, 2006). The percentage of higher education (over 15 years old) is 17.6%. Literate rate (over 15 years old) is 94.69% in 2006 (National Statistics, 2008). International exchange is getting popular recently, including hosting of some international festivals (Chiayi County Government, 2006).

After scanning the external environment, the next step is reviewing the internal environment of Chiayi County Cultural Affairs Department. Three managerial elements: resources, management, and capacity are discussed. Resource element: budget for the department is 97858000NT. Facilities include Chiayi Performing Arts Center (PAC), public libraries, Meiling Fine Arts Museums, and several local museums. PAC occupies 6.6 hectares in area, including the center and the cultural park. It is a special performing arts center that combines functions in performance, education, exhibition and recreation (Chiayi County Cultural Affairs Department, 2006).

Considering about managerial elements, the process of decision-making is mostly from top-down. The degree of delegation is high and the cooperation between each section is high. The department can finish most of their tasks. Mostly the Director-general Yong-Feng Zhong establishes the value and culture of organization. He encourages staff members to challenge his ideas and to enrich his ideas. Director-general Zhong (Zhong, 2008) emphasizes more interaction between staff members. Most staff members need to pass the National Examination in order to become full-time staff members. However, the organization still hires many part-time staff. The average working hours for staff members is 9.5 hours per day.

In 2005, the department held almost 600 activities and attracted 1180000 people to attend. The promotional channels are mostly the ERA Ticket System, the National Theater/Concert Hall Ticketing System and free tickets directly send out from the department. The job of developing new policies and activities are the responsibilities of the exhibiting and performing arts section, arts promotion section and cultural heritage section. The department is proud of its "Artist Resident Program." In 2006, the department recruited 16 artists and brought them to 10 communities. Those artists work with communities and created several arts projects according to residents' needs. The most challenge for the department is to face staff turnover. Because Chiayi County is an agricultural county, young people get bored easily and leave the organization very soon (Zhong, 2008).

After all, what relationships can an organization and a community establish? Three aspects are discussed: external stakeholders of the department, strategic alliance of the department, and how the department assists economic development of the community. External stakeholders include audiences, volunteers, sponsors, artistic providers, governments, and competitors. For the department, most audiences are local citizens; only special events will attract visitors. The department organized volunteers in 1999, and there are two groups. Most volunteers work for the department, and seldom directly work with communities. The major funding of the Chiayi County Cultural Affairs Department is from Chiayi County government, the Council of Cultural Affairs, and sometime sponsors from Chiayi County Finance Taxation Bureau. Most arts and culture programs are provided by the national artists and artistic groups; the percentage of local groups is around 2% and foreign groups occupy 5%. The main competitor of the department is Hsin Kang Foundation of Culture and Education, a private and nonprofit organization. It has a long history and a strong influence in the community. Therefore, sometimes the department finds it hard to approach the foundation, and the foundation also attracts many volunteers more than the Chiayi County Cultural Affairs Department.

A vertical alliance in here can be categorized as the cooperation between the department and different communities. For example, a community can submit a community-building application form to the department, and the department can give funding to the project and also provide professional assistance. A horizontal alliance happened mostly in big events, such as, Alishan Sunrise Concerns and Mazu's Cultural Festival. Those activities will normally need to have cooperation of cross-sectors or cross-departments. An example of nonsymmetric alliance will be the agreement of promoting arts and cultural activities between the Nice Plaza/Corporation and the department. Cochin Ceramic can be viewed as commoditization of local culture. Arts festivals are a kind of construction and projection of a new territorial identity to the "outside." The policy of the artistic residence can be a kind of strategy for "Selling itself internally."

The fifth step is to identify which factors force the change of organization and the communities. According to the Director-general Zhong's observation, he believed that political, demographic and geographic issues are major reasons to force the change of communities and to influence the transition of the department. Political issues include the CCA's community development policies and political party alternation in power. Due to the transition of political parties from the central to local government, the identity issue has been emphasized since 2000. Therefore, it is important how to discover the specialty of the communities and use these characteristics to attract visitors. On the other hand, because Chiayi County's population is sparse, each village is far away from each other. Therefore, artist residence, to bring artists to the communities, is the major task for the department recently. Finally, the major population of Chiayi County is elders and children. The dependency ratios are high, 46.03% in 2005. Thus, how to attract elders and children to attend the activities is also an important task (Zhong, 2008).

CONCLUSION

After reviewing documents and interviewing the Director-general, the Deputy Director-general, staff members who work with communities, and field trips to the communities, the researcher can make several conclusions:

1. After the CCA announced the policy of "Community Building" in 1994, the Chiayi County Cultural Affairs Department has been trying very hard to meet its mission: developing its community.
2. Chiayi County's communities have higher expectation of the department, and hope the department can assist them to build an identity of their communities and bring some economic benefits to the communities.
3. The role of the Department is a facilitator to the communities, but not a leader, especially to the communities that they have already had experiences in the community development.
4. Because of the limited budget of the department, the department does not like other counties, which spend much money on festivals and use big events to attract visitors.
5. Leaders, such as the Director-general, will strongly influence the organizational behavior. Sometimes he/she would also regenerate the strategy, restructure the organization, and reengineer the task process.

The suggestions for the Chiayi County Cultural Affairs Department are as follows:
1. The policy of "Community Building" should continue to be carried out whatever the political party's rotation.
2. The policy should focus on the sustainability of the communities, not only emphasizing the economic benefits of the community.
3. The training of the department should continue to provide advance courses; therefore, new and old staff members can maintain their energy.

The roles and values of arts and cultural organizations holding in communities have been highlighted for many countries; however, there are only a few studies in this area in Taiwan. Thus, this study attempts to emphasize the roles and functions of cultural affair bureaus/departments in the communities, expects to find the active influence in communities, and sustains the development of the communities.

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CREATIVE THEME IN TOURISM: INVENTING NEW TOURIST DESTINATION IN SURABAYA

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ABSTRACT

In December 2005, the Mayor of Surabaya established tourism promotion body, which is called Surabaya Tourism Promotion Board. The main duty is to promote the potency of Surabaya Tourism. Since then, the number of visitor (especially the foreign visitor) increases rapidly. Sadly, the existing tourist destination in Surabaya, such as Surabaya Zoo, Kenjeran Beach, THR, Heroes Monument and Submarine Monuments are poorly managed. Therefore those attractions cannot really be used to attract foreign visitors to the city. As the result, the increasing number of tourists can only be seen in certain places, such as hotel, conference venues, restaurants and golf courses. It is really rare to find foreign tourists walking down in the main street of Surabaya or shopping in the either traditional or modern market in Surabaya. This condition reveals the fact that there is a low direct economics benefit that can be gained from tourism in Surabaya, especially for the middle low society, where the encounter between the people and tourist are low. To cope with this problem, it is important to understand the real tourism potency of Surabaya based on the history, culture and geography. The knowledge of Surabaya Tourism Potency can lead to the action of inventing new tourist destination. Using the descriptive approach, this paper reveals the hidden potency of Surabaya that can be used to attract tourists. The potency of the heritage buildings, the traditional kampoeng, the river of Kalimas in Semampir, and the existence of Heroes trail in Surabaya can be used to create a new tourist destination in the city through city tour program. Furthermore, this paper also analyzes the creative process, the challenges and the opportunities in using creative theme in Surabaya city tour. The impacts from the creative tourism activities, especially for the middle low society will also be discussed in the paper.
*   ***Keywords:*** *Surabaya, creative, theme, tourism*

INTRODUCTION

As the second largest city in Indonesia, Surabaya is growing into metropolitan city. With the large area of 326, 32 per square km, the city is the center of industry, service and trade for the surrounding, especially the Eastern part of Indonesia. Surabaya is the home of around 3 million people nowadays (www.surabaya.go.id); this number is increasing at daytime when many people from the surrounding areas, such as Sidoarjo, Gresik, Mojokerto are coming to Surabaya to work. Moreover, though in the last few years, government revenues from tourism increases, the development of tourism in Surabaya still cannot bring benefit to all people, since the distribution of tourists is not equal. This means that tourists, especially international tourists, are only seen

in certain places, such as hotel, restaurants, shopping malls, luxurious entertainment complex and golf courses. They are rarely seen in the main street of Surabaya, hanging out in local tourist attractions. There are many reasons to address this problem, such as the hot weather of Surabaya, the limited tourist facilities and poor quality of tourist destination the city.

However, the main reasons why there are not many tourists walking around in Surabaya is because there is a limited tourism product in the city, especially the city tour. Why city tour is important? Because by having city tour, the tourist mobility in the city can be seen and the economic impact on people is higher, since the chance for the local to meet the tourist increase through the city tour activities. Direct tourist expenditure and job creation related to tourism are a part of the multiplier impacts brought by tourism in the area (Ioannides, 2003). In this case, the city tour should be designed to give maximum experience for the tourist. This paper aims to analyze the present condition of Surabaya tourism, the potencies of the city and also the challenges to develop tourism in Surabaya. Furthermore, the urban and culture tourism concept are used to base the discussion. This paper is using description approach to explain the process of using creative theme to create new tourism destination in Surabaya.

TOURISM IN SURABAYA

Surabaya tourism industry has undergone a rapid development since 2005, when Surabaya Government decided to form an organization outside the government system to promote Surabaya tourism. The organization is called STPB (Surabaya Tourism Promotion Board). The member of the organization is mostly taken from the people who work in tourism business in Surabaya, such as hotel, restaurant, mall, travel agent, tourist destination and tourism educational institution. Based on the Mayor Regulation No:188.45/227/436.1.2/2005 published on 19 December 2005 and then renewed in 2006, the main duty of STPB is to promote Surabaya tourism to both local and international tourists.

By identifying the tourism potencies of Surabaya, STPB divided the tourist attraction in the city based on the uniqueness of each area. The South Surabaya that serves as the welcome gate of Surabaya city, it has the Zoo and Shopping areas to welcome the tourists. The North Surabaya is well known as the center of culture and history of Surabaya, since in this area there are many heritage building surrounded by various ethnic groups, namely, Chinese and Arab. The old city of Surabaya and the China Town are located in this area. Moreover, the East Surabaya is known as the beach area. Though the beach is not a white sandy beach, like what we can fine in Bali, but the Kenjeran beach offers different view, sport activities and unique experience of dinning. On the other hand, the West Surabaya offers luxurious living and international standard lifestyle. In this area, there are international standard golf courses, shopping malls, first class accommodation (housing, apartment and hotels). Finally, the Central Surabaya that serves as the CBD (Central Business District) is full with the business activities and MICE facilities (Indrianto, 2005)

The effort to make Surabaya as a tourist destination is by maximizing the urban attraction and the business facilities. Surabaya has many excellent accommodations that can cater various types of tourist, from the budget tourist until the premium tourists that needs luxurious hotel to stay. Beside famous of its traditional local cuisine, in Surabaya tourist can also find international food from various countries, such as Thailand, Vietnam, Australia, Italy, India, and Chinese (www.sparklingsurabaya.com). In terms of sport activities, Surabaya has 5 international standard golf courses in the city, namely, Ciputra Golf, Pakuwon Golf, Bukit Darmo Golf, Graha Family Golf and Yani Golf. This makes Surabaya a city with the most International Golf Course in Indonesia. Moreover, the number of tourists to Surabaya both domestic and international tourists increase. From 3.546.532 domestic visitors come to Surabaya from 11 cities in 2005, the number increases up to 3.782.143 in 2006 (STPB 2006). In terms of International tourist, the number is also increasing from 67.600 tourist in 2005, up to 73.486 tourist in 2006; that number comes from 12 countries, such as Malaysia, Singapore, Thailand, China, USA, Dutch, etc (STPB 2006).

Surabaya tourism recently is focusing on the business tourists, through the MICE activities. This condition is due to the fact that Surabaya is the central of business, especially the service and trade sector for the areas in Eastern Part of Indonesia. Surabaya becomes the hub of development of the other regions in Eastern Indonesia. As stated by Anshori and Satrya (2008), the facilities for MICE activities are well provided in Surabaya, from the high tech meeting venues up to the huge capacity building for exhibition. As reported by STPB (2006), Surabaya now has the capacity to host several big convention events, since there are building that has the capacity from 500 2000 people. The building such as Jatim Expo, Supermal Convention Center, Shangrila Ballroom, The Empire and many others are supporting the MICE facilities of Surabaya.

Beside the MICE facilities, Surabaya actually has many interesting places that can potentially attract different kind of tourists, from shopping, heritage to religious based tourist. Based on personal observation, there are around 40 interesting places are located in Surabaya, however, only about 10 of them are really tourist attraction, others are not really visited by tourist yet. Among those that are considered tourist attraction in Surabaya are: The House of Sampoerna, Ciputra Water Park, Kenjeran Beach, THR Amusement Park, Surabaya Zoo, Tunjungan Plaza Complex, Joko Dolog Statue, Submarine Monument, Heroes Monument. Sadly, only three from the list, namely House of Sampoerna, Ciputra Waterpark and Tunjungan Plaza Complex have proper management and international standard facilities, the rest are not yet managed properly.

CHALLENGES IN DEVELOPING TOURISM IN SURABAYA

The development of Surabaya tourism can only be enjoyed by big business owner, such as hotel, restaurant, travel agent, etc. The middle low society does not really feel the impact of tourism development in Surabaya. The money goes around in big private business and the government. Though the government can claim that they money they get from tourism revenues is used for public facilities development, but people need more direct income from tourism in Surabaya. This unbalance situation in the destination can lead to the unsustainable tourism development as mentioned by Hall (2003). This irony is the results of several conditions as follow:

Low Human Resources
The main sector that plays significant role in tourism industry is the government. Ideally, the role of the government in tourism industry is being the regulator and the facilitator (Indrianto, 2008). In this case, as a regulator, the government needs to publish regulation that may directly and indirectly give impact to tourism development and distribution of tourist around the city. The regulation is needed to keep everybody works in their track and maintain the order of tourism industry. Moreover, as the facilitator, the government needs to facilitate and support the private sector to be able to work more on tourism industry.

On the other hand, in Surabaya, most of major tourist attraction or interesting places are under Government control, through UPTD (Unit Pelaksana Teknis Daerah). This system controls important spots in the city, such as The Heroes Monument, Kenjeran Beach, Ampel Mosque, and many others. In this case, many of the places under the government management are poorly managed. This due to the fact that in Surabaya Tourism Department (Dinas Pariwisata Kota Surabaya), they have less capable human resources in tourism Industry. Most of the employees don not have the educational background on tourism or experience in tourism industry. As the decision maker, Surabaya Tourism Department don not have the capability to do more for the development of tourism in Surabaya. The "ekselonisasi" system in the Indonesia Government that can make the personal is moved to one department to the other for the sake of getting higher position, without considering the background, can also constraint the development of the tourism industry.

Limited Tourist Attraction & Facilities
In the main road or in the city center there are no places or spots that can make tourist stay and enjoy the city, such as riverside, big garden with beautiful view, monumental attraction, heritage building, and so on. Those amenities are important to develop urban tourism in the city (Page

and Hall, 2003). Actually, in Surabaya there are potential places or objects that can be used as the central attraction in the city, such as Sub Marine Museum, Kalimas River, Heroes Monument, Joko Dolog Statue, the city Town Hall and Grahadi. However, the operational of the places are not good enough or in other words those places are not really designed to accept tourists, especially international tourist. There is not any tourist information center, lack of explanation, no public toilet or other tourist facilities. Therefore, not many tourists, especially foreign tourists seen mingled in those places.

Moreover, there are still limited number of tourist facilities in Surabaya, such as public transport, public toilet, tourist information center and pedestrian lane. In many places, the quality of the tourist facilities is poor. In order to make tourists easy to mobile without using organized transport from hotel, car rental or tourist transport, the Surabaya government must be able to provide convenience and reliable public transport in the city Inskeep (1991), stated that the public transportation must be safe, clean and based on schedule. Moreover, all of the major tourist attractions in the city must be able to be connected with the public transport system. If this condition happens, there will be many tourists willing to use public transport to visit one tourist destination to the other and more likely, the contact between the tourists and the local will increase.

Lack of Creativity of Tourism Product
In a way, tourism product related to tourist activities in the city. This means what tourist can do, can see or can buy in Surabaya. Nowadays, what is usually sold to the tourists as tourism product are MICE, golf, shopping and culinary activities as the minor attraction. This is the main reason why there is lack of interaction between tourists (especially international tourists) with the locals, since many activities are organized and done in certain exclusive places.

Developing city tour products in Surabaya is needed, especially for generating tourists to where the local lives. This can generate income for the local people directly. By having tourists (both international and domestic) walking around more often in tourist area which is public places, the chance for the locals to meet the tourists is increasing. When tourists come to certain places, and the area become tourist attraction, the economics of the place will be activated. However, the type of city tour product needs to be adjusted with the condition of the market in order to get maximum benefits. Nowadays, tourists are getting smarter and more demanding. Tourism trend is moving forward from mass based tourism into culture based tourism (Picard 1996) Therefore, the attraction and the product of the city tour must be well prepared to cater the savvy tourists. Using creative theme in Surabaya tourism is needed to develop tourism which is economically beneficial for Surabaya people.

CREATIVE THEME IN CITY TOUR

In order to create new theme for Surabaya tourism product, it is important to understand the historical and social background of Surabaya. This is important since the creative process for tourism product must be based on the local content. Therefore in order to come out with the creative theme in tourism, there are several steps that need to be carried out, as follows:

Identification Process
Surabaya is one of the oldest cities in Indonesia. This makes Surabaya has long history as a city (Iilananda, 1996) More than 700 years of establishment, several heritages still remain in the city. Historically, Surabaya was once a part of area under Majapahit reigns. The place was called Hujunggaluh, that serves as the main gate to enter the Kingdom of Majapahit (The Greatest Kingdom in Indonsia) dated 13-16 century. Hujunggaluh then developed into a kingdom of Curabyaha as the embryo of the city. Ironically, there are no physical evidence remains as the witness of the ancient kingdom of Churabaya. However, some areas of the city still has the atmosphere of the ancient kingdom through the name of the area, such as Keputran, Kepatihan, Peneleh, Pandegiling, Bubutan , and many others. Then, Surabaya was under the Dutch and the Japanese occupation. During the Dutch period, there were many heritage building created in the city applying beautiful European architecture (Handinoto, 1996). Finally, the struggle of the Surabaya people to fight against colonialism in the city also underlines the history of Surabaya.

In this case, the potencies of kampongs, the heritage buildings, and the heroism Surabaya combined with the recent condition and the facilities around the city really can be used to create new tourist attraction.

The Data Collection
This process is mostly done by the academician by several private universities. The process takes years to come out with complete data about the old Surabaya. The collected data is also supported by the data that the Surabaya government has, such as list of Surabaya Heritage Buildings, kampongs in Surabaya and Surabaya national heroes. (www.surabaya.go.id). To create Surabaya Heritage Trails. Most of the data were collected by Timoticin Kwanda, a senior academician and researcher. He is also the one who identifies and makes video presentation about Surabaya old buildings. Another important person is Handinoto. Through his effort, data from the Netherland and other places can be collected. His books about Surabaya Architecture Development become focal sources for creating the Surabaya Heritage Trails (Kwanda and Handinoto, 2003)

Moreover, the data for Surabaya Kampong Tour is also rather difficult to obtain. There are limited publications about the kampongs. Books by Johan Silas (1996) brings significant contribution in the creation of this theme. Many of his works are discussing the kampong of Surabaya as a part of the urban life. The historical and cultural background of kampong also discussed by Rudy Lilananda (1996), a senior academician from Surabaya. Moreover, the folk tales and legend is a taken from many sources that has been compiled by Dukut in his book, entitled Surabaya Tempoe Doeloe (Widodo, 2002)

For the heroic trails, the data is collected from the history books about Indonesia, and specifically about Surabaya. There are several sources can be used to support the theme. Surabaya is well known as the city of hero, therefore, the heroism track still can be found easily in the city (www.surabaya.go.id). Though not many publications exist abut Surabaya heroes, but since many living sources can share their experience about Surabaya in the past. Therefore, the data about this theme is rather easy to collect. Beside literature research, the data is also collected trough the interview with the expert and key person in each theme.

