



A Study on Emerging Creative Industry from Creative Ecosystem Viewpoint

Angga Putra Perdana and Norihisa Shima

EasyChair preprints are intended for rapid dissemination of research results and are integrated with the rest of EasyChair.

August 11, 2022

A Study on Emerging Creative Industry from Creative Ecosystem Viewpoint

Angga Putra Perdana¹, Norihisa Shima²

¹ Toyo University, Department of *Regional Development Studies*, 112-8606 Bunkyo City, Japan; s3d202010064@toyo.jp

² Toyo University, Department of *Regional Development Studies*, 112-8606 Bunkyo City, Japan; n-shima@toyo.jp

Abstract: In today's digital era, creativity and innovation are the keys to the success and sustainability of an industry. Compared to other sectors, the creative industry is one of the industries with reasonably rapid development, which continues to rise. This paper aims to discuss the spatial planning relationship on creative industry development from a creative ecosystem viewpoint. As the research background, this paper compares the development of these two creative industries (modern and local) in Jakarta. This comparison study between local and modern creative will enhance the academic research of Jakarta's creative industry. This paper took four cases study in Jakarta. Firstly, M Bloc Space, built-in 2019, which adopted the adaptive reuse method in South Jakarta. Secondly, the Pos Bloc at Pasar Baru - Sawah Besar. Thirdly, the Tofu and tempeh local culinary complex at Semanan village. Fourthly, Small creative industry in PIK-Pulogadung, Cakung subdistrict.

Keywords: *Heritage, Culture, Identity, Creative Industry, Creative Space, Creative Ecosystem*

1. Introduction

In the last few decades, Creative Economic and Creative Industries have become a hot issue to discuss by the government, the private sector, and the perpetrators of countries worldwide especially in Indonesia. The creative economy is becoming a new sector to support economic development nowadays. Creativity is the ability to create something new. The impact of the creative economy in supporting economic power makes governments around the world to turn their cities into creative cities. Creative cities are believed to be cities filled with human resource capacity and produce high-value output (Adler, 2021).

The creative economy is about the connection between creativity and business. What makes this business unique is the extent of the relationship between creativity and business, then how it can be combined to create value and wealth and become unlimited. According to (Howkins, 2001) in his famous book “The Creative Economy: How people make money from ideas” published in June 2001- a creative economy is a business where imagination and ideas are essential; it asks to turn into product. Creative industries nowadays tend to cluster

in specific places. This phenomenon can be due to diverse elements linked mainly to culture, creativity, innovation, and local development (Lazzeretti, Capone and Boix, 2012). In the creative industries, emphasis on collective creativity and clusters of innovative enterprises is valuable and appropriate but has tended to obscure the relationship between place and individualized creativity (Drake, 2003).

The creative industry in Indonesia is growing every year Indonesia's Creative Economic Development Plan for 2025, formulated by the Ministry of Trade of the Republic of Indonesia, explained the creative economy's evolution. There is a shift from the agricultural era to the era of industrialization and then to the information age, accompanied by many discoveries in information and communication technology and economic globalization. Development industrialization creates work patterns, production patterns, and distribution patterns that are cheaper and more efficient. There is a target for cheaper and more efficient production and distribution processes, resulting in a shift in industrial concentration from western countries to developing countries such as Asia because it can no longer compete with lower costs in the Republic of China and Japan. This phenomenon directs industries in developed countries to optimize human resources and creativity.

This research objective is **“To evaluate the current situation of Jakarta’s creative industry from a creative asset viewpoint through 4 (four) leading cases”** followed by secondary objective is **“To discuss policy direction particularly spatial plan.”** beside the objective, this research also discusses about creative industry development comparison between modern and traditional creative industry with creative ecosystem viewpoint including creative asset and stakeholders' roles also describe opportunity on creating creative ecosystem with adaptive reuse method and TOD as spatial planning strategy.

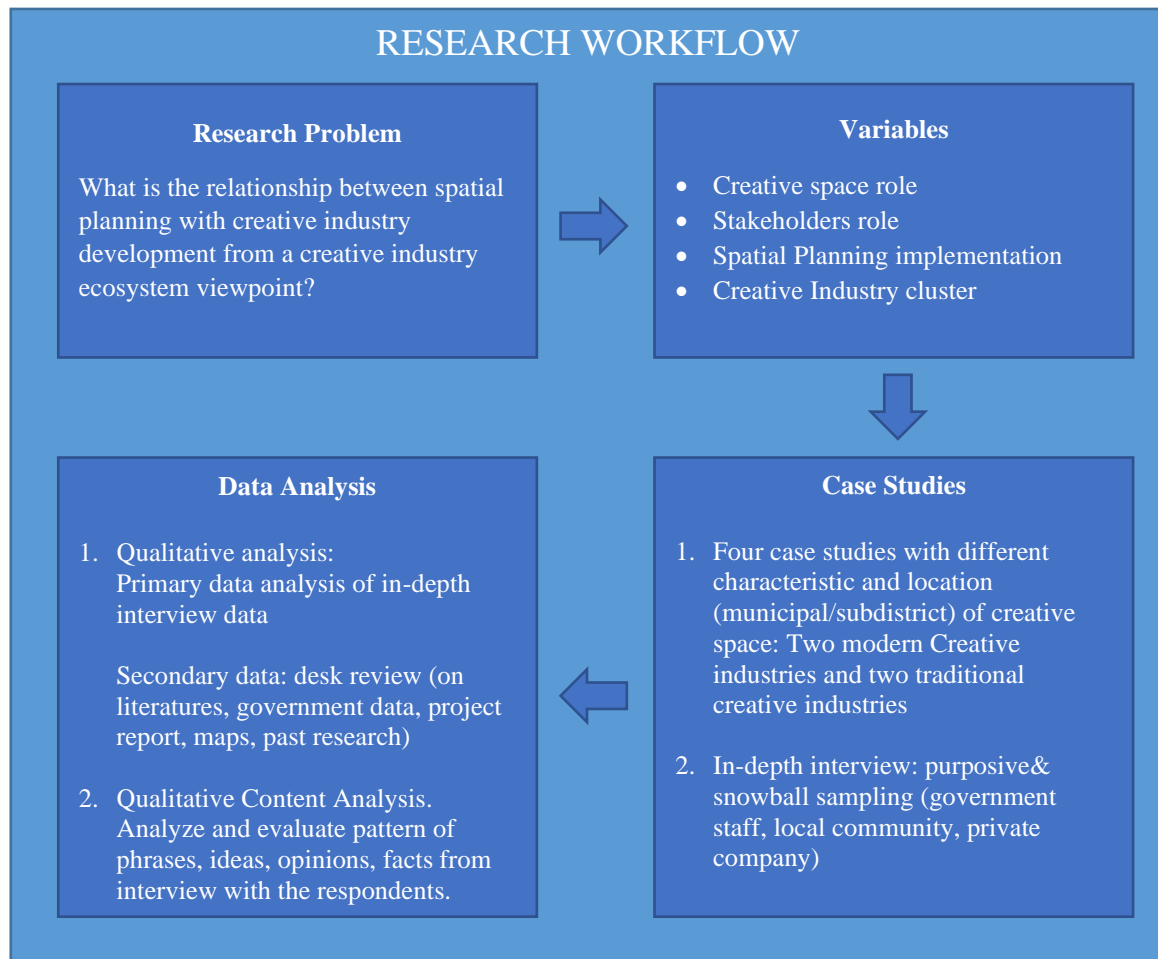
2. Methodology

To fulfill research objectives, this research uses qualitative methods to gain detail about facts, history and timeline based on literature review theory as primary data and secondary data from website, papers, and documents. This research employs qualitative method of data collection. Qualitative research enables us to make sense of reality, to describe and explain the social world and to develop explanatory models and theories. It is the primary means by which the theoretical foundations of social sciences may be constructed or re-examined (Morse and Field, 1996). As discussed earlier based on the literature, that there is likely to be a “role” of spatial planning on creative space, creative talent, creative business, and stakeholders, but this needs to be ground proven. Furthermore, the relationship appears to be more intense.

A qualitative approach uses in-depth interviews with open-ended questions to investigate the way the creative industry development and implication of government policy on spatial planning techniques. The use of qualitative method is to clarify the actual situation of creative variables (creative space, creative talents, creative business) on creative ecosystem. Several interviews were conducted with key stakeholders including government

officer, community head, private company staff and business owner. The research selected the key informants from each source group using purposive sampling based on local knowledge. The workflow of the research methodology is illustrated in figure below.