The Products
Trend in tourism is always changing. Creating the product based on the market is important in order to attract tourist (Kelly & Nankervis, 2001). In urban tourism, the attraction mostly consists of the buildings, the areas, the people, the culture, the facilities and the city landmark. However, as mentioned in Page & Hall (2003) in terms of the tourism products, the city usually sells tourism through its theme park, shopping mall, water front area, city tours, heritage building, the city landmark and the festivals. In this case, the new theme created for Surabaya city tour can lead to the invention of new tourist destination in Surabaya.

Tourists nowadays, especially international tourists, are seeking for experience, as stated by Jennings & Nickerson (2006). In this case, they are not only looking for pleasure in tourism but also learning about other culture. Therefore, it is important to create a new attraction that enable tourist to find out and learn something from the city of Surabaya. However, the tour must be designed according to the culture tourism style, which is using small groups, high interaction with locals and learning a certain theme during the journey, as explained by Picard (1996).

◆ Surabaya Heritage Trail
This theme is using the Heritage Building that spread in Surabaya, mostly the north side of the city. This theme uses the old buildings as the attraction. According to the official list published by Surabaya government, there are 162 heritage buildings in Surabaya that should be preserved (Indrianto, 2008). However, most of the buildings are not well maintenance, and even some of them are almost destroyed (Surya, 2007). The values of the buildings are not only in the architectural design but also the story behind them. From the data research, field observation and trials, the route is finally decided. There are around 20 buildings that listed in the route, as shown in the following table.

Table 1. List of Heritage Building in Surabaya Heritage Trail

Number	Name of Buildings	Location	Year
1	Petekan Bridge	Jakarta Street	Unknown
2	Telkom Buiding*	Garuda Street	1915
3	De Javache Bank*	Garuda Street	1912
4	Internatio*	Rajawali Street	1924
5	Ibis Hotel*	Rajawali Street	1913
6	Cigarette Building*	Rajawali Street	1916
7	PT. Aperdi Office	Jembatan Merah Street	1900
8	BII	Jembatan Merah Street	1914-1916
9	PT Perkebunan X*	Jembatan Merah Street	1927
10	Post Office	Kebon Rojo Street	1926-1928
11	Catholic Church	Kepanjen Street	1899
12	Kalimas Traditional Harbour	Kalimas Street	Unknown
13	House of Sampoerna	Taman Sampoerna Street	1862
14	Heroes Monument	Pahlawan Street	1951
15	East Java Governor Office*	Pahlawan Street	1931
16	Majapahit Hotel	Tunjungan Street	1911
17	Grahadi	Gubernur Suryo Street	1794-1798
18	Balai Pemuda	Gubernur Suryo Street	1907
19	The City Hall	Walikota Mustajab Street	1925
20	Darmo Area	Darmo Street	Unknown

The asterisk sign indicates that the buildings are only viewed outside. Moreover, the starting point is best done in Balai Pemuda Building area and the ending point is at The City Town Hall since it is strategically located in the heart of the city. The trip will take 2-3 hours, using tourism bus from starting point to walking areas in Rajawali Street. During the journey, the tourists will be divided into smaller group. Though the participant can reach 50 people, but the group should only consist of 5 to 6 people. This means that the number of guides should be added.The small group system is used in order to give more experience for the tourists. The tour is best done in the morning or in the evening where the sun is not too hot. Though weekdays tours are possible but Sunday and Saturday are the best time to conduct the tours, since the north and then central area of Surabaya are very crowded during office hours. This journey is such a novelty that can bring economics impacts for the people as stated by Graham (2005).

◆ Surabaya Kampong Tour

The next theme is the kampong tours. Kampong can be defined as community live in urban areas, not in a housing complex; their house stands next to one another (silas, 1996). In Surabaya, the existence of the kampong is historically important. Kampong in Surabaya is believed as the earlier form of the city. Those kampongs, in one way or another, shape the development of the city. Culturally, Surabaya was divided by the Dutch into 4 areas, which are Arabics areas, Chinese area, European area and Javanese people (Kwanda & Handinoto, 2003). Those communities are still exists and the environment grows based on their cultural

Table 2. List of Attraction in Kampong Tour

Number	Kampongs	Location	Attraction / Activities
1	Bubutan Kampong	Bubutan Street	Old Houses , unique architectural design both interior and exterior (combination of Chinese and European style)
2	Arab Kampong	Ampel Area	Old houses with the character of Arabic people, local people with Arabic complexion, Middle East Type of Market
3	Chinese Kampong	Kapasan Dalam Street	Old temple (Boen Bio), old house with Chinese architecture, unique environment "bird cage" houses style
4	Anggrek Kampong	Kertajaya Street	Green environment , a lot of orchids on the houses, home garbage recycling, meet the friendly local people
5	Fisherman Kampong	Medokan Semampir	See the activities of fisherman, get on the fishermen boat, see the natural scenery of flora and fauna, finding shell in "sand island"

background. Meanwhile, in the city centers, there are many unique kampong that has interesting selling point, such as Bubutan the heritage kampong, the Anggrek Kampong and the fisherman kampong.

In the Kampong tour, the interaction between the tourist and the local is quite tense. It means that, during the journey tourist can meet, greet and talk to the local. This tour will enable the tourist to learn about different culture and ethnic in Indonesia, specifically in Surabaya. The list of attraction can be seen in as follow:

The journey can take 3-5 hours, since there are several activities that can be done during the tour, especially the boat riding activities in the fisherman kampong. The starting point will be Bubutan Kampong, since this is the place where the early settlement of Surabaya had been developed. The transportation that can be used is a bus that up to 50 people or the smaller vehicle. The minimum number of participant is 10 people. Using the small group system, a large group will be divided into smaller group in order to get more interaction between the tourists and the guide, and mostly the tourist and the locals. This tour can be conducted in any days of the week, though Saturday and Sunday are the best day to go around Surabaya.

◆ Surabaya Heroic Trail

As a hero city, Surabaya is famous with the spirit of heroism. The existence of Heroes Monument is one of the evidences of the heroic symbolism in Surabaya. As mentioned by Dukut (2002). Historically, Surabaya is the home or place of several Indonesian National heroes, such as Ir. Soekarno (the first President of Indonesia), HOS Cokroaminoto, DR. Sutomo. W.R Soepratman and Bung Tomo. The legacy of the national heroes in Surabaya mostly can be seen through the existence of buildings and tombs. Sadly, most of the legacies are poorly maintained.

Table 3. List of Attraction in Heroic Trails

Number	Objects	Location	Values
1	GNI building	Bubutan Street	The meeting point used by the Indonesian youth to get independence The Tombs of DR. Sutomo- The National Awakening Hero
2	House of Cokroaminoto	Peneleh Street	The place where HOS Cokroaminoto (prominent political leader) trained Indonesian young leader The boarding house of Ir. Soekarno (The 1 st president of Indonesia)
3	Tomb of WR Soepratman	Kenjeran Street	The place where we can see the original version of Indonesia Raya (Indonesian National Anthem)
4	The Museum of WR Soepratman	Mangga Street	The place where WR Soepratman creates most of his songs The place where we can see the replica of the violin used to play Indonesia National Anthem for the first time
5	The Tombs of Bung Tomo	Ngagel Street	Bung Tomo is the Hero of Surabaya, but still not gained the title of National Hero

By learning the history of others, tourist can get deep experience about the destination. Therefore, the heroism history of Surabaya is very potential to be used as tourist attraction in the city. The route designed for this tour is basically visiting the destination that have the relation with the heroes in Surabaya, such as tombs, houses, museums and buildings. The attraction of tour can be seen in the following table:

Most of the visited destination are tomb and monuments, according to the dark tourism concept, the place of misery that represent values of struggle of human can be sold as tourist attraction (Stone, 2005) This route can be taken using big or small vehicles. Bubutan is the old area of Surabaya that has valuable historic that need to be capitalized more for the sake of tourism.

Market Opportunities
The potential market for the thematic city tour can come from the local or international tourists who have indirect or direct interest in learning about other culture and history, this group of tourist

usually willing to spend time and money to explore new things (Picard, 1996). Furthermore, as mentioned by Limastoro (2006), potential market for thematic heritage trails can also come from the young professional. This group of tourist needs challenges and except new idea of traveling. However, the specific format of time, venues of departure and complete program are needed to fit with their demand. On the other hand, group of university and school students are also important market. Combination between tour and learning will be enjoyable activities for them, especially when they want to learn about the history and culture of Surabaya.

In terms of international tourists, the expatriate living is Surabaya is also an important market of the city tour products. Though they may have lived and worked in Surabaya for certain years, but the possibilities for them to walk in the street, explore the city and learn about local people culture are small. This due to the safety issues still become the major concern for them and no facilities or medium for them to do so. Most of the expatriate in Surabaya spend their leisure time in hotels, restaurants, mall or going to tourist place, such as Bali and Yogya rather than exploring Surabaya. The quality tourism products are what they need in Surabaya. By creating thematic city tour and package them with international tourist standard, the expatriate market will be an important one, since most of them are interested to learn more about Indonesia, particularly Surabaya. The founding of the Indonesian Heritage Society in Jakarta by the expatriate reveals the interest of the expatriate toward Indonesian culture and heritage (www.heritagejkt.org).

Other international market comes from the European tourists who come to Indonesia, especially the Dutch. As stated in BPS 2007, in the year of 2005 it self, there were 798,408 European arrivals to Indonesia, of whom 114,687 were Dutch. The number is growing each year. Furthermore, from the data by STPB (2006), it shows that the number is of European tourist are increasing up to 2,690 in 2005. The European tourists, especially the Dutch is important since most of them have historical and psychological attachment to Indonesia. Most of the heritage buildings are built by the Dutch. Therefore, if thematic city tour are packaged and promoted appropriately, it is not possible that the attraction can be packaged as tourism destination in Surabaya.

The Impact of New Theme
The existence of the new tourism products in the form of thematic city tours will bring several impacts to almost all the related tourism stakeholders, namely the industry, government and the citizen of Surabaya. In this case, for the tourism industry, especially the travel agents, hotel and restaurants, the thematic city tour mean new products for them which can bring new market. The high yield tourists, who mostly but not always, the international touristy tend to stay away from visiting Surabaya mass tourist destination, such as The Zoo, THR, Kenjeran Beach , etc. The reasons are the lack of cleanliness, safety and facilities comfort in the destination.

On the other hand, the thematic city tours, such as the heritage trails, the kampong tour and heroic trails create new market that are not so demanding in terms of tourist facilities. This because, what they seek is authenticity and new experiencing (Picard 1996). As long as the basic standard of comfort is fulfilled, this type of tourist will not really bother if they see garbage, messy environment and crowded area when they visit kampong, abandoned heritage building, or the hero's tombs. These savvy tourists are also high yield in certain ways, especially in terms of spending money to buy local products (Leiper, 2004). From this condition, the travel agent will benefit from arranging their trips, as long as they organize it based on the culture tourism standard, which is giving full experience for the tourists. Meanwhile, for hotels, more tourism products in the city will usually add the length of stay of their guest. Therefore, other business catering for the tourist needs, such as restaurant and souvenirs shops can also get something out of it.

For the government, the increasing number of tourist as the result of the growing market for city tour directly adds the revenues. Taxes collected from the tourism business in Surabaya increase as well as income from other related sectors. Moreover, the operational of the city tour will directly spread the distribution of tourist in Surabaya. Therefore, the areas of development, in one way or another will attract the private investor to invest in the areas.

Moreover, by joining Surabaya Heritage Trails, Kampoeng Tour or Heroic Trails, the tourists will have more chance to meet and interact with the local. The destinations that include on the program mostly are located in the local areas and ordinary environment in Surabaya. Therefore, tourists will experience the real life of Surabaya people on their journey. The multiplier effects of tourism will be directly felt by the local. By selling local products, such as food, plants or handy crafts, the local can get money from tourist visitation. However, this activities needs to be managed carefully to maintain the quality of tourist experience.

CONCLUSION

One of the most effective ways to make tourists go out in the street Surabaya is through city tour activity that makes them see the city. However, what needed here is not just ordinary city tour, but a thematic city tour using the heritage, culture and historical values of the city. Tourists now are more savvy and demanding. They do not only want the leisure but also the lesson. The number of this kind of tourists is increasing rapidly. Learning new culture and experiencing different culture are now become trend in tourism (Fyall & Rakic, 2006). In order to get new market and increase the tourist number in Surabaya, the usage of the creative theme in Surabaya city tour products is needed.

The Surabaya Heritage Trail will be interesting activities for those who want to learn more about the Dutch and European architecture development in Surabaya. Many heritage buildings are located in the north of Surabaya that can be used as an attraction for tourist. By giving explanation about the history of the building and architectural values of the building, the tourist are not only learning about the Dutch building but also a history of Surabaya. This product is suitable for the niche market; therefore it should be carefully arranged. The prospective market will be young professional, university and school students as well as European tourist coming to Surabaya.   On the other hand, Kampong Tour offers unique experience for the tourist to have direct interaction with the local. Various activities in the tour really add the values of the tour. Any adventurous type of tourists is the possible market for this product. The last the theme used is the Heroes in Surabaya. By using the story of heroism in the city and the existence of the National heroes of Indonesia in the city, the tour can be designed to give lesson and experience of Indonesian history. Capitalizing on the story and experience of new culture is the man focus the theme used. The creative process is started from the data collection to survey, preparation, packaging, promoting until execution of the tour. The parameter of success of this thematic city tour will be on how much the tourist can learn about Surabaya as well as bringing economic impact to the local people visited in the journey.

Finally, in order to make tourism development in Surabaya beneficial to all level of the citizen, it takes creative ways to create tourism products. The weak human resources of the local tourism government should be balanced by giving more freedom to the private sectors, namely business people and academician, to develop new tourism products in the city. By improving the quality of the existing tourist attraction and developing more new products, it is possible that one day Surabaya can be a famous as urban tourist destination in Indonesia.

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DEVELOPMENT COOPERATION BETWEEN PUBLIC SECTOR AND PRIVATE SECTOR IN BANDUNG

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ABSTRACT

The Central of Bandung has been through a fast development and became a crowded area which caused a degradation of environment quality. Pasar Baru is located at the central city which has environment quality degradation. Therefore, the trade center need a revitalization or quality improvement. The private party offered the Government of Bandung to cooperate in revitalizing the trade center. Because of the government's limitation in the development funds and the willingness of the private sector to invest in the revitalization programs, the cooperation is conducted in the form of BOT (Build, Operate, and Transfer).

The involvement of the private sector will give an optional choice and flexibility in services to the public in comparison to the government services. The cooperation between the Government of Bandung which represents the public, and the private party, should give benefits to both parties and also to the public or tenants in the trade center.

There are some considerations in developing a strong and sustainable cooperation between public and private: The form of PPP (Public Private Partnership) could be chosen for high cost investments; The commitment regarding the development resources, transparency and participation are the key factors in the cooperation; The development of infrastructure or public facilities should be accepted by the community/public; The goal of the service improvement is dedicated to improve the quality of life of the public; The funding by private party through PPP with BOT scheme depends on the cooperation agreement between public and private; The agreement should regulate the obligations and the rights of the parties including the regulations for disputes.

Keywords: *development cooperation, public and private, revitalization, Bandung's trading facilities*

INTRODUCTION

Center area of Bandung City is the central place of many activities, such as trading activities. The fast growing development of the center of Bandung makes it to be a high dense population and irregular development that degrades the environment quality.

Pasar Baru is one of the market place that is located in center area of Bandung. The former condition has been suffering quality degradation, so its trading function need to be revitalized or quality improvement.

The city revitalization is the effort and the development activities that planned to change or renew the certain built area in the city which function has degrade, so the area would improve or increase its

function quality refer to the city development. According to Danisworo (Swasti, 1988:17) the city revitalization might be defined as one of the approach in the city planning process that applied to replanning certain area or district in that city in order to get the better added value from that area which match with its potential and economic values.

The Government of Bandung City had the proposal from Private Sector to cooperate in replanning or revitalizing the trading function. The limitation of City Development Budget and the willingness of the Private Sector to invest in the revitalization makes the City Government accept the proposal of cooperation in revitalizing Pasar Baru.

The cooperation between Bandung City Government as a representative of the public and the Private Sector has to be profitable for both side, and not loosing any public or tenant side at the trading function that will be built. Therefore, need a study to look for the ideal form and scheme of cooperation so it will support the revitalization process and could fulfil the needs and wants of all the stakeholders.

The benefit of the involvement of the Private Sector through the cooperation in public servicing are:
1. Accelerate investment, which could deccelerate if funded by Government budget only
2. Improve efficiency, if the private facility integrated inside the public facility that did not operate commercially before.
3. Directing the facility provider to settle the pricing more reflecting the better expenses.
4. Removing the Government sources for social infrastructure to higher priority that could not funded by Private.

This study is located in Bandung with Pasar Baru as a specific case which located in the center area of Bandung City. The background or the reason of the object choosen is because of this Commercial Function is grocery trading level, and the building which is owned by Bandung City Government has been built and renovated by Private party in BOT (Build, Operate, and Transfer) scheme.

PROBLEM IDENTIFICATION

The study of cooperation between Government and Private in revitalizing or renewing traditional market and grocery (Pasar Baru, Bandung) with BOT scheme need to result problem solving for all stakeholder and achieving the objectives of stakeholder.

METHOD OF ANALYSIS
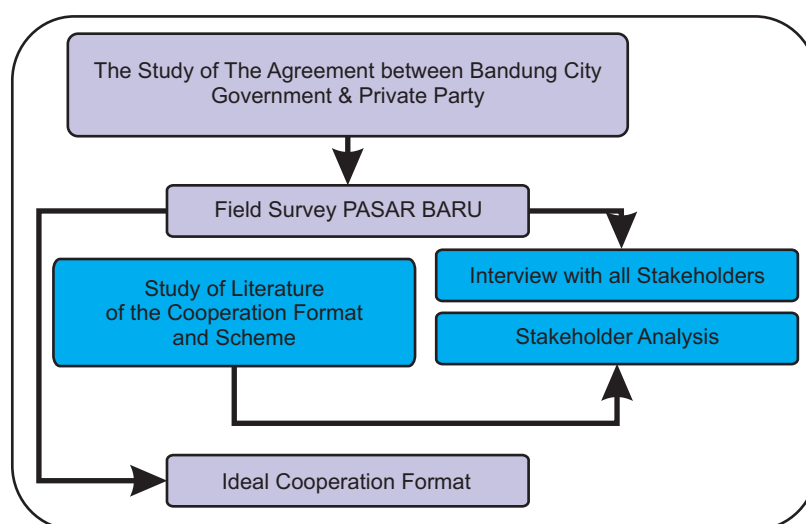
Figure 1. Ideal Cooperation Process

The method of analysis of this study is started with learning the theories that relates to cooperation between Public Private Partnership, especially BOT; reviewing the Cooperation Agreement between both party to know the background of the problem; field observation to see the existing object of study and cross-checking the problem; analyzing the stakeholders by interviewing the tenants of the shops and kiosk, Market Management Agency (Dinas Pengelola

Pasar) as the representative of Bandung City Government, and the Building or Operational Management that is from the Private party to investigate the ideas and responds of the result of cooperation between Government and Private.

Partnership
Partnership in development is more on reflecting the attitude of relationship that has mutual cooperation to achieve the same objectives, rather than the written rules and formal contract..
Partnership, especially in business, is the relationship between the actors that based on business bounding which profitable to each sides synergycally. In another words, business partnership is the relationship between business entities in the same degree of level, based on supporting each other, and giving the soul of togetherness. Every business entity has its own potential, ability and its speciality, although they are different in sizes, kinds, characteristics and working places. Inside those strenghts and weaknesses, the need of partnership and cooperation will then be emerged (Kartasasmitra 1996, 188-189).

Table 1. Factors that influence the success of the Partnership

Writer / Year	Factors that influence the success of Partnership
Marrioti (1993)	Partnership should be based on business ethics, ie: Character, Integrity, and Honesty. 1. Trust 2. Communicate 3. Justice/Wise 4. Personal willingness of the actor 5. The balance of the incentives and the risks.
Ratcheva, and Vyakarnam (2001)	Partnership usually started between two parties who knows each other, so they have no-doubt and know the credibility of their partner. The relationship should be based on: 1. Trust – will communicate and share information 2. The partnership is not made by complementer relationship, but understanding of mutual benefit if they cooperate together. 3. Cooperation relationship should be legalized.

Source: Kosasih (2002, 20).

Based on the Keppres No.7 Year 1998 about the cooperation between Government and Private Corporation in Development, and Technical Guide (Dep.PU, 1988) the Format of Cooperation between Government and Private:
1. Private Sector Participation (PSP), the participation of the Private Sector could be in:
   - Not high-capital investment
   - Private Sector acquiring and operating the facility
   - Government supply the pre-facility
   - Government own the asset
2. Public Private Partnership (PPP), the cooperation of the Government and Private Sector could be in:
   - High-capital investment project
   - The Privat Sector is funding, building and managing the facility
   - Government as a partner
   - Government own the asset.

More over, the Public Private Partnership (PPP) could be meant as institutional cooperation between Government and Private Sector, both looking for profit or non-profit Private Sector, where the Government and different Private Sector joint in defining several objects, methods, and implementation of the cooperation agreement (Peters 1987, Salomon 1981 in Juitting 2002).

Investment cooperation between each party, whether it is between Government and Private Sector or Community, need to refer to the policies and principles of investment cooperation.

a. **Investment Cooperation Policies:**
    1. Based on the need of each other, support each other and profitable for both parties.
    2. Addressed for increasing the economy of the district or area.
    3. Increasing the efficiency and effectiveness of the usage of competitive-potential sector of the area, or the quality of service in supporting the economic development of the district and its surrounding area.

b. **Principles of Investment Cooperation:**
    1. Follow and obey the rules and regulation, and the law.
    2. Government should have the authority in regulating in order to protect the public sector.
    3. Having a multiplier effect to the economic development of the area.
    4. Operate transparantly, open and competitive.
    5. Expected no social effect will show up that could uncomfort the community.
    6. Not degrading the environment quality.
    7. Using the sources that available in that area and its surrounding.

Table 2. The main method in Cooperation between Government and Private Sector

Option	Asset Owner-ship	Operation & Maintenance	Capital Invest-ment	Comer-sial Risk	Typical Duration
Service Contract	Public	Public and Private	Public	Public	1 – 2 years
Management Contract	Public	Private	Public	Public	3 – 5 years
Lease	Public	Private	Public	Shared	8 – 15 years
Concession	Public	Private	Private	Private	25 – 30 years
B O T	Private and Public	Private	Private	Private	20 – 30 years
Divestiture	Private	Private	Private	Private	Indefinite

The review of Cooperation Agreement between Bandung City Government and PT.Atanaka Persada Permai (as a Private party):

a. The agreement between the City Government and PT Atanaka Persada Permai as the private party, are as follow:
    1. The City Government and The Private Party agree to build the cooperation in BOT (Build, Operate, and Transfer) scheme, which is, The City Government give the right to the Private Party to build, market, sell, and manage the traditional market place and Grocery Trading Center, and obligate to give back the land and the building to the City Government after the time of the cooperation completed.
    2. In order to build the trading center and the traditional market place, the City Government give the permit to the private party to make the building on the land with the Land-Use Right of the City Government.
    3. Both parties agree to have a cooperation to build the trading center and traditional market place in 5 (five) years term, started from the Cooperation Agreement Letter signing date. The operational management that will be held by Private Party will be arranged in The Pasar Baru Management Agreement Letter.
    4. The City Government submit the capital in the form of land asset + 8.920 m2 and the building of Pasar Baru, the total amount is Rp.26.981.506.000,-, The Private Party submit the capital for physical building construction with the total amount Rp.151.000.000.000,- (market price at year 2001 2003).
    5. The building construction operation by Private Party should comprehensively integrate with the layout and The Master Plan of Integrated Pasar Baru Block, and should consist of 10 (ten) floors, plus 2 (two) floors of parking lot.

6. The Right-of-Use should be given to the tenants (space buyer) for 20 (twenty) years with the latest end in year 2023.
7. The former tenants should get the lower price than new ones. The price for the former tenants is fixed, but the price for new tenants will be determined by the developer.

b. The building of the Trading Center, Apartment and the traditional market place should be completed with public facilities, during and after construction process.

Stakeholder Analysis

There are 4 steps of stakeholder analysis:

Step 1: Identification of the stakeholder, ie all the parties that involved in the building construction process and the building users.

Step 2: Identification of the Stakeholder's urgency and its potential impact, through interview and urgency mapping.

Step 3: Assesment of the Influence Level and the Level of Urgency of the Stakeholder.

Step 4: Identification of Participation Strategy of the Stakeholder.

Step 1 and Step 2

Table 3. Identification Matrix of Stakeholder's

NO	STAKEHOLDER	THE URGENCY IN PASAR BARU AREA
1	Dinas Pengelolaan Pasar Kota Bandung representing the Bandung City Government	- Assets owned by City Government remain potential by increasing the value of the economic area - Quality improvement at the surrounding area of Pasar Baru - Public urgency should remain prioritize in both commercial function - Asset improvement without spending the APBD (The Local Government Spending Budget), so the APBD could be allocated to another prioritized public development - Improving the area-income through retribution and parking fees - Could accomodate all the kiosks or tenants - Reorganizing the Street Vendor at the Pasar Baru area - The economic activities in the center area of the city remain running well.
2	The Management of Pasar Baru PT Atanaka Persada Permai	- Gain the profit by investing on the building and redevelopment of the Pasar Baru through selling or renting the kiosks, and managing the operational within the time of cooperation. - Formerly, the commercial activities already run well with the occupancy rate more than 80% - Have a legal right and authority from the City Government in building and managing the Pasar Baru. - Get the easy access for administering the permits on developing Pasar Baru.
3	The tenants of Pasar Baru	- Comfortable environment of trading activities gained from the good layout, and operational well-managed - Security improvement - Utilities and safety improvement - Improve buyer traffic - Improve tenants prosperity - The former tenants have priority in choosing the location and ownership of the kiosk. - The former tenants have easier preference of the buying or rental fee of the kios - Better Praying Room and toilets - Always involved in development process
4	Buyers/Visitors	- Comfortable and secure trading and shopping condition and facilities - Easy access from the parking lot to the trading facility - Clear and obvious orientation inside the building - Good circulation of the visitors traffic inside and outside market place - Availability of comfortable public space inside building - Availability of good merchandise with competitive price - Good access to the market place, no traffic jam - Easiness to get public transport facility
7	DPRD (Local Representatives)	- Bridging the needs of the City Government and the Trader (tenants) - Assuring the involvement of the trader (tenants) in the process of market place development - Approval of the Pasar Baru market place development

Source : Field Interview   2006

Step 3: Assesment of the urgency of each stakeholder.
The need of the assesment is to find the key stakeholder in the development cooperation.

The key stakeholders are:
  1. Critical stakeholder: Dinas Pengelolaan Pasar (the Market Place Management Unit of Bandung City Government) and the Private party (investor/management)
  2. Significant and important stakeholder: the tenants (trader) and DPRD (Local Representatives)
  3. Less important Stakeholder: Visitors.

Step 4: The formulation of the Stakeholder's Participation Strategy
The final step in mapping the stakeholder is to identify the involvement of each stakeholder in development cooperation process based on each ability.

The result of the identification of each stakeholder in Pasar Baru development:

Table 4. Formulation Matrix of Stakeholder's Participation Strategy

PROCESS STAGES	TYPE OF PARTICIPATION			
	Information Dissemination (One way direction)	Consultation (Two ways direction)	Cooperation (Improvement of Decision Making Control)	The Power of Control Transfer between Decision Maker and Manresourses
Project Identification		Preliminary Dialog: City Gov. to Actors at the Market Place (Problem Identification)	The formation of special team for Pasar Baru Development stakeholder	
Assessment Preparation (Planning Stage)	City Gov. socializing the cooperation planning on Pasar Baru Development	Extensive dialog using PRA (Partisipative Rural Appraisal) Technique, involving all stakeholder (finding solution of Pasar Baru problem)	Determine the priority of development by the team, refer to the result of the dialog	Pasar Baru Development Team and the Investor
Implementation, Supervising, and Monitoring	City Gov. socializing, espcially to the tenants, how to get involve in Monitoring the process of development of Pasar Baru	The traders/tenants and the City Gov. step by step assess the investor's work, whether it is match the agreement or not.	Pasar Baru Development Team and the Investor	Transfer of the power of decision making from City Gov. to Pasar Baru Development team
Evaluation	City Gov. socializing the process of the project and the evaluation result through video, internet and mass media	Project evaluation held by all stakeholder	City Gov. evaluating the work performance of the Pasar Baru Development Team	The public (NGO) outside the stakeholder evaluate the performance of City Gov. and Pasar Baru Development Team

Source : Analysis result 2006

CONCLUSION

The issues show up in the Private Sector participation in Government Private cooperation:
1. Choosing the right participation format
2. In what condition the cooperation should be applied
3. Need to have incentive in the form of cross-subsidize
4. The freedom for Private party to calculate the mutual profit
5. Need to be defined clearly the meaning of public need or public urgency
6. Need to have incentive in tax and permit
7. The guarantee, facility and support from Government
8. Detail analysis of the kind of project or activities that enable to applicate the cooperation scheme
9. The way of easiness that could be given by Government
10. The mutual agreement and cooperation that profitable for both side
11. The availability of administrative guidance, operational guidance, and technical guidance that agreed by both side (Government and Private)
12. In the Pasar Baru case, the cooperation scheme between Bandung City Government and the Private Party is Build, Operate and Transfer (BOT) ie. Bandung City Government submit the land and the building of the market place to the Private Party to be developed and rebuild the market place building including its management until defined contractual time, then the Private Party will have to submit back the assets (land, building and its facilities) to the Bandung City Government.

In order to build the good and continues cooperation between Public and Private, there are several considerations:
1. High-investment project that could not be funded by Government, could be cooperated with Private sector. The cooperation scheme of Public Private Partnership (PPP) could be chosen accordingly depend on the need and requirements.
2. Need a commitment in the Use of Sources; every party need to have commitment in supplying the sources: human, financial, capital, information).
3. Transparancy and Participation, the highly-participation of each party for public need, and able to do and breakdown the strategy that accepted by all party. All parties, ie. Public party (City Government, traders/tenants, society/community) and Private party (investor, management/private) are having benefit and profit. Transparancy is needed to provide all the information, and transparancy is the key success factor in the cooperation.
4. Social Responsibility. Providing the infrastructure or public function have to be accepted and able to be used by the public. The goal of the improvement of the service is to improve the prosperity of the society or community.
5. The development funded by Private Sector through PPP (Public Private Partnership) is depend on the Agreement between Public sector and Private sector. The Agreement should cover all the rights and obligations of each party to the dispute agreement.

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"CREATIVE ENTREPRENEURSHIP" FOR BUSINESS GROWTH IN VIETNAM

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ABSTRACT

Successful growth within any businesses is the product of a complex mix of variables that are both internal and external to the firm. Such variables are frequently called "enterprise resources" in which include all assets, skills, capabilities, organizational processes, attributes, information or knowledge under the enterprise's control, that can be used to develop competitive positional strategies.

Not all enterprise resources will be available in the development of competitive advantage. Those resources that do offer competitive advantage are critical to the firm's creative entrepreneurship. Our empirical examination show that the source of critical resource for creative Entrepreneurship is in the internal (within the firm) rather than external environment, and it is derived from the way an enterprise uses its resources creatively relative to its competition.

Successful growth within a small business is dependent upon the capacity of the owner to manage the expansion within the limits of his/her resources. The creative entrepreneurship resources found within the firm includes the financial, physical and human resources as well as the experience, leadership, ideas and control based of the entrepreneur. Key resource issues facing the growing small firms are the lack of technical and managerial skills, inadequate organizational capability, and the ability to acquire or use technology.

As the business grows, owners must learn to transfer their own expertise and knowledge to their staffs in order to free themselves for further development work on their business rather than in it. This requires the small business to shift from having an organizational culture-based around the personality of the owner, to a "systems-based" structure that can successfully reproduce and maintain itself without the presence of the owner.

*= the author had lived in HCMC, Vietnam in the last 6 years as Senior Lecturer at Local universities as well as foreign one. Besides teaching, the author had also involved extensively with the research activities in the area of entrepreneurship and creativity within the local firms.

MODEL OF SUCCESSFUL SMALL BUSINESS GROWTH

Drawing on our empirical studies of a group of 36 small firms (see table 1) over four years period in Vietnam (20 companies in South and 16 in the North, 30% of them are manufacturing and 70% are service companies), we found that a strong relationship between high growth and the group of four significant factors derived from the questionnaire survey.

Key Data Awareness
This factor consists of two variables. The first variable relates to the owner having clearly identified the critical information needed by them

in order to continually exceed their customer's expectations. The second concern whether or not the owner has examined how he or she gets business and identify what information they require.

Not Price Driven
It comprises of two variables. The first relates to whether or not an increase in the firm's prices will affect demand for its products. The second is whether price is considered to be a real factor in determining customer-buying decisions.

Business Generating System
This consists of four variables. The first is concerned with the owner's focus on growing their business by selling proven products or service to more customers. The second relates to the firm's capacity to plan for and allocate sufficient resources to be development of new markets. The third involves the owner's view that long-term prospects in their primary markets are excellent. Finally, the last variable is whether or not the firm has effective business-generating system in the place to create new customers.

Use of Experts and Family
It consists of two variables. The first is related to the owner's awareness of and ability to access the grants and expertise available to assist their businesses. The second is a more personal one and more concern about the owner's ability to make time for family and friends.

CASE STUDIES

In order to investigate this model of business performance, a series of case studies were developed with numbers selected from the original panel of 36 respondents. **The purpose of this case study is to examine first hand of the relationships that appeared to be found in the data analysis.** The application of each business was examined and the sample was divided into the high and low performing firms. In the following sub-sections, two case studies are provided. These examples illustrate the relationship between the four key success factors and market performance.

Case Study 1 Small Manufacturer
This small manufacturer has experienced substantial growth over the pervious three years, expanding its employment base from **6 to 120 employees** (includes casual labor). The firm has also started a nation-wide expansion moving its operations interstate from South to North. Its products an industrial building component were sold to a small number of large customers usually involving three-year contract.

In terms of 'key data awareness', the firm owner made it clear that his company spent a substantial amount of time monitoring the activities of both his customers and competitors. His main competitor was a large international company with lower cost structures. Faced with such competition, the owner targeted six potential new customers. He spent time finding out what their requirements were and narrowed his field down to there who seemed to be favor of his products over his competitors. By focusing on the needs of these three rather than all six, he was able to secure three good contracts and left the rest of the field to the competitors. Constant environmental scanning by the owner was deemed crucial to avoid being 'wrong footed' by the larger competitors.

In term of pricing, the firm had commended a premium price approximately 5 percent above the industry average. The owner did not consider that his company made 'super profits' but he did not compete on price for contracts and sough to make a better than average profit margins within his prices and is of the view that there is a room to charge more.

The owner identified customer service as an important aspect of his 'business generating system'. He described customer service as 'one of the key planks in the company'. The owner indicated that he was still responsible for most of the selling activities. He stressed the role of innovation in winning the new business. He sought to provide his customers value-added by

carefully monitoring customer needs. According to the owner, he attempt to place himself in the customer's shoes and think of what he could offer that is new or innovative. By doing this, he was able to approach them and offer a solution to a problem. This had led to substantial dividends as he explained:

> *"We had a case recently where one of our competitors offered our biggest client much better price than ours. The customer told me that this is in his office. He had a big desk and he said all the papers on his desk represented problems that he was trying to solve, but not one of these problems related to my company so there wasn't any need to change. So that is the kind of thing that happens when you're willing to work hard on customer service."*

In addition to servicing the needs of its exciting customers, the company also devoted resources to the development of new products and markets. The owner explained on how he was seeking to empower his employees to assume greater levels of responsibility so he could be occupied with more strategic concerns. The interstate move was absorbing more of his time and he needed to establish new business operations in these cities. He had to plan for this carefully to ensure that his existing operations did not falter. Team building within his company has become a key focus.

The company also demonstrated its willingness to use exports and family members to assist the business. According to the owner, his wife was a major participant in this business. She joins him in sorting out various problems and he relies on her help. Equally important was the relationship he had developed with his bank. He describes spending two years developing a close working relationship with his banker. This was critical to his operations as the business had cyclical cash flows with higher sales during the summer months; four times larger than as other times of year. However, the companies had to gear up borrow during the winter to fill its inventory so as to meet the summer orders. The bank had greatly expanded his overdraft facility enabling the company to meet its short-term debts and wage bills during the winter. This partnership with the bank is now a key element in the firm's success.

Case Study 2 Small Service Firm

This small firm was engaged in high quality of post-production for television commercials, documentaries and film work. In recent years, it has begun expansion into multimedia and website design. The company had grown strongly in recent years commencing with three staffs and currently employing thirteen staffs. The employment comprises of audio and video editors and graphics specialists. Its customer base was small but consisted of about 100 to 200 key clients. Over the previous three years, the company made substantial investment in the new equipment and production facilities.

According to the owner, it was difficult to monitor key indicators as the environment both external and internal changed so rapidly. He expressed concern over the need to remain aware of such information and described on how the company had originally performed about 90% of its work for the corporate sector and had now reduce this to 15%. The firm sought to monitor its customer satisfaction levels and had a well-defined customer service policy. These customer service levels had not been formally addressed within the company in its early years and the owner was seeking to do so. He has introduced a formal system of monitoring customer satisfaction and held 'mini-seminars' for his staff using graphs to illustrate customer service performance.

In addition to monitoring the existing customers, the owner described on how he was now monitoring the external environmental changes in which are taking place within his industry. It was noted that some of his customers were beginning to establish 'in-house' facilities to do the work he had performed. Some of these customers are likely to become competitors over time. Therefore, he is looking for new markets to generate new business. The company began to look overseas for opportunities and had set a 12-month horizon to achieve certain goals.