Figure 1. Research Workflow



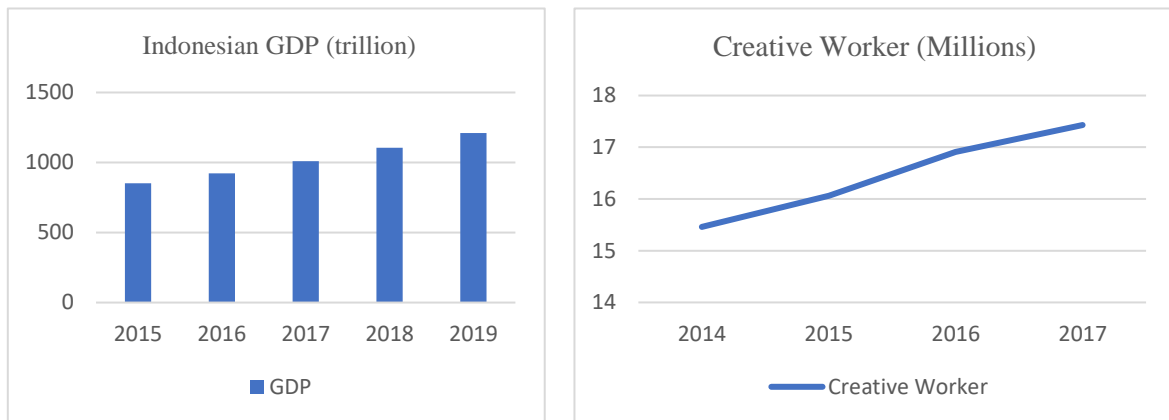
In purposive sampling, the researcher actively selects the most productive sample in relation to the research question (Marshall, 1996). Additionally, the research employed snowball sampling; where the key informant of each source group was asked to recommend other potential candidates with the same expertise and experience (Marshall, 1996). The in-depth interviews related directly to the issues under investigation and revealed participants' perspectives in actual situation. In addition, in-depth interviews allowed developing an understanding of the process of interaction (Marshall, 1996). Given such considerations, in-depth interview seemed to be appropriate to investigate the recognition of government and other stakeholders roles on creative industry development from creative ecosystem viewpoint. To investigate such a role, the research employs qualitative methods to gain deeper information.

3. Creative Industry Development in Jakarta

DKI Jakarta serves as the country's national capital and largest city by population, serving not only as a hub of governance and politics, but also of business and culture. Jakarta has more than 10 million populations, 5 cities, and 44 subdistricts.

At the national level Indonesian creative economy contribute tremendous earning potential and economic value. According to the BEKRAF's Creative Economy Outlook 2019, in 2015 the creative industry sector contributes 852 trillion rupiah and increased to 1.211 trillion rupiah in 2019 (45%) to Indonesian GDP. In addition to GDP contributions, creative industry sector also engages more creative worker. In 2017 the number of creative workers increase average 5,1 % compared to the number in 2014.

Figure 2. Creative Industry Sector Contribution



(Source: OPUS: Creative Economy Outlook 2019)

Based on (Airlangga *et al.*, 2019) a study report on Jakarta's Gross regional domestic product (GRDP) in 2019, the growth of the GRDP of creative sector has been tremendous. During the period 2016-2018, the average GRDP of the creative economy based on current prices was 232,242.08 billion rupiah, with a contribution to the total GDP of Jakarta province of 9.77 percent on average.

In 2018, the **culinary subsector** of the creative economy had the largest GRDP based on current prices, with a value of 109,085.73 billion rupiah. Meanwhile, **the visual communication design subsector**, with a value of 199.26 billion rupiah, has the lowest GRDP based on current prices. Culinary, Publishing, Fashion, Television and Radio, Apps and Games are five creative economy subsectors with potential nominal GRDP of 10,000 billion rupiah at present pricing. During the last three years, the GRDP of the creative economy contributed an average of 9.77 percent to the economy of Jakarta Province. Apart from the creative economy, the remaining 90.23 percent comes from other industrial sectors.

Table 1. GRDP Growth Rate by Creative Economy Subsector in 2017-2018

| No | Subsector | 2017 | 2018 | Avg |
|----------------------------|-----------------------------|-------------|-------------|-------------|
| 1 | Culinary | 5,67 | 5,73 | 5,70 |
| 2 | Art | 5,50 | 7,24 | 6,37 |
| 3 | Interior Design | 8,36 | 8,21 | 8,82 |
| 4 | Fashion | 7,65 | 9,12 | 8,39 |
| 5 | Music | 8,61 | 8,47 | 8,54 |
| 6 | Photography | 8,92 | 8,40 | 8,66 |
| 7 | Visual Communication Design | 9,23 | 8,47 | 8,85 |
| 8 | Film, Animation, Video | 9,24 | 9,31 | 9,28 |
| 9 | Performance Art | 9,97 | 8,69 | 9,33 |
| 10 | Product Design | 10,07 | 8,71 | 9,39 |
| 11 | Advertising | 10,27 | 8,77 | 9,52 |
| 12 | Architecture | 10,27 | 8,77 | 9,52 |
| 13 | Craft | 14,83 | 4,68 | 9,75 |
| 14 | Television and Radio | 10,17 | 9,65 | 9,91 |
| 15 | Apps and Games | 9,94 | 10,45 | 10,19 |
| 16 | Publishing | 10,46 | 10,55 | 10,50 |
| Gross Creative GRDP | | 8,28 | 8,02 | 8,15 |