The company did attempt to 'delight its customers' although this was not easy within their industry as "advertising people are quite fickle". As the owner explained:

> *"We try to handle their wants, like "I want" as opposed as "I need". We give better customer service than the average, like a car yard or whatever. We hope to constantly please customers but customers are always quick to find fault."*

The owner was monitoring his financial information on the weekly basis and monitored his BEP (break-even-points) against it. In terms of price competition, it is difficult within his industry to charge a premium price on all jobs. However, the owner indicated that his main aim was to work smarter (not harder) and this meant seeking those jobs that offered the better margins. His only suppliers were videotape manufacturers and therefore it was staff time that the company was essentially selling.

The owner also indicated that he was willing to use experts, family and friends to assist his business. He had a strong personal relationship with his accountant and worked with a business mentor to assist in the business development. In addition to professional advice, the owner drew support from his circle of business friends and colleagues to discus business related issues.

MANAGERIAL AND RESEARCH IMPLICATIONS

These two case studies are typical of several similar cases that demonstrate a link between the four-factor model shown in Figure 1 and business growth.

The four significant factors associated with the growth index measure used in the study highlight additional issues that the small business owner-manager needs to address. They suggest that the small business owner-manager seeking growth will need to gather "key data" on how they attract their customers and seek to monitor the level of satisfaction they deliver to these customers. The development of a "business generating system" will be important. This will require a focus on identifying long-term market opportunities and selling proven products or services into these markets. Attention will also need to be given to planning for new market developments that will require allocation of resources to achieve this.

To develop successfully in any markets, the small business owner-manager should avoid competition based purely on price. Avoiding being "price driven" will require adding value to products or services to enable customers to buy for reasons other than price and justify any premium prices charged.

Finally, the findings suggest that success growth can be assisted by the use of experts and family. The owner-managers who can access expertise and other forms of support e.g. grants will wide their base of skills, ideas or resources. This is a partnering focus that should contribute to the small business growth process. Incorporated into this appears to be the need for the owner to consider the holistic life planning, whereby they include time for family and friends in their activities. Given the important association that often exists between family and business life for many small business owners, this would seem a logical consideration.

The sample size and the use of sales growth as a dependent variable limit this study. A more robust measure of growth is required to fully examine the causal relationship between growth and the four factors. Future research into this model is planned using a larger sample. If the results can be replicated, it can provide a useful framework for guiding small business growth.

Key data awareness	Business Generating System
Possess key data on customer to Ensure customer delight Knowing how business is won And knowing what information to Get	Selling proven products toestablished markets Planning for new products & markets Outlook for current markets Possession of new business generating system

Business Growth

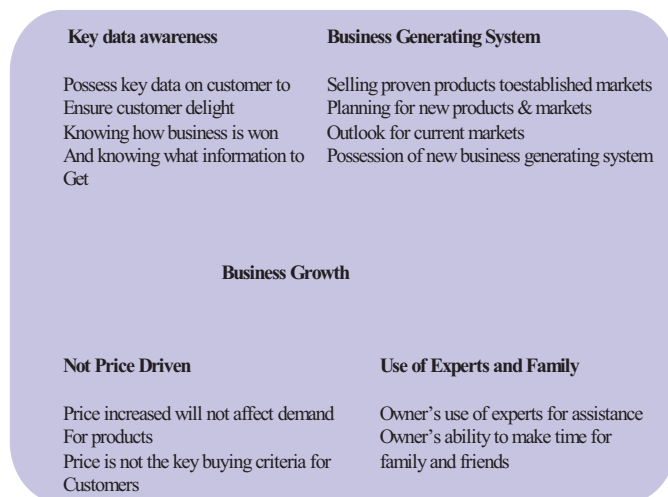| Not Price Driven	Use of Experts and Family
Price increased will not affect demand For products Price is not the key buying criteria for Customers	Owner's use of experts for assistance Owner's ability to make time for family and friends

Figure 1: Four Factor Model of Small Business Growth

Table 1: The Demographics of the 36 Firms

No.	Title	Number of Firms	Average age of business	Product Service	Average No of employees	Average age of Ers

I. Manufacturing firms in the North Vietnam

No.	Title	Number of Firms	Average age of business	Product Service	Average No of employees	Average age of Ers
1	Food processing	3	7	Vegetable & food export	150	36
2	Detergent & cleaning liquid	1	12	Bio-detergent powder & liquid	70	42
3	Mining	1	9	Caco3 powder	200	45

II. Service firms in the North

No.	Title	Number of Firms	Average age of business	Product Service	Average No of employees	Average age of Ers
1	Hotel	2	8	Hotel service	350	41
2	Travel agency	2	12	Tourism	56	32
3	Trading	2	10	Trading Service	130	37
4	Multimedia service	1	9	Multimedia	25	32
5	Consulting	2	11	Law service	15	38
6	Bank	2	15	Bank service	300	45

III. Manufacturing firms in South Vietnam

No.	Title	Number of Firms	Average age of business	Product Service	Average No of employees	Average age of Ers
1	Portery & ceramic export company	1	12	Garden & interior portery	150	32
2	Furniture companies	1	8	Furniture outdoor	500	38
3	Seafood export	2	9	Catfish	800	42
4	Building material & component	1	12	Construction structures	300	40
5	Garment	1	10	Jeans	2000	47
6	Agriculture production	1	10	Grape Fruit	50	36

IV. Service Firms in the South

No.	Title	Number of Firms	Average age of business	Product Service	Average No of employees	Average age of Ers
1	Hotel	4	13	Hotel Service	500	46
2	Architecture design	1	8	Construction service	15	31
3	Computer service	3	5	Maintenance	45	32
4	Trading	3	7	Trading service	200	43
5	Education	2	9	Vocational training service	55	47

MARKETING GRAVES:
CHANGING PARADIGM OF A BURIAL GROUND FROM A CITY OF DEATH TO A CITY OF AMUSEMENT IN SAN DIEGO HILL CEMETERY IN CIKARANG WEST JAVA

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ABSTRACT

A cemetery is commonly understood as a city of the death where corpses of beloved, hatred, heroic or even the unknown persons were buried. From ancient civilizations to present day, various forms of cemeteries had existed throughout the world. The cemetery had become an important symbol, identity or even held cultural significance for a particular society. In Indonesian urban context, the cemetery becomes an important part of city, as it provides greenery and a water reservoir or catchment area for urban communities. Recent forced economic conditions, especially the increasing land value factors in the cities influence people's thoughts for a proper grave place and seek an alternative for a new concept of cemeteries amidst ever changing and dynamic developments of city's life style.

One of Indonesian's powerful developers, the Lippo Group, lead by the Taipan family of Mochtar Riyadi, built a large public cemetery namely San Diego Hills Memorial Park and Funeral Homes (opened in January 2007) in Cikarang near Karawang Industrial Corridor West Java. Originally, this cemetery was intended only for Riyadi's family, and later on, it was extended and opened for public. The owner's strategy is to provide proper cemetery by selling 'kavling' (land-lot) aggressively to people (from different faiths) without waiting until these people have died. The design's concept offered, is not only to provide a burial ground, but also to provide grounds for people with an amusement park. This marketing strategy attracts some members of society and until now some of the lots have been sold.

This paper attempts to analyze the idea of such a new cemetery which was initiated by a Taipan family in relation to the urban people's lifestyle in JADEBOTABEK (Jakarta Depok Bogor Tangerang Bekasi) area. The aim is to discuss what is the meaning of burial ground (as a place) today, and what creative strategies are applied by developer or the owner in order to form an urban space proper for the dead and the living?

***Keywords:** burial grounds, capitalism, memorial garden*

INTRODUCTION

One day in 2006, Mochtar Riyadi (the leader of Taipan family of Riyadi) ordered a group of native people from Bogor to move a big stone from

Bogor to a specific location in Cikarang, West Java. This specific stone became a memorial monument for the parents of Riyadi's family who had died. The stone was placed in a particular place near a familial compound where the cremated ashes of Riyadi's parent body will be kept. Later, the area was developed as a new public cemetery by the family, and was named San Diego Hills Funeral Homes and Memorial Gardens.

Global trends of capitalism, where dynamic circulation of money changes people's modes to invest, directly influences people's creativity to increase the value of money. How to put money into our kitty is not the main issue today. Instead, how money can change the world is the powerful propaganda today. Therefore, it is necessary to be very careful in finding the right investment opportunity. It is what has been done by an Indonesian giant developer Lippo Group, lead by James Riyadi, the son of Mochtar Riyadi. Lippo Group (founded by Mochtar Riyadi) does not only enter uncommon business of cemetery, but is able to make money from that. Located on the industrial corridor of Cikarang West Java, about more than 15 km from the capital city of
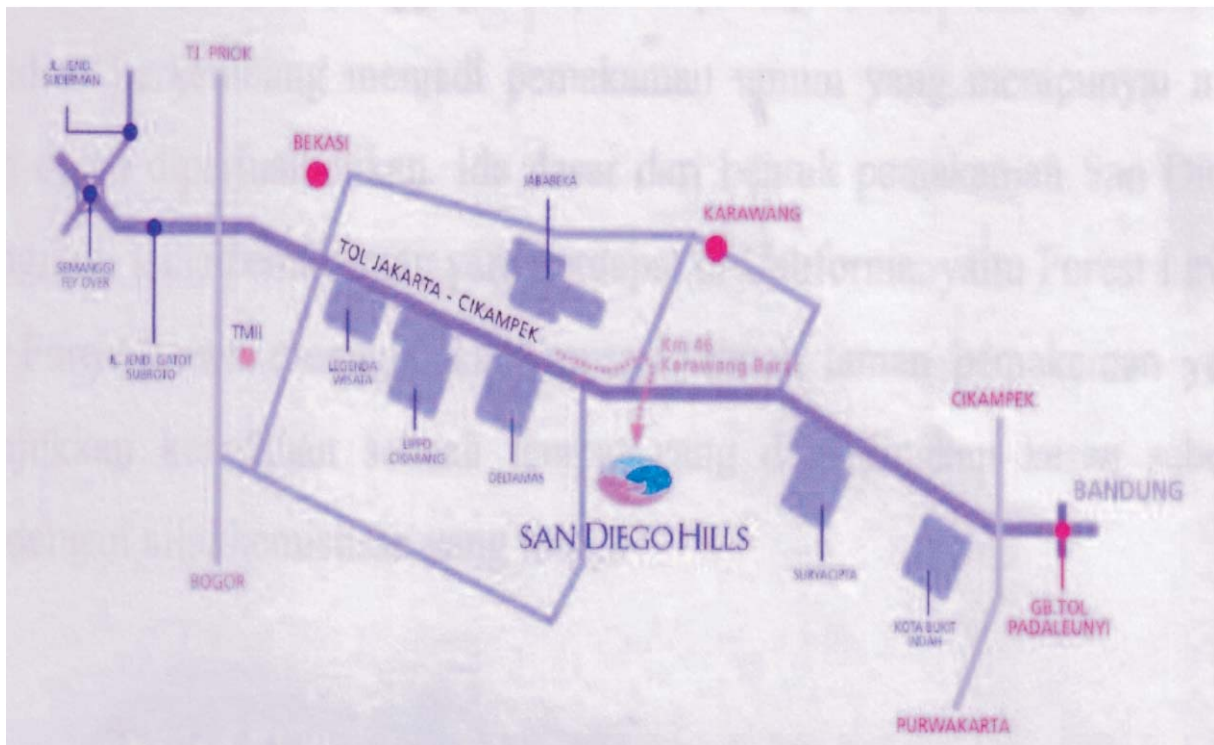

Figure 1. A cognitive map shows the location of San Diego Hills Cemetery.
Source: Internet

Jakarta, the San Diego Hills project's development was started in 2006 and firstly launched in 2007. Until now, more than 20 percents of the land-lots have been sold for burial grounds.
This paper tries to look at the relationship between deaths, architecture and capitalism. How images of architectural and landscape are simulated and replicated in order to sell land-lots in a new cemetery. Does a cemetery which conveys memory of the death ones become a prospective business for the future?

The method of this research relies on the data sources, which are primarily collected from field investigations, observations and interviews. The collected data is analyzed through architectural and cultural studies in order to see a possible connection between place, people and money in relation to funeral architecture.

ARCHITECTURAL IDEAS

The initial concept of San Diego Hills cemetery was to create a universal symbol of cemetery which can accommodate the deaths without differentiate their religious background. However, in the mid-time of conceptual process, it was realized that this ideal concept cannot fit in

Figure 2. The greenery image of San Diego Hills Landscape with variety of supporting buildings designed by Architect Ahmadsyah Fauzi illustrates variety of religious symbols.
Source: private documentary of Architect Ahmadsyah Fauzi.

Indonesian context since Indonesian people still prefer to bury their loved one based on their religious rites which are different between one and another. It is the reason why the cemetery's land was then designed according to variety of religion.

The architectural ideas of the San Diego Hills cemetery came from another cemetery in California USA, namely Forest Lawn. The Forest Lawn model of cemetery was considered capable to change the image of common cemetery in Indonesia which has ghostly connotation or improper place for life people. Forest Lawn demonstrates that a cemetery does not only function to bury the deaths, but also provide a scenic panorama through its beautiful landscape design which can attract visitors to come. That cemetery can unite with its surrounding natural landscape.

The design concept of San Diego Hills is to build a 'memorial garden.' The landscape consultant, Edaw Aecom was commissioned to design this memorial garden. Garden is a reflection of paradise. It is acknowledged by any religion that there is life after death. In order to convey the image of immortal life or heavenly paradigm that human must enter after he/she dies, there are some gardening themes which were used to name the area of San Diego Hills. First, 'Garden of Creation', it is the area intended for Christian and Catholic people. Here, there is a 'Wall of Creation' set up the biblical stories, simulated from the painting works of Leonardo da Vinci. The idea of 'Wall of Creation' also imitated from Forest Lawn. Second, 'Garden of Prosperity and Joy,' this area is intended for Buddhist, Hindus and Chinese. Taking the concept of space in Buddhism; 'the Outer,' 'Inner', Imperial City,' and 'Forbidden Garden', this zone is united by an axis started from Lion Gate, then one by one pass through Island of Prayer, Inner Garden, Hidden Garden, Forbidden Garden, and at last Golden Pagoda for praying. This axis ends to Riyadi's family compound which has Chinese characteristics. Third, 'Heavenly Garden,' this zone is functioned to accommodate Moslem's cemetery. The design took Mughal Garden as the main inspiration. This grave yard orientates to Kiblat, and uses one of main features in Islamic architecture: water.

If we can trace back to history, the precedents of graveyard or cemetery are so various around the worldwide, from the Pyramids in Old Egypt, Taj Mahal in India and Imogiri Royal Cemetery in Indonesia. Even in Indonesia itself, we also have many other examples of graveyards build by different ethnic groups, such as by Nias, Torajan, Balinese, Sumbanese and many others.

However, the concept of garden cemetery movement, which we consider close to the concept of San Diego Hills, was firstly initiated by John Claudius Loudon (1783-1843), a British landscape designer who wrote several landscape-gardening books applied to public cemeteries. He criticized the condition of public cemeteries in Britain which downgraded a visual quality of a city. For him, a cemetery's design can improve quality of society and morality around graveyard besides keeping historical records and nostalgia of people who were buried inside that place. Loudon advised that location of cemetery should not close to human settlement, be in higher land in order to obtain fresher air, and orientate to sun-light. He made aware that a healthy environment of a cemetery should be created in order to make a place more interesting.

All cemeteries would be as healthy as gardens or pleasure-grounds, and indeed would form the most interesting places for 'contemplative recreation.'

In San Diego Hills, there are some supporting buildings and area which are named 'Family Centre'. It does not only function to support funeral activities, but also centre of leisure for life people side by side with the place for deaths. They include restaurant, gift shops, meeting halls, sport facilities, hotel and a chapel. For water recreation, the developer also builds an 8 ha lake. It is interesting to look at the meaning of a sacred place here which is also embedded on profane buildings or juxtapose with secular activities. The cemetery's zones and leisure areas seemed supporting to each other. Through this design, life people can be close to their dead family without being frightened by previous stories of a city of the deaths.

CHANGING PARADIGM; MARKETING GRAVE

The limitation and high value of land in Jakarta is one of the reasons why many developers choose outside Jakarta as an alternative place for their projects. It is estimated by Lippo, that the San Diego Hills cemetery can attract people around JADEBOTABEK area to spend their money to burry their loved ones in proper and beautiful places. The marketing strategy of the company is to create and sell the image of a new cemetery which can become an amusement park for life people.

Figure 3. A brochure of San Diego Hills cemetery shows marketing strategy of Lippo Group to change images of common cemeteries today. Source: Lippo Cikarang.

The Riyadi's family has already had a convincing background in many architectural projects and properties. Kemang Village Apartment, Pelita Harapan University, and Lippo Karawaci Property Project are among others. One of Mochtar Riyadi's messages in developing San Diego Hills is to remind people that every human being will face death. Therefore, it is important to make a preparation before we die.

In order to attract people buying land lots for their burial grounds, the image of common cemetery as frightening and ghostly place must be wiped out. Therefore, this cemetery must be built as a proper place for family recreation and leisure combined with specific occasions like wedding parties. It is hoped that people who visit the area will have a good memory about that place.

The name of cemetery is carefully chosen for easily marketable. San Diego Hills connotes image of Cowboy-American prairie and hilly landscape, which is hoped will be able to attract people to come. This name is reproduced and simulated from its original context overseas in order to fit with market and consumer's tastes. Brochures produced by the Company also strengthened this reproductive image. Family Centre with various types of non-Indonesian traditional buildings represents this strong connotation, from American style Chapel to Byzantium Dome are some of examples.

This cemetery is treated like a private estate or small city intended both for life people and death ones. The security is monitored 24 hours non-stop. However, people become more responsive with the existence of this cemetery and aware that it is not taboo to prepare burial ground for their future. The cemetery which initially is a 'pre-need', now become an 'at-need' for some urban people in Jadebotabek. Lippo Group encourages people by saying that it is the right time to invest their future in funeral business.

The prices offered are affordable for every social level of community, even for lower income people. Lands are sold per-meter-square. There are three types of burial grounds offered to consumers with different prices based on land-width. They are single space, private estate and peak estate. From these kinds of types, the most preferable lot is 'estate' type, because this type can accommodate more than two burial grounds for familial cemetery compound, commonly acknowledged in South-East Asian culture.

CONCLUSION

From above discussion, we can conclude that burial grounds today are not a taboo or unpleasant place to visit. San Diego Hills Cemetery proves a new paradigm by blurring the idea of sacred and profane or between sacred and secular into uniting symbols where a city of deaths stand up side by side with a city of amusement. This is made possible through the strong design and marketing strategy of Lippo Group which takes the concept of a Memorial Garden combined with a Family Centre.

The critics for San Diego Hills specifically are for its architectural images. Why non-Indonesian architectural styles are introduced in the area where people still live in traditional way. Simulation and reproduction of a foreign architectural style without considering the essence of those forms only produce meaningless forms. These produced forms are only replica, and the visual images through advertisements are tools to seduce people for imaginarily experiencing this pseudo architectural landscape.
Does a cemetery which conveys memory of the death become a prospective business for the future? This question is not easy to answer, because people always sense and experience a place differently from time to time. People always move forward and backward in life, speculate, criticize and then decide what is the best for them in the future. Therefore, funeral architecture business could be promising in the future, but nobody knows how long it will last.

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CREATING SUSTAINABLE BUSINESS THROUGH CREATIVITY AND GOOD PRODUCT DESIGN

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ABSTRACT

Bandung, a city renowned for its mountainous ambience and colonial heritage, has currently become a hunting ground for visitors who pursue culinary and shopping adventures. This condition is due to the sprouting of numerous small- and middle-scale enterprises offering various types of products, mostly those who survived or emerged during the Indonesian monetary crisis in the late 1990s. Among this miscellany of commodities that Bandung can offer, what are the chances for a company to survive among its peers? What strategies should be implemented by such company in order to avoid being tedious and repetitive, compared to its rivals? This paper presents a case of an established company that answers those questions, Mahanagari. Mahanagari is one of the pioneers of merchandise companies that value creativity and imply creative processes in their product development strategy. It was established to enter a new business opportunity by using the characteristics of Bandung in the colonial era and its Sundanese influences and witty, contemporary themes that are uniquely 'Bandung', hence the name Mahanagari 'Bandung Pisan', or 'very much' Bandung. The corporate strategy of Mahanagari that goes beyond selling mere souvenirs and merchandise is also discussed in this paper. As a conclusion, this paper proves that prospective and sustainable business can be achieved through the application of good product design.

Keywords: Bandung, Mahanagari, creative products, merchandise, city branding

BANDUNG: CITY OF LEISURE

The city of Bandung, capital of the province West Java, is the third largest city in Indonesia. It was founded by the Dutch colonial government in 1810, and has been known as an important center for the textile and quinine industries. Situated at the 'bottom of a bowl', surrounded by volcanoes, Bandung is also known for its cool mountain air, hot water springs and forests, and has become a destination for leisure. Its relaxing yet enthralling atmosphere has attracted the Dutch colonial government to set up various institutions and establishments, from medical and technological institutes to business and commercial

centers, many of which still exist in the present time. Remaining buildings from the colonial period still retain their majestic aura that reminds people of Bandung's past as the 'Paris of Java'.

The reputation of Bandung as a destination for vacation also remains up to today. The flow of people entering Bandung for that purpose has lead to the emergence of enterprises that support tourism activities, from guest houses and restaurants to shopping centers and traveling facilities. Existing enterprises in this sector should be able to preserve their business, considering the vast emergence of competitors and business peers. These enterprises have been forced to seek their uniqueness and to distinct themselves from the rest, in order to stand out among their peers. Among these enterprises is the textile or clothing shops, one of the oldest in Bandung, which counts as one of the main destinations for Bandung visitors.

JUST ANOTHER T-SHIRT COMPANY?

A number of factories that produce garments for export markets that are located in or around Bandung, dispose of their 'rejected' products or clothing that does not meet the quality control requirements. These products are being sold at numerous 'factory outlets', which started as small home-shops in remote or secluded areas of Bandung in the early 1980s. Around the same time, small stores specializing in denim clothing opened along Cihampelas Street, which, at that time, was a residential area. The establishment of these factory outlets and clothing shops has attracted people who wanted to come and buy quality products for low prices and who enjoyed hunting for shops with the best product selections and bargains.

The popularity of Bandung as a cheap-yet-stylish clothing paradise has been taken advantage of by entrepreneurs. Within twenty years, the transformation of the clothing business in Bandung has become clearly visible. In last decade, the growth of factory outlets accelerated right after the Indonesian monetary crisis in 1998, and even more after the opening of Cipularang highway that connects Bandung and Jakarta. Factory outlets are no longer located in someone's garage in a housing complex somewhere at the outskirts of Bandung, but in huge buildings and shopping galleries in city centers, with various store themes. The residential area of Dago, the main part of Bandung where colonial-style villas were built, has turned into rows of boutiques and clothing shops. The residential area at Cihampelas Street meets the same fate; it has become a 'jeans street' with eye-catching decorations, and has turned into a commercial area with accommodations for buses and car parks, food stalls, hotels, and other tourist-servicing facilities.

However, none of the abundant Bandung-produced garments bore the identity of Bandung city itself. They either carried foreign brands and graphics, or themes from other cities in Indonesia. Even the legendary Bandung-based T-shirt producer, C-59, sported only designs about Bali and Asmat on their culture-themed products. Ben, a Sundanese who spent his childhood in Bandung, his teenage years in Jakarta, and resides in Bandung since 1994, saw a great opportunity to fill this void in the garment market with quality products that bear the characteristics of Bandung. He was moreover encouraged by his personal experience when he was about to go abroad in the late 1990s, when he could not find any fashionable merchandise from Bandung as presents for his host parents and friends. This circumstance confirmed his decision to establish his own T-shirt company, Mahanagari, in the beginning of 2002. Mahanagari was established to create products that proudly carry the cultural characteristics of Bandung. Therefore, it is not just another T-shirt company. The next section discusses how Mahanagari survives among its peers and has achieved its reputation to be the best producer of Bandung merchandise.

THE SURVIVAL OF MAHANAGARI

Ben and his colleague Hanafi started Mahanagari not without doubts. They knew that the people of Bandung did not have the confidence to promote their city in fashionable T-shirts, and that domestic tourists might not be ready to appreciate products with local themes. Therefore they

initially aimed at expatriates and international tourists, by selling their first five designs in tourist-frequented areas such as Braga and Setiabudhi (see Pic.1). This strategy worked well and their revenue increased steadily during the first months.

Figure 1. Display of Mahanagari products at Creasian CraftMart, a souvenir shop at Toko Setiabudhi, Bandung. (source: Mahanagari collection, 2002)

About six months after the first sale, Mahanagari revenue started to show stability and the two young men gained confidence. However, the bombing that happened in Bali in the following month (October 12th, 2002) has changed their fortune. International tourists exited not only from Bali but also from all of Indonesia, including Bandung, which has caused Mahanagari sales to drop up to 75%. The strategy to aim their merchandise at expatriates and international tourists was no longer valid, and Mahanagari had to compose another plan.

Ben and Hanafi monitored the sales situation closely during the first three months after the Bali tragedy. In the end they agreed that the situation was not conducive for business that was aimed at tourism. They decided to put Mahanagari aside until the next opportunity would come along and when conditions would improve.

It was at the end of 2004 when an acquaintance of Hanafi asked if he could buy 51% of Mahanagari's ownership. Ben and Hanafi accepted his offer and saw it as a favorable moment to re-establish Mahanagari. As a new strategy considering that the tourism industries in Indonesia were still in a limp, and that most of Bandung people remained in favor of 'Western-style' products compared to local ones Mahanagari was faced by two options for its re-establishment:

1.   Inviting as many tourists as possible to visit Bandung
2.   Encouraging Bandung citizens to appreciate their own culture
Since the first option mostly depended on government policy and the stability of national security, which are beyond the capacity of Mahanagari, they chose the second option: to make Bandung people proud of their Bandung-ness. In principal, the strategy was "Promotion of Bandung aimed at Bandung citizens, so in the long run they can recommend Mahanagari to visitors of Bandung city." Mahanagari has been using the same strategy up to today, which has brought them the reputation of the most successful producer of Bandung merchandise. The latest survey (January 2008) showed that most of Mahanagari regular consumers live in Bandung (about 60%), the rest reside in Jakarta (about 30%) or in other cities or countries (10%). This figure is different compared to i.e. Joger of Bali, for who the majority of its consumers come from Jakarta (up to 90%), while Bali citizens rarely purchase or wear their shirts.

IMPLEMENTATION OF STRATEGY

The success of Mahanagari did not come automatically. It required a lot of hard work, especially in controlling the quality of their products. The main challenge has always been to create T-shirt designs that are unique and witty, containing bits of information about Bandung without being too

instructional, which educate buyers in a fun and informal way. The next challenge, which is not less crucial, was to find small enterprises that are capable of producing T-shirts with the desired quality. The selecting process was excruciating, for from the hundreds of T-shirt printing shops in Bandung, only few are willing to co-operate, competent and be disciplined in the trade. Based on experience, Mahanagari identified competent and reliable shops and developed an understanding of how to approach the workers, in order to fill their high-quality stock on time.

Beside T-shirts, Mahanagari also produces caps, mugs, magnet, bottle openers and pins. They also supply postcards, posters and books, all under the theme of Bandung heritage or local natural sites. But what attracts people to stop and browse their outlets is their custom-designed display system which is made of corrugated board, which delivers a warm and friendly atmosphere. Moreover, each purchase of T-shirt is packed in a specially-designed cardboard box, on which Sundanese text (in Sundanese lettering), translations and brief information about Bandung are printed (see Pic.2). The package is then fastened with a black rubber band that goes around the box. These packages give an additional value to the products of Mahanagari, which also gradually shapes people's sensibility for well-designed products.

Figure 2. Mahanagari T-shirt package made of corrugated board, bearing Sundanese lettering (source: Mahanagari collection, 2002)

Mahanagari does not stop at selling products. It is consistent in its purpose to promote Bandung to its inhabitants. Among their first attempts was an exhibition in August 2007 that showed not only the T-shirts, but also profiles of people 'local geniuses of Bandung' who wear them. An angkot (public minibus) driver wearing a T-shirt with his own angkot's attributes posing in front of his vehicle (see Pic.3), a jeans-tailor at Cihampelas jeans street wearing a T-shirt with 'Djins Tjihampelas' print sitting on his working bench at Cihampelas, a security officer of Gedung Sate (governors' office) wearing a T-shirt with a Gedung Sate watercolor painting standing dutifully in front of the historical building, and so on.

Mahanagari also arranged several talk shows and discussion forums at elementary schools, high schools and universities, about Bandung history and nature, by acting as guest lecturers or inviting experts in those fields. They made a banner with the history of Bandung that can be borrowed without charge for cultural events, produced DVDs containing a film about Bandung in the colonial era to be distributed for free, and reproduced old photos so hotels in Bandung can make reprints and display them in their premises.

Co-operating with existing communities in Bandung, Mahanagari has been organizing trips that aim to introduce both the urban and natural aspects of Bandung to the participants. To mention some: Darkcrossers for cycling and rafting trips, Bandung Trails and Aleut UNPAD for historical resources, Jamuju for hiking, rafting and other ecological activities, OnEarth for light threading off road, etc. Publications of tour plans have been conducted via social networks on the Internet such as Multiply, Friendster and Facebook, which has proven to be effective in attracting participants mostly youths and parents with young children from Bandung as well as Jakarta.

Basically, Mahanagari applies the universal principle of 'Give to Get' marketing strategy, which advertises a company through activities, rather than media ads. Mahanagari owners believe that the more Mahanagari conveys Bandung's local values and cultures, the more confident Bandung inhabitants will be. The gained confidence will turn into loyalty towards Mahanagari. The chain keeps looping when this condition enables Mahanagari to conduct more activities in campaigning local values, and so on. It is a loop that benefits all stakeholders.

Up to today, Mahanagari is still actively campaigning Bandung through its activities and merchandise outlets at Cihampelas Walk and Paris van Java shopping centers. Starting February 2006, all Mahanagari stakes are owned by Ben, Hanafi and Ben's family. On June 18th, 2008, the company was established as an official enterprise under the name of C.V. Mahanagari Nusantara.

Pic.3: One of Bandung's local geniuses, an angkot driver, wearing a T-shirt with his own angkot's attributes
(source: Mahanagari collection, 2007)

Mahanagari is recognized as a pioneer in the clothing and merchandise industry, which promotes Bandung and therefore, while conducting their business, has been realizing city branding for Bandung. Its carefully controlled products have won loyal consumers, who are satisfied by the service and communication style of Mahanagari, which is often conducted through the Internet. It has received several awards, among others 'Most Prospective Enterprise' that was received in 2007 during KickFest, the biggest clothing and merchandise festival in Bandung. Younger clothing companies are starting to follow the path of Mahanagari in creating branding for themselves and for the city of Bandung, and have so far become fair competitors for Mahanagari, who indeed need the challenge to prevail and grow.

CONCLUSION

It is obvious that Mahanagari has been running a durable enterprise due to its ability to expand its business, from selling T-shirts and merchandise to providing outdoor tour packages. By doing so, Mahanagari has provided job opportunities not only for their store attendants and smaller garment industries that supply their stock, but also for communities that co-operate in organized tours and for local people of the tour destination sites (transportation, local guides, local food stalls, etc.). Mahanagari activities have an impact also on intangible matters such as raising awareness and sense of belonging towards Bandung and its culture and surroundings, its urban environment and its natural sites.

All this could not have been achieved without one very important factor: well-designed products, which attract consumers in the first place, and the capability to create various services beyond products and mere financial profit.

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IMPROVING URBAN PUBLIC SPACE IN HISTORIC URBAN AREA TO SUPPORT COMMUNITY AND TOURISM ACTIVITIES INVOLVING COMMUNITY PARTICIPATION

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ABSTRACT

Kampong Arab and Kampong Kapiten as an historic urban area are attractive for tourism related to many heritage buildings and unique neighborhood pattern, as well as their traditional activities such as making traditional food, river transportation, making handicraft, etc. All these can be linkage by public open spaces. According to this condition, there are needs to support tourism activities and provide spaces for community activities.

The proposed plan should adopt the community participation approach as strategies to improve and form public space inside the area. It also considered involvement of other different actors from public sector, private sector, non-government organizations, university and local association in the process of planning and implementing. This approach is effective to reduce cost of the project, strengthen the sense of community and enhance the capacity of local government.

HISTORICAL BACKGROUND

After Sriwijaya Kingdom felldown, there was no authority region even though Majapahit Kingdom claimed this region as its region. Chinese people from Southern region of China established their leader and they received legality from China Emperor (Ming Dynasty). Palembang became prosperous region for Chinese migrants from Fukien and Kanton.

In Palembang Kingdom period, Chinese had to live in floating house (raft house). They were forbidden to live in dry land area thus the legend of raft house in Palembang said that Chinese inhabited the raft house. Actually, the legend due to a rule that at that time comers/foreigners only could live in raft houses. The sultan thought, if the comers did dangerous activities to country, they easily would be flowed away the river (Jalaludin, 1991).

When Dutch come in Palembang about 1800, in order to take benefit from Chinese trade activity, Dutch gave land-owning right to Chinese. Since that period, Chinese who lived in raft house started to live in land house. Then majority of inhabitants in raft house also changed from Chinese to Malay who came from other areas. As new inhabitants (not member of Kesultanan group), they did not have land-owning right.

Wallace (1962) figured the style of Palembang people in the 19 century is as follows. The citizen was Malay, they did not want to build a house

on the dry land as long as they could build a house on the water and they not want to go everywhere on foot as long as the destination can be reached by canoe.

In order to strength the authority, the Dutch pointed a leader that called Kapiten. Kapiten must pay tax to the Dutch Government. The first Kapiten was Major Coa Kie Cuan (1830) and the second was Kapiten Coa Han. In addition, nowadays, the houses (several houses) where the Kapiten lived called Kampong Kapiten.

In during the period of Kesultanan Palembang (1550-1823) many people came from Chine, Yemen and some other country. The people who came from Yemen were merchant and live d in several places among Musi River. Kampong Arab located in 10 Ulu is one of the Yemen settlements.

PUBLIC SPACES IN KAMPONG ARAB AND KAMPONG KAPITEN

According to public space condition, in Kampong Arab and Kampong Kapiten there are many kind of public spaces, they are square (plaza), pedestrian ways, water front, play ground and some same unidentified spaces (lost spaces).

Figures 1. Kampong Arab (Left) & Kampong Kapiten (Right)

Figures 2. Kampong Kapiten (Left & Right)

The square s in both Kampong Arab and Kampong Kapiten are wide spaces that surrounded by a group of traditional houses. These places have a high meaning for the community. Many activities are done in these spaces such as daily activities, playing for children, social activities (talking each other) and ceremonial activities (wedding party, etc).
Pedestrian ways are another kind of public spaces. These spaces are important things to people mobility. Unfortunately, these spaces are in a very bad condition and decaying.

Related to house arrangement typology and open space, there are two types namely cluster and linear pattern. In cluster pattern, each house faces in common space (square) and in linear pattern each house faces alley as pedestrian ways.

COMMUNITY

The community who live in Kampong Arab and Kampong Kapiten are the original people who live there from generation to generation and have had their house from parent's heir. However, the young people tend to move out because of this area not attractive anymore for them.

The other community is migrant people from rural. They moved to Palembang and lived in riverside in order to be near from workplace. Some of them rent houses, and they did not feel sense of belonging and lack of awareness to their neighborhood.

COMMUNITY ACTIVITIES AND TOURISM ACTIVITIES

Community activities can divide into three types: necessary activities, optional activities and social activities.

Table 1. Community Activity Lists

Type of activities	Activities	Type of space	Existing condition
Necessary activities	Going to school or to work	Streets, pedestrian ways	Bad, decaying
	Shopping or buying daily needs	Pedestrian ways, square	Bad, decaying
	Collecting garbage	Streets, pedestrian ways	Bad, decaying
Optional activities	Taking walk to get breath or fresh air	Pedestrian ways, square	Bad, decaying
	Standing around enjoying life	Pedestrian ways, square	Bad, decaying
	Sitting	Terrace	
Social activities	Children at play	Pedestrian ways, square	Bad
	Greeting and conversations	Pedestrian ways, square	Bad
	Communal activities	Square	Bad, decaying
	Talking to others	Pedestrian ways, square	Bad, decaying
	Celebration	Square	Bad, decaying

Source: Field study

Tourism activities include:
- Access and moving around the area
- Outdoor activities such as sitting, walking, etc
- Outdoor café/restaurant

PROBLEM IDENTIFICATION

The public space in Kampong Arab and Kampong Kapiten is most like the forgettable spaces, because of the bad condition and the usage of these spaces. The main problem is decaying of

Table 2. Force Mapping Analysis

Driving Forces	Restraining Forces	Potential Action
Many cultural communities that make various activities in public space	Lack of community participation in planning and implementing the plan and guidelines	Prepare the community and forming the representative CBO (Community Based Organization)
Supporting from the local government	Lack of community awareness and sense of belonging in maintaining and managing public space	Setting the training program for the community to improve the community capacity on how the can participate and what task the can involve
Strategically location, near the civic center and CBD	Limited budget for upgrading infra structure and public space	Make the priority program for improve the public space Involving the private sector
Financial and technical support from the central government	Planning approach is not action oriented and lack of public policy for improving public space	Review the plan and guidelines Make a propos plan by involving community participation

public space that caused of many factor such as poor infra structure, lack of maintenance, lack of implementation of existing guidelines or plan and lack of awareness from the community.

For that area, actually there is a detailed plan and guidelines that consist of public space plan. However, since the plan made until now the plan did not realize. It caused of many factors such as limited budget, lack of involving the community and the plan is too complicated to implement.

FORCE FIELD ANALYSIS

Force field analysis divides into two factors that are driving factors and restraining factors. The driving factors are the factors that could support the implantation process of an action plan. The restraining forces for action planning are defined factors and issues, which can work against and hamper the implantation process of the action plan.

STRATEGIC FOR THE ACTION PLAN

1. Community Participation
There is different form, models determine the level, and type of community participation depends on the community situation, the type of development and so on. Some ways for community participation could be as follows:
   - Consultation, community could involve through provide information and data required to implement the project.
   - Financial contribution
   - Self-help by group of beneficiaries who can do physical works on the site of the project. Members of the community can participate in construction their streets, pedestrian ways, etc.
   - Community specialized worker who are skilled or vocationally trained and carry out specific task and responsibilities.