(Source: Jakarta GRDP Report 2019, (Airlangga *et al.*, 2019))

The applications and game development subsector and publishing subsector of the creative economy have had the highest average growth over the last two years, while culinary and arts subsector has had the lowest average growth, with growth rates of 5.70 percent and 6.37 percent. The growth rate of creative industry subsector is contrast with creative industry subsector contributions in the last three years.

DKI Jakarta, as the capital of the Republic of Indonesia, plays a vital role in the country's economic development. Of course, competition for goods and services will increase, as will the number of job seekers. Nonetheless, the economic program centered on innovative people who empower the people of DKI Jakarta to support the economy and improve economic welfare gives the community optimism for the future.

The development of the creative industry in Jakarta, especially MSMEs, is expected to become the backbone and grow into a good job creation sector. Based on data on the number of MSMEs per sub-district which is processed on the website of the Ministry of Cooperatives and Small and Medium Enterprises of the Republic of Indonesia, the growth of the creative industry through MSMEs in Jakarta as a supporting economic sector is increasing rapidly. When compared to the total economic sector, in Central Jakarta the number of creative industries contributes around 3.5%, North Jakarta 4.3%, West Jakarta 4,1%, South Jakarta 3.4%, East Jakarta 4.3, Thousand Island 8.3% of the total economic sector in Jakarta. Total contribution of creative industry in Jakarta per district are shown as table 2 below.

Table 2. Number of Creative Industries Contribution Per District in Jakarta 2022

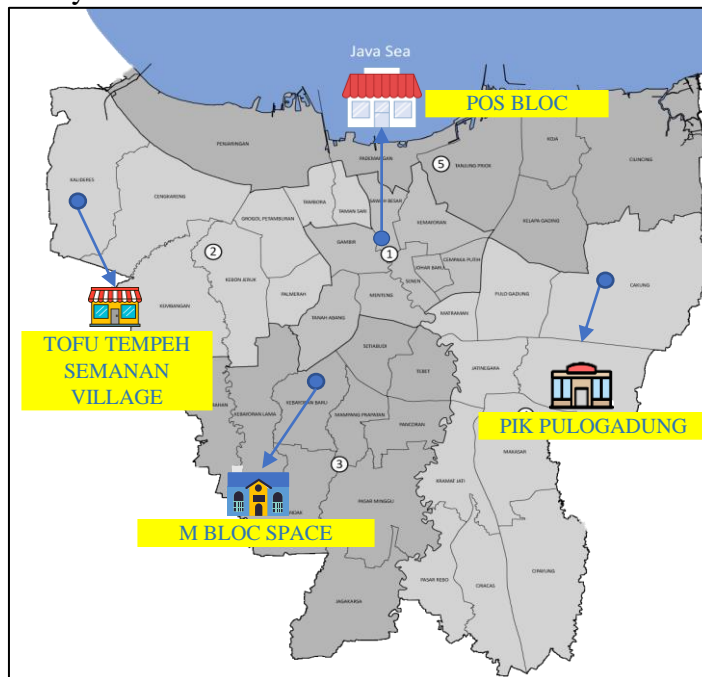
| Subdistrict | Total | % Creative Per District | All Establishment | % Creative per All Establishment |
|------------------------|---------------|-------------------------|-------------------|----------------------------------|
| South Jakarta | 7.170 | 100 | 210.022 | 3,4 |
| Kebayoran Lama | 1.240 | 17,3 | 30.587 | 4,05 |
| Pasar Minggu | 1.008 | 14,1 | 27.607 | 3,65 |
| Tebet | 952 | 13,3 | 22.128 | 4,30 |
| Pesanggrahan | 745 | 10,4 | 19.004 | 3,92 |
| Jagakarsa | 722 | 10,1 | 23.155 | 3,12 |
| Kebayoran Baru | 590 | 8,2 | 21.064 | 2,80 |
| Setiabudi | 562 | 7,8 | 18.820 | 2,99 |
| Mampang Prapatan | 474 | 6,6 | 15.817 | 3,00 |
| Cilandak | 472 | 6,6 | 16.270 | 2,90 |
| Pancoran | 405 | 5,6 | 15.570 | 2,60 |
| East Jakarta | 10.339 | 100 | 240.512 | 4,3 |
| Cakung | 1.972 | 19,1 | 42.914 | 4,60 |
| Jatinegara | 1.468 | 14,2 | 25.821 | 5,69 |
| Kramat Jati | 1.090 | 10,5 | 25.968 | 4,20 |
| Matraman | 1.067 | 10,3 | 26..836 | 3,98 |
| Pulo Gadung | 1.054 | 10,2 | 25.140 | 4,19 |
| Duren Sawit | 960 | 9,3 | 26.773 | 3,59 |
| Cipayung | 869 | 8,4 | 19.498 | 4,46 |
| Ciracas | 798 | 7,7 | 19.920 | 4,01 |
| Pasar Rebo | 542 | 5,2 | 13.634 | 3,98 |
| Makasar | 519 | 5,0 | 14.008 | 3,71 |
| West Jakarta | 11.191 | 100 | 272.761 | 4,1 |
| Kalideres | 2.725 | 24,3 | 41.372 | 6,59 |
| Cengkareng | 2.588 | 23,1 | 48.021 | 5,39 |
| Tambora | 1.552 | 13,9 | 42.289 | 3,67 |
| Kebon Jeruk | 1.213 | 10,8 | 41.258 | 2,94 |
| Palmerah | 1.012 | 9,0 | 27.801 | 3,64 |
| Grogol Petamburan | 868 | 7,8 | 30.078 | 2,89 |
| Kembangan | 716 | 6,4 | 20.824 | 3,44 |
| Taman Sari | 517 | 4,6 | 21.118 | 2,45 |
| Central Jakarta | 4.889 | 100 | 138.304 | 3,5 |
| Kemayoran | 989 | 20,2 | 26.113 | 3,79 |
| Tanah Abang | 810 | 16,6 | 33.722 | 2,40 |
| Johar Baru | 787 | 16,1 | 14.018 | 5,61 |
| Senen | 704 | 14,4 | 18.117 | 3,89 |
| Sawah Besar | 619 | 12,7 | 14.080 | 4,40 |
| Menteng | 385 | 7,9 | 10.986 | 3,50 |
| Gambir | 341 | 7,0 | 12.628 | 2,70 |
| Cempaka Putih | 254 | 5,2 | 8640 | 2,94 |
| North Jakarta | 8.507 | 100 | 197.179 | 4,3 |
| Cilincing | 2.109 | 24,8 | 42.422 | 5,0 |
| Koja | 2.077 | 24,4 | 37.015 | 5,6 |
| Penjaringan | 1.631 | 19,2 | 36.427 | 4,5 |