2. Participatory Planning
Participatory planning means that community should be involved and participate in the whole planning process. The community participation in planning process and decision-making would be an essential element for this approach. In planning process, many considerations to the community need to be addressed. The need, aspiration and available resources of the community are very important element that needs to be carefully thought about.

3. Participatory Planning: actions
Action of participatory planning includes:
   - Selecting the actors and forming a joint committee among the actors.
   - Defining the potential funds and supporting from different sources.
   - Set a budget for the project implementation.
   - Carry out detailed survey from the area
   - Visit the area by the planner, local government, local community and the potential private sector. This visit is important to give the actors a clear idea about how are the environmental conditions, in which this group of people lives and use the public space. Beside, this would encourage and increase the level of commitment of these actors and return will have a positive impact on the project implementation.
   - Interview the community and hear their ideas and opinion about the project.
   - Set an agreement with the community.
   - Discuss with the community the development physical plans to consider the priorities and preferences and to make decision about the location of public spaces.
   - Prepare the proposal by the planer with the members of community.
   - Discuss the proposed plans with the community and approve the plans.
   - Implement the plans.

4. Community Participation : actions
   - Form the representative CBO for the community with the help of NGO.
   - Organize the workshops or seminars to raise the awareness of the community.
   - Defining the responsibilities and tasks, which members of the community would carry out within the project.
   - Setting a training program for the community on how they can participate and what tasks they can involve.
   - Inform the community of the right for financial resources available.

THE ACTION PLAN

Action plan address to very well defined locality problem where the solution is sought by and thought the involvement of large number of actors from public sector, private sector, NGOs, community, etc
The action plan should be:
   - Implementation oriented
   - Action to tackle problems in limited frame
   - Refer to define area
   - Innovative
   - Owned by those involved
   - Legitimate
   - Relate to realistically available resources
   - These involved can learn from the process

The potential action in improving the public space can divide into three parts, which are social aspect, physical aspect and economic aspect.

CONCLUSION

Kampong Arab and Kampong Kapiten as a part of Inner City area have a unique characteristic. At the past, these areas were important in local economic growth, but nowadays those areas are decline and the people who live become poor. Kampong Arab and Kampong Kapiten as an historic urban area are attractive for tourism related of many heritage buildings and unique neighborhood pattern also their traditional activities such as making traditional food, river transportation, making handicraft, etc.
Public space is a place where the social community activities go on. However, almost all of the public spaces in Kampong Arab and Kampong Kapiten is in a bad condition and not well maintained. These spaces become forgettable spaces. So, it is important to maintain and to improve the public space for the community needs in order to linkage some unique spaces and activities.

The proposed plan should be adopted the community participation approach as strategies in improves and form the public space inside the area. It also considered involvement of other different actors from public, private sector, non-government organizations, university and local association in the process of planning and implementing. This approach is effective to reduce the cost of the project, strengthen the community and enhance the capacity of local government.

The action plan divides into two parts. The first is formulation the policy and program using the community participation approach. And the second is implementation pf the policy and program that involving the community, NGO, university and private sector.

The community participation in formulation the policy and plan means that community is able to determine the outcome. These activities include prepare the community and forming the representative CBO, setting the training program for the community to improve the community capacity, discuss the proposed plan and make agreement for the proposed plan before it is implemented.

In order to implement, not only this action plan but also the future urban project, it is very important for the local government and public establishments to start looking for ways to adjust and modify its organizational and structural framework. Beside the new approach can practice effectively and sufficiently also with the public and governmental sector. To achieve that, a lot of work and commitment are needed.

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CREATIVE SINGAPORE: IMAGE AND REALITY

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ABSTRACT

Singapore has embarked on an ambitious program to make the city-state into a significant player in the global creative economy. The government agrees that in the creative economy, the environment must be conducive for experimentation and innovation. As a result, more social and political spaces have been opened up to spur Singapore's fledging creative economy and also to signal that the nation has become more transparent and tolerant. The authorities, however, still limit the freedom of public expression on political, ethnic and religious issues. Singapore remains a soft-authoritarian state; can such a country then be conducive for creativity and innovation? This paper shows how the Singaporean government: 1) introduces and implements a set of comprehensive policies to develop the creative economy; 2) re-images the city-state as an exciting creative nation; 3) communicates the new creative vision and engineers local acceptance of the creative economy; and 4) promotes the image of an open society and yet maintain tight social and political control. Only to a certain extent that Singapore has seen changes in the direction of more liberal attitudes towards social mores and values, as well as, tolerance towards criticism of authorities. The Singaporean experience shows that the creative economy functions within a set of social, economic and political circumstances. Policy makers can adjust and respond to the needs of the industry. The relationships between the political environment and the creative economy are complex and nuanced.

Keywords: *creative economy, democracy, freedom of expression*

The New York Times observed, "Singapore may be clean, efficient and manicured, but the prosperous island-state knows how to get down and dirty, too" (Kurlantzick, 2007). Much earlier in 1999, Time magazine declared on its cover story, "Singapore lightens up: Nanny state? Hardly. Once notorious for tight government control, the city-state is getting competitive, creative, even funky" (McCarthy and Ellis, 1999). The image of a creative environment often conjures up spaces of experimentation and innovation, with elements of quirkiness, untidiness and unpredictability. In such an environment, people are free to make choices and try new things. There is diversity, excitement and spunkiness. People push ideas and redefine boundaries. These are traits of a tolerant democratic place. Unlike a totalitarian regime, a democratic society allows people the room to experiment, to disagree with the status quo and to express their thoughts freely. To Richard Florida (2003), he found San Francisco to be an attractive place for the cultivation of creativity and innovation because of the city's open-minded and tolerant heterogeneous population; creative people will flock to places that allow them the spaces to think, express and create. A lively civil society and creativity goes hand in hand. Other researchers

are making similar claims (Healey, 2004; Hospers, 2003; Scott, 2006). Diversity, instability and a tolerant democracy generate innovative excitement in a place.

Singapore has embarked on an ambitious program to make the city-state a significant player in the global creative economy. The Singaporean authorities agree that in the creative economy, the environment must be conducive for experimentation. But according to the Reporters without Borders's Worldwide Press Freedom Index 2007, Singapore was ranked "141" out of 169, one notch better than Afghanistan but one notch worse than Sudan (Reporters without Borders, 2007). In the 2007 Freedom House report on political freedom, Singapore was found to be "partially free". Scoring between "1" and "7", with "1" for the most free, Singapore scored "5" for political rights and "4" for civil liberty, same as Uganda and Lebanon. The status of the media in Singapore was rated as "not free" (Freedom House, 2007). Singapore did not fare better with the Economist Intelligence Unit's Index of Democracy; Singapore was ranked "84" out of 167 countries (Kekic, 2006).

There seems to be a discrepancy between two sets of realities in Singapore: Singapore is a city that is increasingly cool, funky and creative but it remains a soft-authoritarian state. How can innovations and entrepreneurship bloom under undemocratic circumstances? To what extent can creative and fresh ideas be allowed to flourish? Between creative Singapore and democratic Singapore, which one better reflects the reality?

This paper shows through the case of Singapore how democratic practices can be selectively attuned to the needs of the creative economy. This paper offers a case study of the Singaporean attempt at promoting the city's creative economy. It addresses the relationships between freedom of expressions and the creative industries and questioned the conventional wisdom that the two are positively correlated. The relationships are more nuanced.

THE MAKING OF CREATIVE SINGAPORE

Singapore is a tropical island city-state with a population of only 4.5 million. It has no natural resources, and is only 700 square kilometers in size. Since its independence in 1965, the Singaporean government has taken an active role in transforming and ensuring the health of the economy (Neo and Chen, 2007; Low and Johnston, 2001). Although the Singaporean economy is doing well and is the wealthiest in the region, the government is steering the economy away from its manufacturing and electronic bases and towards the financial services, telecommunications, life sciences, tourism and the creative industries. The island-state is now recognized as one of the most active in pursuing the creative economy in Asia (Yusuf and Nabeshima, 2005).

Singapore is not alone in pursuing the creative industries. Countries around the world are transforming themselves into creative centers (e.g. see Bayliss, 2007; Hutton, 2003; Tallon and Bromley, 2004; Trueman, Cook and Cornelius, 2008). Singapore is already known to have a stable legal, political, economic, technological and social environment that is attractive to businesses. Industrial relations are controlled and harmonious (see Koh and Ooi, 2000; Mauzy and Milne, 2002). Tough punishments for seemingly minor uncivil behavior e.g. jay-walking, spitting and not flushing public toilets after use indicate the authorities' tendencies to micro-manage Singaporeans' everyday life. With the ruling party controlling 82 of the 84 parliamentary seats, and a mass media pliant towards the government, political freedom is restricted (Chua B.H., 1995; Gomez, 2006; Lydgate, 2003). Singapore is also often seen as a sterile cultural desert. The authorities acknowledge that Singapore is inadequate in offering cultural activities to draw highly skilled foreign workers to work in the city-state (Lee T., 2007; Peh, 2006; Tan, 2003). The Economist Intelligence Unit found that Singapore ranks behind Asian competitors Tokyo and Hong Kong as a sought-after place for expatriates because of its dearth of cultural activities (Burton, 2002). With the bludgeoning evidence that Singapore is boring but that the future is in the knowledge and creative industries, the Singaporean government set up the Economic Review Committee (ERC) in 2001, consisting of seven subcommittees, with the aim of developing strategies to ensure the continuous economic prosperity of the country. The ERC

Sub Committee Workgroup on Creative Industries (ERC-CI) recommended that Singapore moves away from an industrial economy into an innovation-fuelled economy, seeking ways to "fuse arts, business and technology" (ERC-CI, 2002: iii). The city-state must "harness the multi-dimensional creativity of [its] people" for its "new competitive advantage" (ERC-CI, 2002: iii). The first creative-turn was actually taken after the release of the 1989 Report of the Advisory Council on Culture and the Arts. Consequently, among other things, the National Arts Council was formed in 1991, more support was given to art groups, and schools started offering art programs. The government then started paying more attention to the arts and culture (Chang and Lee, 2003). To further develop the 1989 recommendations, STB (formerly Singapore Tourist Promotion Board or STPB) and the Ministry of Information, Communication and the Arts (MICA, formerly Ministry of Information and the Arts or MITA), took the initiative to make Singapore into a "Global City for the Arts" in 1995 (Chang, 2000; MITA and STPB, 1995; Ooi, 2007). In that plan, among other things, Singapore will develop its arts trading sector, get world famous artists to perform there and establish the Asian Civilizations Museum, the Singapore Art Museum and the National Museum of Singapore. The aim then, and still is, to make Singapore into the art and cultural capital of Southeast Asia (Ooi, 2007).

In 2000, MICA pushed the 1995 initiatives further and envisaged Singapore as a "Renaissance City" (MITA, 2000). Expanding on the 2000 Renaissance City report, the 2002 ERC-CI report produces the most ambitious and comprehensive blueprint yet on the creative economy, which includes explicit and specific plans to develop also the media and design sectors. Borrowing from the UK, the Singaporean authorities define the creative cluster as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (ERC-CI, 2002: iii, Ministry of Trade and Industry, 2003: 51). Singapore is concentrating on three broadly defined creative sectors (ERC-CI, 2002: iii):

> Arts and Culture: performing arts, visual arts, literary arts, photography, crafts, libraries, museums, galleries, archives, auctions, impresarios, heritage sites, performing arts sites, festivals and arts supporting enterprises

> Design: advertising, architecture, web and software, graphics industrial product, fashion, communications, interior and environmental.

> Media: broadcast (including radio television and cable), digital media (including software and computer services), film and video, recorded music and publishing

The Singaporean authorities are determined to re-make the city-state into a creative center. The plan will also help the authorities attract the necessary foreign investments and workers. To help realize the goals, there is also a set of comprehensive plans to achieve the vision. The Singaporean authorities tackle the challenge at hand on three fronts.

First Front: Signaling Creativity
Firstly, the authorities present a comprehensive brand image that tells a powerful story, so that outsiders can understand the country in a positive light. For example, the authorities argue that Singapore is different from other countries promoting their own creative economy because of Singapore's East-West combination. For instance, the Minister for MICA, Lee Boon Yang, referred to "Singapore's positioning as an open, multicultural society which is able to draw inspiration from our rich and diverse Asian heritage and at the same time link up with other international partners to widen market access and talent base", and claimed that many companies found "Singapore's unique confluence of eastern and western cultures as a key reason for collaborating with Singapore" (Lee B.Y., 2005).
In the East-West mix framework, Singapore showcases its modern efficiency and Asian attractiveness by hosting high profile events. For example, Singapore will host the first Formula One night races in September 2008 and the first Youth Olympics in 2010. Earlier high profile events include the 2005 International Olympics Council meeting and the 2006 International Monetary Fund (IMF) and World Bank annual meetings. In line with the pursuit of placing Singapore in the global media limelight, Singapore is enhancing its status as a regional hub for

the global media industry; MTV, Discovery Channel, HBO and BBC have already made Singapore their regional headquarters. It is also hoped that Singapore-centered contents will be promoted in the international media as a result. Just as a lively media industry alludes to a vibrant creative economy, architectural icons signal an environment that celebrates creativity. For example, Esplanade Theatres on the Bay, with the spiky roofs make the dome-shaped buildings look like a pair of durians is one of the newest icon of Singapore.

There are also a number of cultural diplomacy outreach programs to enhance the creative image of Singapore. These programs include the Singapore Season in London in 2005 and in China in 2007. According to the Minister in charge of MICA, Lee Boon Yang, The showcasing of Singaporean art and artists outside Singapore aims "to promote cultural relations and also reinforce awareness of the arts and creativity in Singapore" (Singapore Parliament Hansard, 2007).

Second Front: Committing to Creative Singapore
Besides the just mentioned signaling ploys, the Singaporean authorities are also demonstrating their resolve to promote the creative economy. The government is showing strong resolve by offering incentives to attract investments into the creative industries. For instance, the Economic and Development Board has allocated S$500 million (US$ 350 million) to develop the digital media industry for 2006 and 2010 (Balakrishnan, 2005). Subsequently, another S$500 million is intended to be made available for 2011 and 2015. Media production companies, such as Lucasfilm Animation (makers of Star Wars) and Electronic Arts (makers of the computer game The Sims) have already set up studios in Singapore. Companies are offered tax incentives, resources to set up shop, free schemes to train local workers and given freedom to hire foreign professional workers. For the arts and the Renaissance City Plan, the government spent S$10 million (US$ 6.7 million) per year between 2000 and 2003. The amount was increased to S$12 million (US$ 8 million) between 2004 and 2006. And from 2007, MICA has allocated S$15.5 million (US$ 11 million) a year for the next phase of the Renaissance City Plan (Singapore Parliament Hansard, 2007).

Cultural institutions are also being established and supported. The Yong Siew Toh Conservatory of Music was set up at the National University of Singapore. Art schools the Nanyang Academy of Fine Arts and the LASALLE-SIA College of the Arts have been expanded and their profiles increased. Arts festivals and performances have not only become more abundant but have become more accessible; for instance, the Esplanade offers hundreds of free concerts annually. The Singapore Biennale was launched in 2006. The myriad of cultural developments shows Singapore's commitment to becoming a vibrant and exciting city.

While a large part of Asia, including China, Malaysia, Thailand, Vietnam and Indonesia, is not known for the protection of intellectual property (IP), Singapore stands out in the crowd. Singapore wants to be seen as taking the creative economy seriously and respecting the protection of IP rights. The authorities constantly take the opportunity to mention that the Political and Economic Risk Consultancy found Singapore to be the "most IP-protective country in Asia" (see EDB, 2005; Lee B.Y., 2005). Companies can file for protection for their intellectual property globally from Singapore as it is a signatory to major IP conventions and treaties, such as the Patent Cooperation Treaty, Paris Convention, Berne Convention and the Madrid Protocol.

Third Front: Living Creative Singapore
Besides getting Singapore into the global psyche through marketing messages and demonstrating the country's resolve in nurturing the creative economy, the creative Singapore message is strongest when Singaporeans are also living the brand. In wanting to make Singapore into a Renaissance City, the authorities see the arts and culture as necessary to: "enrich us as persons"; "enhance our quality of life"; "help us in nation-building"; and "contribute to the tourist and entertainment sectors" (MITA, 2000: 30).

Enlivening the cultural life of the city requires changes to regulations and policies. These changes affect various aspects of social life in Singapore. As a result, during a parliamentary sitting on 13 March 2004, Members of Parliament voiced their worries about the loosening up of

regulations in Singapore to attract expatriates and to present a more creative image of Singapore. The then-Minister of State for Trade and Industry, Vivian Balakrishnan, replied (Singapore Parliament Hansard, 2004):

> There was an article that Professor Richard Florida wrote, entitled "The Rise of the Creative Class". […] His research found that cities, which are able to embrace diversity, are able to attract and foster a bigger creative class. These are key drivers in a knowledge-based economy. The larger lesson for us in Singapore is that we need to shift our mindset so that we can be more tolerant of diversity.

According to four indicators, the Minister for MICA argued that Singapore is in fact fast realizing the goals of the Renaissance City (Singapore Parliament Hansard, 2007). One, there is a large number of art performances and exhibitions in the city-state, for instance in 2006, there were over 6,000 art performances and exhibitions, averaging 16 events a day. Two, the number of registered arts companies and societies reached 670 in 2006, an increase of 45% over 2005. Many art groups such as the Singapore Symphony Orchestra, Singapore Dance Theatre and TheatreWorks are said to have acquired international recognition. Three, the local arts audience has also grown significantly. A 2006 National Art Council survey showed that one out of three Singaporeans participated in at least one arts and cultural activity a year. Ten years ago, it was only one Singaporean out of 10. Also since 2002, ticketed arts attendances have crossed the one million mark. In 2005, museum visitorship crossed the two million mark. Four, the arts going audiences consist of younger Singaporeans, which augur well for the future. All these point to a growing proportion of residents supporting and consuming the arts and culture, which is a pillar of the creative economy. The fledging creative Singapore economy has taken off.

THE UNDEMOCRATIC REALITIES OF CREATIVE SINGAPORE

There are signs that Singapore is a culturally vibrant and creative city. But as mentioned earlier, Singapore is also a soft-authoritarian regime. The balance between the interests of promoting the creative economy and the interests in maintaining the social political status quo is sometimes difficult for the Singaporean government. There are at least three anti-creative indications. These indications raise questions on the Singaporean quest to be a creative city.

Anti-Creative Indication 1: Restrictions on Local Socio-Political Issues
Every so often in Singapore, someone will be arrested or reprimanded for behaviour that are considered threats to the ethnic and religious stability of the country. For example in recent years, people were reprimanded, even jailed, for posting racist comments on their blogs. Minister for Community Development, Youth and Sports, Dr Vivian Balakrishnan, maintained that the government is willing to listen to different views from "responsible people" but the government will have to "maintain the integrity and security of the State" (Chua H.H., 2008). The Singapore government is "hypersensitive to any threats against our racial and religious harmony" (Chua H.H., 2008).

This hypersensitivity extends into creative expressions in the arts and culture. While it is expected that artists will make social and political references to Singaporean society, the government is wary of such expressions. For instance, as reported in the Far Eastern Economic Review, the authorities banned the play Talaq in 2002 by P. Elangovan. The play dealt with rape within an Indian Muslim marriage. The ban came about after some members of the local Indian community protested. P. Elangovan lamented, "It makes a mockery of Singapore's aim to be a Renaissance City" (Webb, 2002).