| | | | | |
|------------------------|------------|------------|--------------|------------|
| Tanjung Priok | 1.421 | 16,7 | 42.061 | 3,4 |
| Pademangan | 852 | 10,0 | 25.273 | 3,4 |
| Kelapa Gading | 417 | 4,9 | 13.981 | 3,0 |
| Thousand Island | 265 | 100 | 3.210 | 8,3 |
| Kep. Seribu Utara | 239 | 90,2 | 1.866 | 12,8 |
| Kep. Seribu Selatan | 26 | 9,8 | 1.344 | 1,9 |

(Source: <http://umkm.depkop.go.id/>, last access: June 3, 2022)

Blue text color indicated high percentage of creative industry comparison per district in each city of Jakarta, this research took four study cases on 4 different cities in Jakarta. Two study cases (M Bloc Space and Pos Bloc) considered as modern creative space and the other two (Tofu Tempeh Semanan and PIK-Pulogadung) are indicated as traditional creative space. M Bloc Space and Pos Bloc are just officially open as new modern creative space. Tofu Tempeh Semanan and PIK-Pulogadung are opened long time ago. The study case areas are shown as figure 5 below.

Figure 3. Location of study case areas



(Source: https://en.m.wikipedia.org/wiki/File:Jakarta_districts.png, accessed on May 17, 2022)

Through these study cases, this research expects deep insights, facts, differences on creative industry development in Jakarta that can be analyze from creative ecosystem viewpoint. This study also gives explanation and profile of each case study so it can give a picture how creative ecosystem develop on each study cases.

This research divides the development of the creative industry into two parts, namely modern and traditional. the difference between modern and traditional can be seen from the

creative community, creative space, and creative business. This development of diverse community and creativity then requires a place that can serve as a platform for the community that can be a place for these creative communities to be able to work more productively, introduce and promote their work to the wider community, as well as develop relationship. The first part of this chapter explores the development of modern creative industry in two case studies: M Bloc Space and Pos Bloc then explore the traditional creative industry development in Tofu Tempeh Semanan Village and PIK-Pulogadung. The table below shows facts and information about case studies.

Table 3. Case studies facts and information

| | Modern Creative Industry | | Traditional Creative Industry | |
|------------------------|---|--|---|---|
| | M Bloc Space | Pos Bloc | Tofu Tempeh Semanan Village | PIK-Pulogadung |
| Location | Kebayoran Baru subdistrict, South Jakarta | Sawah Besar subdistrict, Central Jakarta | Kalideres subdistrict, West Jakarta | Cakung subdistrict, East Jakarta |
| Area | ±6.500 m ² | ±2.400 m ² | ±12,5 ha | ±44 ha |
| History | PERURI Old Building | PT. Pos Indonesia's Philatelic Building | Designated place for relocation | Designated place by government |
| Creative Talent | Various local brands, MSMEs | Various local brand, MSMEs | Tofu Tempeh Craftmen (Pekalongan) | Various local brand, MSMEs |
| Stakeholders | Government, Private sector | Government, Private sector | Government, Private sector, local community | Government, Private sector, local community |
| Connectivity | TOD, many public transportations option | Many public transportations option | Small road, medium – high congestion | Busway inside, low-medium congestion |

Case Study A: M Bloc Space

M Bloc Space is located next to Blok M busway terminal. The location of M Bloc with an area of about 7000 square meters is very strategic and easy to reach by various types of public transportation such as busway, MRT. M Bloc is close to the Blok M commercial area and shopping center which is also flanked by two MRT stations, namely Blok M and ASEAN. This area is included in the planned TOD (transit on development) integration area and is a cultural heritage area in the Kebayoran Baru sub-district.

PERURI and the private company working together to create new creative hub in this location for spreading positive atmosphere in this environment. Many people still have gloomy and scary perspective for building and area near the bus station. Bring old memories as Blok M area was a phenomenon in back years for young people to enjoy and spend their day.

Figure 4. M Bloc Space Neighborhood



(Source: Google Earth, accessed on May 17, 2022)

M Bloc Space is an abandoned former housing for PERURI employees. From there, it emerged turning the building into a modern place. This place is not just a hangout, it is also a space for young people who want to channel their artistic or musical talents. According to the PERURI official website (<https://www.PERURI.co.id/tentang-kami/sejarah-singkat>) PERURI is a State-Owned Enterprise (BUMN) which was established through Government Regulation Number 60 of 1971, the result of a merger between the State Company (PN) Arta Yasa and PN Pertjetakan Kebajoran. The core business of PERURI is money printing.

Case Study B: Pos Bloc

Several years ago, private parties rented the part of the building area overlooking the Pasar Baru river, including the Philatelic Building, mainly used as coworking space and office. Many people think the building is just an empty area because it is in idle condition. Before functioning as a coworking space, Pos Indonesia employees used the interior of the building as an internal event venue.

PT Pos Indonesia restored the cultural heritage building into a public creative space named Pos Bloc, which is no longer in use. After the restoration, the Jakarta Philatelic Building is now a new hangout in Pasar Baru, Central Jakarta. PT Pos Indonesia prioritizes local micro, small and medium enterprises (MSMEs) to fill outlets in the Pos Bloc creative space.

In restoring the Philatelic Building, from a building area of 7,000 square meters, only 2,400 square meters have been renovated. The development of the second phase will begin in early 2022, covering an area of 4,800 square meters. In the first phase of the renovation of the Jakarta Philatelic Building, there were 25 outlets at Pos Bloc for MSMEs. Until now,

there are 24 MSMEs in Pos Bloc, ranging from coffee and food shops to photo shops and barbershops, as well as antique traders.

Figure 5. Pos Bloc Neighborhood



(Source: Google Earth, accessed on May 17, 2022)

The philatelic building, which was converted to the public, is in the Sawah Besar sub-district. This area is very strategic, close to the tourist attractions of the National Monument, Gambir train station, places of worship, and government complexes. Access to Pos Bloc is effortless, and visitors can use various public transportation such as busways and train stations. The concept used in building Pos Bloc is the same as M Bloc Space, namely adaptive reuse. This building has not undergone many changes because it is included in the location of Jakarta's cultural heritage. Visitors only need to walk 5 minutes from the Lapangan Banteng bus station or Pasar Baru bus station.

Case Study C: Tofu Tempeh Semanan Village

The Small Industry Center (PIK) is in the Kalideres sub-district, Semanan Village, West Jakarta City. Most of the villagers are tofu and tempeh entrepreneurs. In the past, the craftsmen of tempe and tofu were mostly from Pekalongan, Central Java, urbanized to Jakarta and scattered in various areas in Jakarta Barat city such as grogol Petamburan, Cengkareng, Taman Sari dan Tambora subdistrict. However, in the 1990s, the tofu and tempeh craftsmen agreed to establish a local community or cooperative called PRIMKOPTI Swakerta. The population who occupied a land area of about 12 hectares used to be around 500-600 people and has now grown to around 1.000 people.