Often observed but not officially acknowledged is the restriction on challenging the political leadership in Singapore. Martyn See, a young local film maker, has his film, Singapore Rebel, banned in 2006 because it is considered to be "political"; the 30-minute documentary is on Chee Soon Juan, leader of the opposition Singapore Democratic Party. His next documentary Zahari's Seventeen Years faced a similar fate in 2007. Zahari, who was a political prisoner of 17 years and was never charged or faced trial, was blatantly critical of the government in the documentary and made potentially slanderous remarks against leaders of the ruling party. In yet

another incident, popular blogger, Mr Brown, was censured by the authorities because he questioned the government in his feature column in the local newspapers, Today (Lee U.W., 2006; Today, 2006). He pointed out the increasing income gap in the country and ranted about the increase of electricity tariffs and taxi fares immediately after the 2006 general elections. The authorities lambasted him, resulting in him being suspended by Today. Journalistic freedom has its limit in Singapore even though the media industry is aggressively promoted. As a consequent, many creative workers exercise self-censorship (Gomez, 2002). As a result, one of Singapore's celebrated theater director, Ong Keng Sen artistic director of TheatreWorks explained why he spends most of his time living outside Singapore: "The soil is still not viable enough to encourage an artistic and creative sensibility. It's about Singapore's urgency for or relevance to me." (Martin, 2008)

Anti-Creative Indication 2: Limiting Public Expressions and Crippling Civil Society

As alluded to in the first point, civil society and the arts are often intertwined. So, as some social and political commentaries are disallowed in Singapore, the means of expression are also curtailed. The curtailment affects the development of civil society and also the freedom of creative expression in the art and cultural arena. But the international media industry which is considered part of the creative economy may still report on the struggles of civil society in Singapore. For example, while Singapore hosted the September 2006 IMF and World Bank annual meetings, it was widely reported that the Singaporean authorities tried to suppress protests during the meetings (Arnold, 2006; Elms, 2006; Burton and Donnan, 2006). To the IMF and World Bank, the refusal of entry of some accredited civil society representatives (whom the Singaporean authorities claimed are security threats) was a setback because these institutions want to improve relations with non-governmental organizations that accused them of disregarding the plight of the world's poor. Also during the IMF and World Bank event, opposition party leader Chee Soon Juan and six supporters tried to stage a march, protesting against the curbs on the freedom of expression and assembly in Singapore. They were duly stopped by the police at the starting point. The Financial Times reported that the "stand-off attracted a small crowd of supporters and a larger group of journalists who were filmed by plainclothes members of Singapore's Internal Security Department." (Burton and Bhattarai, 2006). The Singaporean government responded in the International Herald Tribune through the Minister of State (Finance and Transport) Lim Hwee Hua. She argued that maintaining the security of the event was of paramount importance. Singapore has always banned outdoor demonstrations and the authorities had no intention to change the rules just for the meetings (Lim H.H., 2006).

Such rules affect public expressions, even for the sake of creativity and the arts. Consequently, street performers need to be auditioned and get permission to perform at designated places. Flash mobs, a growing movement around the world, during which strangers come together to perform something strange for a short period of time e.g. people freeze for several minutes in a busy place have to be careful because members of the mob could face persecution if they do not have a public entertainment license (Koh, 2008).

Anti-Creative Indication 3: Gay Rights and Entrenchment of Intolerance

In 2006 and 2007, there were two very controversial decisions made by the government. In 2006, the Singaporean Government made a U-turn in its decades-long principle of not hosting any casinos in Singapore. After a prolonged public engagement, the decision is to have two casinos. The debate was originally on having only one. A new term integrated resort is to be used for the casino complexes as the two mega complexes do not only house casinos but also conference facilities, hotels, theme parks, museums and entertainment facilities. After the decision was made, the government introduced the Casino Control Bill. During the parliamentary debate of the bill, Deputy Prime Minister and Minister for Home Affairs, Wong Kan Seng, reminded Members of Parliament that the government has to stop acting as the nanny for the populace. With reference to suggestions like not having any cash dispensing machines in the integrated resorts and making it outrageously expensive for Singaporeans to enter the casinos, the minister cautioned against being too careful (Boo, 2006; Lim L., 2006). In the light of economic competition Macau monopolizing the gambling markets in the region, and new casinos are planned in neighbouring countries - the government has decided not to err on the side of caution and shield Singaporeans from harm. The minister said, "I think we should not micro-manage every measure. There will be no end to the number of ways to stop people from

visiting the Integrated Resorts" (Boo, 2006). He also maintained that the Casino Control Bill should not impact on personal freedom" (Lim L., 2006). This suggests that the authorities are now willing to accept that residents in Singapore have to make personal decisions that may be detrimental to their own well-being.

This approach contrasts against the retention of Section 277A in the Penal Code. It is criminal for gay men to engage in sex in Singapore, even if it is consensual. In September 2007, Parliament debated on proposed changes to the Penal Code (Soh, 2007). One of the least controversial changes to the Penal Code was to de-criminalize "unnatural" sexual acts oral and anal for heterosexual persons. The most controversial non-change was to continue criminalizing gay men's sexual activities but with the promise that this law will not be enforced actively (there is no reference to sexual acts between gay women in the Penal Code). The resulting protests from those who want to repeal the discriminating Section 377A were enthused. There were also very strong reactions from those who want to keep Section 377A. Earlier in 2003, the then-Prime Minister, Goh Chok Tong, made a shock revelation in Time magazine (Elegant, 2003). He said that the Singaporean civil service has started employing professed homosexuals, even to sensitive positions. That seemed to be a turning point for gay rights in Singapore. The announcement was made as part of the effort by the government to attract talent and nurture the creative economy. The change in policy was part of the strategy not to exclude talented foreigners who are gay, and was implemented without fanfare, so as not to draw flakes from more conservative Singaporeans (Elegant, 2003; Nirmala, 2003a; Nirmala, 2003b).

These mixed signals upset many persons who believe in equal rights for persons regardless of their sexuality. And with the government reference to Richard Florida and the need to be tolerant towards diversity in promoting the creative economy, Section 377A entrenches the law in the opposite direction and interferes with the bedroom activities of male homosexuals.

THE SINGAPOREAN MODEL

In a regime that allows only limited freedom of expression, can a program that aims to make Singapore a global player in the creative economy work? To the authorities, there is a trade-off between maintaining a stable social political environment and promoting diversity and chaos that befits the image of a vibrant creative economy. The Singaporean authorities embrace a number of principles, demonstrating a nuanced approach to cultivating the creative economy. These principles challenge some of the arguments propagated by scholars like Florida (2003), Healey (2004) and Scott (2006), who hold the view that creativity can only prosper in a tolerant and democratic environment. But creativity spring up in different circumstances, does not take place in a social economic political vacuum. Creative ideas solve problems and express ideas; the solutions and ideas are embedded in contexts and circumstances. As will be discussed next, the Singaporean authorities want to promote some types of creative processes and not others. They are trying to formulate policies that would drive creative ideas and processes in particular directions. The authorities do not see a need for complete freedom of expression and total acceptance of diversity in nurturing the creative economy. There are at least four principles that the Singaporean authorities take.

Firstly, there is a distinction made between the creative process and the contents that come out of creative processes. The separation between creative processes and contents is difficult, if not impossible, to make. The Singaporean authorities encourage a free run of the creative processes but want the people to steer away from publicizing certain views. Most activities in the creative economy, like web design, architecture and producing MTV shows, are unlikely to generate contents that will cross into out-of-bounds areas. The authorities are careful that ethnic and religious conflicts are not stirred up. The authorities are also particular that their leadership is not undermined. Arguably, all countries have laws that limit some form of expressions, for example, on pornography and hate-crimes. To the authorities in Singapore, lacking the freedom of expression in certain quarters does not mean that a city cannot pursue the creative economy. Many creative products are apolitical and asocial.

Secondly, the Singaporean authorities also make a tacit distinction between economically valuable and economically insignificant creativity. As already alluded to in the case of having casinos in Singapore and retaining Section 377A, social policies are more likely to change because of their high economic significance. In another example, foreign workers are welcomed because they are to produce certain types of products. But during the 2008 M1 Fringe Festival, the Complaints Choir Project, which was to sing complaints about Singapore during the festival, had to cancel its public performances because there were non-Singaporean residents in the choir, including the conductor (Hussain, 2008). The deputy director of the Media Development Authority, Amy Tsang, explained: "As the content touches on domestic affairs, it is preferred that only Singapore citizens participate in the public performance" (Hussain, 2008). Arguably, the role of foreign performers would be better appreciated if the Complaints Choir Project was to serve much more than small local audiences.

Thirdly, the Singaporean authorities take the view that although chaos and experiments are only expected in a creative environment, the environment must also be stable and orderly enough to drive the creative industries in the desired direction. Governmental guidance and intervention is seen to be the foundation of the Singaporean economic miracle (Low and Johnston, 2001; Neo and Chen, 2007) For instance, former prime minister and founder of modern Singapore, Lee Kuan Yew recently argued that the Chinese model has challenged the Western view of development, which concentrated on open economies, minimal state intervention and the superiority of democratic politics (Li, 2008). The Chinese model, like the Singaporean model, has shown that "order, certainty, consistency, hard work, market-friendly policies, savings and investments, trade, education and training" (Li, 2008) are central for economic development. The Singaporean authorities see that even for creative activities, some strict form of regulation is required.

Fourthly, the Singaporean authorities have accepted that creative spaces will sprout despite attempts at control. Singapore residents have access to the international media and Singapore is one of the most wired countries in the world. People in Singapore complain and the government does not clamp down on most dissent. For example, there is a volume of articles reflecting critically on Singapore's Renaissance City plan by prominent academics and commentators (Tan, 2007).

The discussion thus far highlights how the Singaporean authorities are reactive and calculative in their attempt at nurturing Singapore's creative economy. They calibrate the openness of civil spaces, trying to prevent some contents from entering public spaces. They also determine which creative activities are preferred and which are not, based largely on their economic and political values. A stable environment is still considered desired by the creative industries. Despite all the controls, the authorities acknowledge that they cannot have total command. Instead they react to the situation as people negotiate and challenge the status quo.

CONCLUSION

There are limits to the freedom of expression in Singapore and yet the Singaporean creative economy is growing. The official social and political openness of the city-state has been calibrated. The authorities are responding to the needs of the fledging creative economy.

Although cities have the propensity to be the crucible for creativity and innovation, there is no one strategy that will definitely work. The same scholars who argue that democracy and tolerance are essential for a creative environment also mention that each city has to find its own creative economy strategies and solutions (Bayliss, 2007; Florida, 2003; Healey, 2004; Hospers, 2003). Creative solutions are needed to fashion a creative hub.

The Singaporean government believes that gradual democratization goes hand in hand with a developing creative economy. Total democratization is not necessary at the moment. To what extent is creative Singapore a reality? Singapore may yet be a free-wheeling creative hub but it is moving in that direction. Social and political policies are geared towards that end in a gradual manner.

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CREATIVE HEALTH AND MEDICAL INSIGHT THROUGH COMICS & ILLUSTRATED BOOKS: AKU INGIN SEHAT BOOK SERIES CASE STUDY

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ABSTRACT

Health and sanitation understanding in Indonesian urban communities and families are not well constructed. Knowledge of health and sanitation through formal education or schools are ineffective to trigger an act of preserving hygiene. The breakout of some diseases such as dengue hemorrhagic fever (DHF), diarrhea, filarial, and the phenomenal avian influenza may be anticipated if the above understandings are well known and applied.

On the other hand, the influence of illustrated books and comics towards young readers are highly observed in a more negative manner. Those media regarded as inflicting bad habit and lack of learning culture among children. But some people tend to see the possibilities in using those media as a learning tool to create health and sanitation insights. Under 'Aku Ingin Sehat' book series published by Elex Media Komputindo, some studios try to create a creative storytelling that may embrace young readers and interact with them to create health and sanitation insight.

This paper tries to depict the core concept of crafting 'Aku Ingin Sehat' book series and compare to the result from conducted research study towards a small group of readers, parents, and medical staffs in appreciating 'Aku Ingin Sehat' illustrated book series in qualitative manner.

Keywords: *health insight, comics, illustrated books, creative storytelling*

INTRODUCTION

Health and sanitation understanding in Indonesian urban communities and families are not well constructed. In recent years, some diseases become annual epidemic in Indonesia and no one knows what the cause is. Although some of those diseases are well known and may easily avoided and anticipated, the breakout of some diseases such as dengue hemorrhagic fever (DHF), diarrhea, filarial, and the phenomenal avian influenza give fatal results to those who suffer it. Knowledge of health and sanitation through formal education or schools are ineffective to trigger an act of preserving hygiene although it will be very good to learn basic environmental sanitary and healthcare in earlier stage of education.

In our society, the knowledge of health and information of sanitary delivery basics are very little compare to the needs of recreating self sanitary and

maintain health. In broader subject, the community seems to know very little on how to maintain environmental sanitary and health. It is an irony for a community or even a country to suffer under such diseases that actually would be easily avoid when the proper information of anticipation and maintaining environmental sanitary, healthcare and firsthand medical treatment knowledge delivery is not an issue.

For example, to anticipate the Dengue High Fever (DHF's) disease's breakout, the government launching an instant answer to it, creating and broadcast community service TV commercials. Those ads works as media for delivering crash programs for anticipate or avoid the spread of the disease in a certain point of view, but the epidemic still remain and even more worse every year. The crash programs are the steps to create instant environmental sanitary and sometimes abbreviated in short words, '3M' for anticipating DHF mosquitoes which an abbreviation of Mengubur (burying things that may become nest for Aedes Aegepty mosquitoes), Menguras (draws water out from unnecessary places), and Menutup (closing water reservoir and alike in order to avoid mosquitoes place their eggs). When in a community fall victims of DHF, the government usually fogging the surrounding area to decimate the population of mosquitoes and its eggs, although this kind of activity will lasts for a week or two. If the community fails to clean their neighborhood, the plague will come for sure. Other prevention system that applied by some local governments are form a task force, a team of volunteers to patrol around their neighborhood in order to check whether there's habitat of F mosquitoes in their surroundings.

The government's concern is how to deliver the order to sanitize the environment and preserve hygiene as soon as possible without giving the basic understanding on what and why should they do best. Their effort seems to be fruitless because every year, there always a period when DHF disease becomes an epidemic in Indonesia.

Early Health Education Management Project
In 2006, ELEX Media Komputindo, one of the comic & children's book publisher in Indonesia offers a collaborative project with Visual Communication Design Study Program of Institute of Technology Bandung. The initial project is to create some books titled Invention series by students and supervised by faculty members of Visual Communication Design Study Program as a course project in Comic Study Course. The selected artworks that fulfill some criteria will be published. Those works must fulfill visual, storytelling, and enough information standards to be proposed to publish. The series prove to be success and have positive appreciation from its readers especially parents.

The books are targeting elementary school students as their primary readers and their parents as their secondary readers. Each book consists of introduction of the invention, the description of invented product, history & myth, development, and the people who contribute in it. 28 to 32 pages in 19 x 23 centimeter format with mainly filled with illustration and comic. Most of the illustrations are grayscale to lower the production cost.

Following the success of the series, the faculty members of Visual Communication Design Study under Comic & Sequential Media Study Research Center propose book series with similar standard to The Invention Series in early 2007. One of the series is The Health Series (Buku Seri Kesehatan) that aims for giving insight towards its readers about health, environmental hygiene and sanitation, diseases, medical treatment, and steps of anticipation. Although the publisher, ELEX Media Komputindo agrees to publish the series, there are changes and adjustments such as the cover layout, title series (the title change to 'Seri Aku Mau Sehat' or I Want to Be Healthy Series'), and others. Finally, the first titles that published in end 2007 are 'Gigiku Sehat & Kuat' ('My Teeth are Healthy and Strong,' a book about mouth and teeth), 'Hidungku Tersumbat' ('My nose is Jammed,' a book about influenza), and 'Ayo Kalahkan Muntaber' ('Let's Fight Vomits and Diarrhea,' a book about vomiting and diarrhea mainly caused by improper eating because unhealthy environments).

The basic content of 'Aku Mau Sehat Series' are introduction of the character, situation, and the main subject, the definition, history and development of disease and its cure, the process of infectious, and how children could anticipate it. The anticipation insight concept is within children reach and understanding, so therefore it may less difficult and easy to apply by children.

Each book has its own representative to guide the readers reading through the chapters. And the character representation system is a concept to create a strong bond with its readers through having a boy or a girl as the main characters and also as reader's representation in the story accompanied by a virtual character as one of the guide. A teacher, a doctor, or more adult characters are usually shown to work as the source of information for the main characters to understand and know the information of the disease or health problems. The communications among characters are multi-way communication, to avoid boredom in reading the book. So, sometimes the main character is re-assuring or repeating the answer instead of giving questions. The communication approach is not telling the readers what to do, but telling the main characters instead. This approach is used in order to avoid lecturing the readers.

Until June 2008, the publisher already publishes 9 titles and the following titles are Avian Influenza Disease, Rabies Disease, Albino Disorder, Dengue High Fever Disease, Asthma Disease, and Malaria Disease.

Comics & illustrated Book
Comic books and children magazines industry in Indonesia blooming since early 1990's and Education comics and illustrated books introduced in mid 1990's. Those products mainly emphasis on delivering its stories, information, and insights through visual sequence or descriptive visual, therefore the visual style of the books creates appeal towards children and parents. In visual design studies, illustrated books, comics and related media become specialized subject of research study. The visuals in illustrated books or picture books for children are percept as descriptive information rather than connotative information. Therefore, visualizing information and story that children could understand is a main aspect in illustrated books or picture books.

On the other hand, the influence of illustrated books especially comics towards young readers are highly observed in a more negative manner. Comics regarded as inflicting bad habit and lack of learning culture among children. This was the excess of textbook paradigm, when text description or textbook is regarded highly as the intellectual reading rather than visual description or illustrated book. But some people tend to see the possibilities in using those media as a learning tool. In recent years, illustrated books and visual dictionaries become more appreciated and valued as high as textbooks and text dictionaries.

DISCUSSION

We conduct a small research to gain public opinion regarding 'Aku Mau Sehat' illustrated book series among parents and medical representatives consist of 10 people. The titles that being researched are 'Ayo Berantas Demam Berdarah' ('Let's Fight DHF,' a book about DHF Disease), 'Duh Sesaknya Napasku' ('I Can't Breath,' a book about asthma), and 'Malaria, Si Musuh dalam Selimut' ('Malaria, the Enemy under the Blanket,' a book about Malaria Disease). Those titles are the latest 'Aku Mau Sehat' book series that published in the 1st quarter of 2008.

The representation of parents and medical staff (nurse and doctor) are given the book samples to read and asked their opinion based on two aspects. Those aspects are visual communication concept and knowledge delivery aspects. Visual communication concept is how the story delivered through visual sequence and the participation of the readers within the story. Knowledge delivery aspect is how the value of information within the story observed by the readers.

Visual Interaction through Representation
Most of the respondents appreciate to interaction concept in the series, which is visual interaction through representation. The interaction within create an immersion that moves the readers to intentionally participate as one of the main characters in the story. The representation system creates a virtually role playing system for the readers to become a character that closely linked to a certain behavior or role play in reality. Usually, when the parents or medical staffs read the book, they feel like they are the adults that giving information and insight towards their children. But they could criticized the visual sequence as if they were role playing as children, such as the felt bore in certain part of the book or excited with funny and comical parts [1].