Figure 6. Tofu Tempeh Semanan Village Area



(Source: Google Earth, Last access May 17, 2022)

According to BPS Indonesia 2017, Semanan village has total population 58.130 consists of male: 28.583 and female: 28.547. The area of Semanan Village is 598,000 hectares, with 17 kilometers to the center of the DKI Jakarta Government, 9 kilometers to the center of the West Jakarta Municipal Government, and 2 kilometers to the Kalideres Subdistrict.

Case Study D: PIK-Pulogadung

The governor of DKI Jakarta approved the Small Industrial Village Development (PIK) in the PPL area, as well as the expansion of the Pulogadung Small Industrial Estate and the appointment of the Project Head Implementing Small Industrial Village Development. PIK Pulogadung is a 44-hectare area in East Jakarta's Jalan Pengilingan Raya District. This area comprises of land in the form of assets and buildings, as well as details in the form of industrial, general, and social facilities.

There are around 600 to 700 MSMEs in the Pulogadung PIK area, with more than 1.000 commercial facilities. Through the Pulogadung PIK Masterplan, this number will be raised in accordance with the space requirements of DKI Jakarta Province SMEs. His vision is to develop a creative industrial business district, as well as shopping tourist, offices, and communities, based on Transit Oriented Development (TOD). The Transjakarta feeder bus from Pulogadung to Pulogebang has arrived in the neighborhood. Because Pulogebang Terminal, an inter-city and inter-provincial bus terminal, and Buaran or Klender Baru Train Station are only about 4 km from the Pulogadung PIK Area, potential customers can develop business contacts without having to stay the night.

The Pulogadung PIK area has access to the north in the form of main road Bekasi and access to the south of Klender. the east side is bordered by Cilincing toll road access, and the

west is bordered by Cilincing toll road is the location of the Pulogadung industrial area. An area of 44 ha which is now under the management of UPK PPUKMP PULOGADUNG is in a very strategic location for development. Road repairs and public transportation improvements to the PIK-Pulogadung location are priority programs for the DKI Jakarta government.

Figure 7. PIK Pulogadung Neighborhood



(Source: Google Earth, Last Access May 17, 2022)

4. Results

For Creative talents, the M Bloc Space and Pos Bloc as modern creative space has been a new place to improving and developing, either skill or product. M Bloc Space and Pos Bloc have modern workshop and learning center for increase the creative product level. The connectivity between creative space, creative talent and visitors plays a critical role. The easier connectivity and accessibility attract more visitor to come and improve the creative business.

On the other hand, Tofu Tempeh Semanan Village and PIK-Pulogadung, as traditional creative industry, have become home to creative talents. The same origin and culture create a strong local community. A vibrant community may help families and companies in several ways. Because they are in the same community and location, they feel like one. As Mr. Sinaga stated, small industrial businesses in PIK-Pulogadung are still running slowly during the covid 19 pandemic. In terms of the creative ecosystem, Tohu Tempeh Semanan Village and

PIK-Pulogadung are influenced by local culture, starting with the government providing a particular area to create a local community among creative talents.

The summary of comparative creative ecosystem assets (creative talent, creative space, stakeholders, connectivity) is shown in table below.

Table 4. Creative Assets Analysis Comparison Between Modern and Traditional Creative Industry