Their interest in reading picture books or illustrated books is also giving certain influence in giving their response towards appreciating the series. Respondents who familiar with comics and picture books give more positive appreciation and more active response towards the series than respondents who do not.

The representation system creates a more interactive communication approach and more interesting situation viewed by the reader. A common question and answer communication system creates a formal situation similar to a classroom where students have to behave on a certain norms, while a more interactive communication where informer and the receptor could switch whatever the role in the story demanded.

Knowledge Vs Insight
There is a difference between knowledge and insight although the meaning is alike. Both are differentiated in the way the matter perceived by receptor. Knowledge is generic, definite and exact, while insight is perceptive, personal understanding, and sometimes gains through experiential or sharing experiences.
In information delivered through visual, there is a transformation process from textual into visual that requires signs, perception, and contextual understanding to create clear picture visual information. For example, traffic signs have to be as clear as possible deliver its information to create a general understanding for its viewer.

Different with textual procedure, visual procedure may vary from how the picture shows. A more detailed picture may diverse the needed information delivered for its receiver. Therefore, there are many ways of to illustrate the visual information varied from colors, strokes, and even tools that used to draw the visuals.

The 'Aku Mau Sehat' series value the insight rather than knowledge. The information delivered in visuals has one main purpose, which is encourage its readers (especially children) to start practicing a healthy life and sanitizes the surroundings in a child's point of view. This purpose requires knowledge transfer and translation in children setting. The pro and cons in having insight rather than knowledge is heavily on the weight of the value of information and visual interpretation of a certain knowledge.

Some respondents give good appreciation toward the series and feel comfortable with the insights. Children may grasp the concept and understanding of the disease or health issues in the book. But some other has different opinion and mentioned that the value of information is rather light for grasping the whole idea of mentioned disease or health issues. The difference may surface about the weight value of information or insight that depict in the series although the artists are supervised thoroughly in production phase, especially in taking textual & visual reference and translate in visual sequence.

CONCLUSION

The group members are giving high credits towards the series and looking forward for other titles with several suggestions. Overall respondents think that the media alternative is good for assisting formal knowledge and information media regarding health, sanitation, and environmental hygiene.

The concept to shifting from delivering knowledge to delivering insight is well accepted and encouraged by the group member with precautions, constant supervision from people with trustable & related competency. It is a crucial matter when an insight creates misinterpretation and misconception of certain diseases or health and environmental hygiene issues. It requires creative approach in giving analogy or describing facts to be viewed rather than giving definition and reading facts.

The representation character and interactive system suits perfectly with the trend in emerging media issue where people tends to be more criticize avoid formal teaching methods. The interactive communication approach makes readers feels ease and creates equality atmosphere.

It may be a good concept in delivering understanding of health, environmental hygiene, and disease issues through visual sequence media, especially comics and illustrated books. In order to get a hold of interest from the children instantly through visual sequence that proves attract children more than text, comics and illustrated book must be researched further. It may comes out with more potentials aspects to apply for more useful intent.

Notes
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KOMIKITA, A CRIPPLED CREATIVE INDUSTRY

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ABSTRACT

Komikita (a terminology of Indonesian Comics) has been developed for nearly a decade. Early generation of Komikita as known as Cergam sparked in 1930's and thrived until end of 1970's before its sudden death and remain dormant for 15 years. In 1995, the new generation of Komikita was born and strives to be recognized by the community as one of promising creative industry.

For 13 years, the Komikita industry struggled to survive in ferocious competition with translated comics from Japan, Korea, Hongkong, and United States; On the other hand, Komikita artists has to fight misplaced paradigms about comics among themselves as well as in the community, settling conceptual disputes with publishers, mismanaged Komikita industry, lack of comic artists regeneration, and many more. With so many battlefronts that the Indonesia comic community had to face, the Komikita industrial development tends to discontinue and crumble down contrary to translated foreign comics' industry development that increased significantly.

This paper tries to depict above multidimensional problems that engulf and cripple recent Komikita Industry development (The influence aspects, paradigms, and systems that applied in this chaos). Those brief descriptions may act as subjects to analyze and to create a model to anticipate or to design a roadmap for better Komikita or Indonesian comics as one of potential creative industry.

__Keyword:__ Indonesia's Comics, Comic Industry, creative industry.

INTRODUCTION

Modern komikita (a terminologi of Indonesian comic) based on Boneff's documentation [1], started with the introduction of Put On and Sie Djin Koei characters on chinese community newspaper in early 1930s. Stories with chinese atmosphere combined with local flavor, daily activities, and contextual setting make a good appeal towards native readers in Netherland imperialism era.

In the early days independence and revolution of Indonesia (1950s to 1970s), Komikita's theme and storytelling styles shift from local heroism to national heroism inspired by US superheroes and epic stories from wayang such as Mahabharata comic series (RA Kosasih), Si Buta dari Gua Hantu (Ganes TH), Godam & Gundala (Hasmi), and sumatera's comic artists such as Taguan Harjo and Zam Nuldyn who create comics from local legends. This period viewed as a golden era of Komikita and becomes a benchmarking for Komikita's paradigm in recent days.

Figure 1. Various Titles of Contemporary Komikita
(Source: Personal Documentation)

Komikita industry plummet in early 1980s and dormant untill mid 1990's because of lack of quality control and banned by the community because they upset with the expose of pornography acts in Komikita. For 15 (fifteen) years, the comic readers are given translated comics from US, Europe, and Japan.

Exactly in 1995, at Pasar Seni ITB event in Bandung, new characters and series of komikita published and introduced, they are Caroq (Thoriq-Qomik Nusantara Studio), Kapten Bandung (Motulz- Qomik Nusantara Studio), and Awatar (Awatar Studio). Those works are inspired by Europe & US comics and heavily flavoured by action, visual details, and colorful. The following waves of newborn komikita are indie comics and underground movements, girls comics, and education comics [2].

Those waves could be grouped in two based on their artist's attitude, opposing the stream of translated comics especially manga (a terminologi of japanese comics) or inspired by the stream of translated manga. Those who oppose the translated comics intend to create equilibrium between translated comics and komikita, those who inspired by manga are doing the other way with drawing comics relatively similar to manga.

Despite of the facts and motives of newborn contemporary komikita industry, there is a problem that keeps hanging on. For almost 20 (twenty) years, the komikita industry cannot cope with the massive amount of translated comics. Even in most forums and online discussion about komikita, people tends to be pessimist about the future of komikita. Comic artists and publishers cannot create a qualified komikita through continuous publishing. Up until today, there is no komikita title that could surpass the production and consumption volume of translated comics especially translated manga.

Although there are numbers of komikita's titles published since 1995, komikita industry could not thrive unlike Japan, US, and Europe comic industry that becomes one of the massive creative industry. What are the matters that hold komikita industry prosper?

DISCUSSION

A Brief of Comic World

Comic define as a juxtaposition of images that create a certain message or story towards its readers [3]. In Indonesian dictionary, comic describe as image that tells a story and usually a funny story. It is inevitable that the first modern comics work as a comic relief in newspapers especially Sunday edition such as The Yellow Kid in early 20th century in US [3]. The main theme of those comic strips the first form of comic usually slapstick comedy with naïve and to the point visuals. At first, comics usually introduced through regularly printed mass media, such as magazine, newspaper, tabloid, etc. In developed countries with established comic Industry such as US and Japan, comics have its own magazine and newspapers which regularly published to the market. In US and Japan, comic viewed as one of media in publishing industry that distinct itself as a visual narrative and visual interactive storytelling in printed matter. In short, comic viewed as a creative product designed for their readers.

In other side of the earth, comic is also defined as the ninth art in Europe which makes it has distinguished position among other media and distinguished itself as one of media of aesthetical value. This definition creates differences in doing comic business in Europe than in US and Japan. And certainly it creates disputes in Indonesia comic artist community.

2.2 Comic Industry Pattern

Modern Comics Industry as one of most developed creative industry in the world form a certain pattern. Throughout almost a century, comics industry find its rigid form to maintain its industry keeps going on and feed its creators to works as comic artists. In every established comic industry countries, under different circumstances, socio-cultural, and existing war among other media, comics industry create alike pattern. The elements of comic industry pattern in each country have distinctive and specific naming but yet it still follows similar arrangement as shown on figure 2.

Circle of Creative Visual Industry

In an established comic industry, comic works as a media that designed for their dedicated readers and delivered in two ways. Every mode of delivery has different function, reasons, and objectives in the industry.
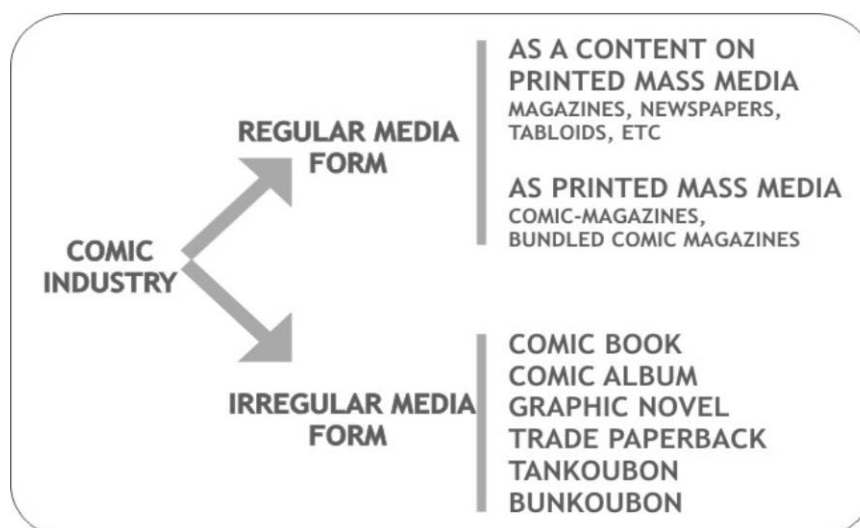

Figure 2. Map of Comic Industry Pattern in the World

a. Regular Media Form

Comic in regular media form works as reminder for readers. It is also works as updates of its existence for regular consumption. It delivered in form of printed mass media, whether it is inserted as part of existing printed mass media such as magazines, newspapers or tabloid or it published as its own regular media. The comic artists paid regularly as the story continues in those media

.
In Europe, the regular form media for comic is existing magazines or newspaper. The title inserted as daily or weekly content in those printed mass media.

In US, the regular media form for comics is comic magazines. It is 24 to 60 pages of a certain title of comic in 18 x 27 cm format, printed in color and fine art-paper, and distributed in drugstores,

bookstores, comic shops, and even in newsstands. The magazines published monthly or bimonthly. There are ongoing series with established magazine titles such as Amazing Spiderman (Marvel Comics), or short series that usually consist of 6 volumes.

In Japan, regular media form for comics is published magazines that consists several series of comics. There are 10 to 12 titles of comics in every 200 300 B4 sized magazine pages printed in recycled newspaper and published weekly of biweekly. Each comic title has 12 to 20 of black and white comic pages with 2 to 4 of colored pages for special service for readers. Every comic title surveyed by the publisher for its popularity. When comic title popularity's plummet, then the series will end sooner.

b. Irregular Media Form
Irregular media delivery of comic is a wide spectrum of publishing. Various naming from various point of views for various reasons such as Graphic Novel (US), Trade Paperback or abbreviate as TPB (US), tankobon (Japan), Bunkobon (Japan), Comic Album (Europe), Comic Book (US & Europe), and many more. The irregular media form usually published after the series has ended in regular media or reached a certain volume that could bundled in a book of compilation form. It may be a compilation of comic strips, comic series, or short comics from an artist and published in a certain manner such as novels. The irregular media delivery for comic has no rigid format; it may similar with its regular media or different at all.

This form gives the comic artist royalty rather than regular paycheck. The amount of royalty depends on the amount of purchased comic books. In short, irregular media form usually works as the continuity from regular media form.

In contemporary comic industry, the developments of other sequential media industries such as animation industry, games industry, and movie industry are also have impact toward the development of comic industry. Through our preliminary research, it creates a cycle of visual entertainment industry as shown on figure 3.

Multi dimension of Indonesia's Comic Industry
Through the history of Komikita industry or Indonesian comic Industry, there is a gap from 1980 untill 1995. For nearly 15 years, the Indonesia comic industry filled with translated comics from US, Europe, and Japan. Every translated comics influence readers and publishers with its industrial pattern and concept. Europe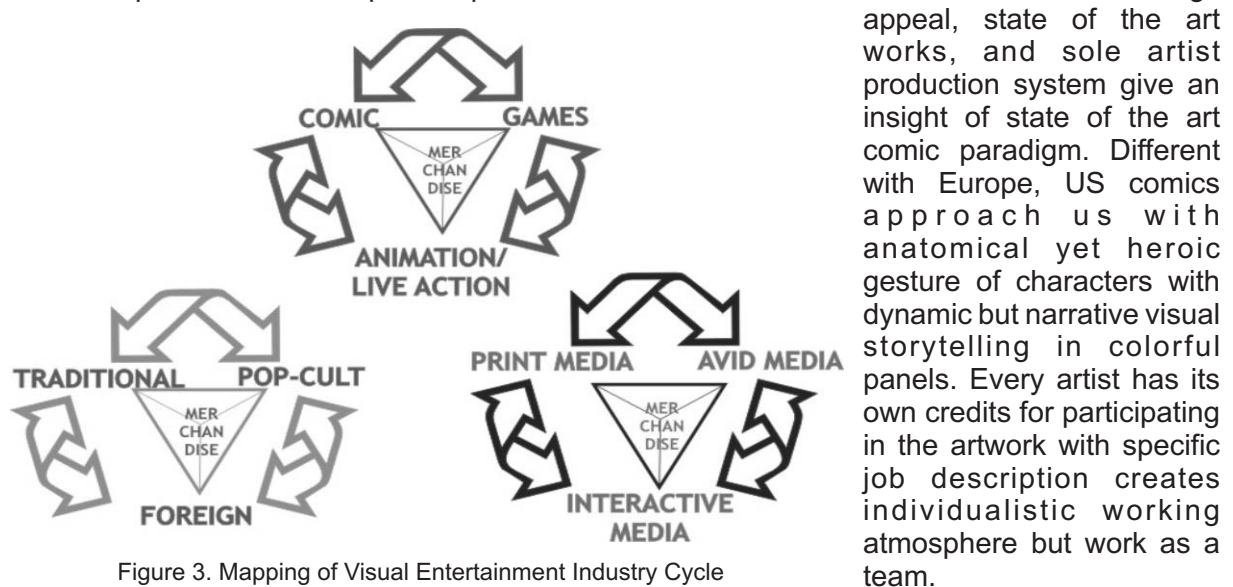 comics with its humanistic feature and detailed settings appeal, state of the art works, and sole artist production system give an insight of state of the art comic paradigm. Different with Europe, US comics approach us with anatomical yet heroic gesture of characters with dynamic but narrative visual storytelling in colorful panels. Every artist has its own credits for participating in the artwork with specific job description creates individualistic working atmosphere but work as a team.

Figure 3. Mapping of Visual Entertainment Industry Cycle

The last one is Japan comics or known as Manga. Manga artist may be the most productive comic artist in the world because of their hardworking team produce 12 to 20 pages in just a week. In turn, the supplier creates 'pre-cast' materials for effective and efficient production in black and white comics. They manage to create story that interact with readers in different term

with US and Europe comics. US and Europe comics tend to be graphic narrative storytelling, but Japan comics tends to be graphic interactive storytelling with moment to moment action and participative storytelling [4].

Those influence jumbling in Indonesian comic artist and create mischief Concept, Content and Configuration of comic Industry in Indonesia.

a.   Concept of Comic
Concept of comic among Indonesian comic artists blurred between states of the comic-art (Europe paradigm) and designs that sale (US & Japan paradigm). These paradigm disputes leveled when facing the publishers. In previous years, the disputes between comic artists and publisher whether a comic artwork has to be edited or not becomes the main problems for having less Indonesian comic published in the market.

b.   Content of Comic Industry
At the rise of contemporary Indonesian comic in 1995, there is a difference in comic reader composition. Today's most comic readers are teenagers and female. There is a gender shift in comic readers caused by translated manga (Japanese comics). Translated manga titles in Indonesia mainly romance story for girls rather than story for boys. Therefore the content of comics favored by the readers is mainly girls theme instead of boys theme although most of the amateur and professional comic artists are mainly male. This difference creates gap in communication between comic artist and readers. Mostly on early days of new contemporary modern Indonesian Comic industry is boys theme for male teenager readers.

c.   Configuration of Comic Industry
The industrial pattern influence from big 3 (US, Europe, & Japan) is not coped entirely by Indonesian comic publishers. Because comic book or comic album (irregular media form) copyright is cheaper than comic magazine (regular media form), the publishers tend to buy the right to publish the bundled comics and forget to educate comic readers and comic artist about the process and pattern in comic industry. They publish translated comic books monthly which actually published in 3 months in regular media in the origin country.
As the result, our comic artists are forced to produce 180 pages of black and white comic in 3 to 6 months and published as comic book (irregular media form), while in US, Europe, or Japan could publish in 2 form (regular media and irregular media). Comic artists usually suffered in the last minutes and resulting less and less quality comics in the end.

From the reader's point of view, they tend to oppose the regular form because they already comfort reading irregular media form in regular basis.

CONCLUSION

There is no continuity in publishing comics in regular media to irregular media. Both form works in separated ways rather than published simultaneously to gain reader's attention and consumption. In return, the profession as comic artist in Indonesia is still far from descent profession for a living.
The cause of discontinuity of industrial pattern in Indonesian comic industry of komikita Industry based on misconception of comics as a product, as media, and as a full circle of creative industry.

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CREATIVITY AND RESPONSIBILITY: COMMUNITY BASED CORAL REEFS PROPAGATION TO IMPROVE JAKARTA METROPOLITAN BAY AREA CULTURAL LANDSCAPE

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ABSTRACT

The Thousand Islands (Kepulauan Seribu) are a unique cluster of small island settlements in the capital province of Jakarta that are located in the Jakarta Bay area. One of the attractions of Kepulauan Seribu are the coral reef communities that are part of the islands' cultural landscape. For years coral was used in the ornamental coral trade, as well as a building material. This consumptive use (such as corals and shells crafts, or collecting reef fish) has a more direct economic value compared to the non consumptive use (such as recreation-snorkeling or diving-or sailing). The lure of economic values are to high too resist for the inhabitant of Kepulauan Seribu who are mostly fishermen that depend for their liveliehood and activities to weather and climate. Banning their activities without providing other alternatives will not get the desired result of coral reefs protection.

On the other hand, coral reefs have important value to the local ecosystem. Healthy coral reefs protect coastal areas in times of storms; act as a nursery area for reef fish, and serve as part of the food chain for a wide range of sea creatures. Many of these uses have been discussed and are well known in the literature. This means that the coral reefs have an important role in preserving the unique Kepulauan Seribu area within Jakarta city.

Amidst the conflict of economic and environmental values, a group of individuals that belong to the Kepulauan Seribu National Park and private companies provide their skills in coral reefs propagation to the fishermen. Through a community based program they also give the fishermen skills in creative but environmentally responsible use of corals. The most important aspect is the improvement of understanding on the important environmental values of coral reefs, while still allowing the fisherman to take advantage of the economic coral use in arts and crafts.

CREATIVE POLICY-MAKING:
THE ROLE OF GOVERNMENT

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