| | | Modern Creative Industry | | Traditional Creative Industry | | |
|-----------------|-------------|--------------------------|---|---|--|--|
| | | Case 1: M Bloc Space | Case 2: Pos Bloc | Case 3: Tofu Tempeh Semanan Village | Case 4: PIK-Pulogadung | |
| Creative Assets | Planning | Place (creative space) | <ul style="list-style-type: none"> New Public Space Idle Houses and Warehouses Place for Music performance and workshop | <ul style="list-style-type: none"> Become new public space Place to art, music performance, fashion, and food | <ul style="list-style-type: none"> Build from scratch No workshop building Place to live | <ul style="list-style-type: none"> Designated area Build from scratch No workshop building Place to live |
| | | Connectivity | <ul style="list-style-type: none"> Near public transportation Easy to access Social media, promotion | <ul style="list-style-type: none"> Near public transportation Easy to access Social media, promotion | <ul style="list-style-type: none"> Small road Muddy (rainy season) Lack of promotion support | <ul style="list-style-type: none"> Struggle at first time, low accessibility Near busway |
| | Stakeholder | Creative Talent | <ul style="list-style-type: none"> Learn branding skill Improve their networking Art, Music performance | <ul style="list-style-type: none"> Learn branding skill Improve their networking Promote their product and performance | <ul style="list-style-type: none"> Traditional method less knowledge waste management, packaging and promotion | <ul style="list-style-type: none"> Traditional method Designated training government programs |
| | | Government | <ul style="list-style-type: none"> Adaptive reuse, idle building Cultural Heritage Area Landlord Integrated area policy | <ul style="list-style-type: none"> Built using adaptive reuse, Integrated Area policy Landlord | <ul style="list-style-type: none"> Relocation policy Raw material policy needed Build Infrastructures Give Subsidy | <ul style="list-style-type: none"> Give Subsidy Make opportunity for MSMEs Build infrastructures |
| | | Private Sector | <ul style="list-style-type: none"> Designer Creative Management Technical Support | <ul style="list-style-type: none"> Designer Creative Management Technical Support | <ul style="list-style-type: none"> Help the relocation | <ul style="list-style-type: none"> Trainer Technical support Help operational |
| | | Local Community | <ul style="list-style-type: none"> Build networking Local product cluster | <ul style="list-style-type: none"> Build networking Local product cluster | <ul style="list-style-type: none"> Strengthen local bonding Establish training Help healthy competition | <ul style="list-style-type: none"> Strengthen local bonding Establish training Help healthy competition |

Reflecting on comparison table of creative ecosystem in case of emerging creative industry in Jakarta shows the gap between modern creative industry and traditional creative industry. The modern creative space such M Bloc Space and Pos Bloc become emerging and more attractive for citizen. The creative space has decent place to spend time and share creative, innovative thought, this condition also supported by good environment with good accessibility. The M Bloc Space and Pos Bloc have plenty options of public transportation and connectivity. The surrounding area is also renovated and pedestrian friendly.

The government has a very important role in the creative ecosystem in the Jakarta case study. In the case of M Bloc Space and Pos Bloc, the government acts as the owner of land or building assets used to create creative spaces. The use of adaptive reuse to convert old

buildings into new buildings while still maintaining cultural values is appropriate. The development of facilities and infrastructure for public transportation, improving roads and sidewalks adds to the ease of accessibility making the development of creative businesses rapid. The government also cooperates and shares tasks with the private sector in providing training and creative knowledge that is useful for improving the quality of creative products and the expertise of creative talents.

In the case of Tofu Tempeh in Semanan Village and PIK-Pulogadung, the government also acts as a landowner taking the initiative to create a special area that is used as a creative space. The government also makes several policies and regulations that make it easier for traditional creative industry players to develop. In the case of Tofu Tempeh Semanan Village and PIK-Pulogadung, creative spaces are in densely populated areas with few public transportation options plus connectivity that is difficult to reach. This makes the development of the creative industry in this area hampered and slow to develop. Tahu Tempeh Semanan Village was inaugurated in 1992 until now and has not experienced significant changes and development in terms of creative industries. Changes occur for the development of public infrastructure such as schools and places of worship. Tempeh tofu artisans still use local expertise in production for generations. Slightly different from PIK-Pulogadung, the government made this area part of the TOD master plan in East Jakarta. The construction of flats that aim to organize and manage industrial areas with housing also deserves appreciation. The area is also directly monitored by the government office UPK-PPUKMP which is responsible for training, management, supervision, and protection for entrepreneurs.

5. Conclusion and Discussion

The research sees the creative ecosystem as a circulation of creativity activities that involve several aspects to improve the creative economy. Creative space is one of the important elements in the creative ecosystem that requires future planning, creation, and development. The research also looks at the role of government in the circulation of the creative ecosystem and the connectivity that affects creative spaces. The creative economy in Indonesia, especially in Jakarta, has shown an increase in recent years. The research tries to see the implementation of the creative ecosystem that is developing in the Jakarta area.

The findings of the research summarized into several points below:

1. **Revaluing Idle Assets:** Government started to response the emerging of creative industry in Jakarta. Government role as landlord, uses adaptive reuse method for idle building and establish cooperation with the private sector to create new creative space.
2. **Government Intervention Needed:** for new modern creative space establishment has prepared the connectivity (environment and transportation). In other side, for traditional creative space shows the government has slow attention on supporting the creative space development.

3. **Connectivity Plays Significant Role:** In the creative ecosystem viewpoint, good connectivity with public transportation facilities has significant attraction for visitor compared to the creative space without good connectivity.
4. Moreover, the result identified **essential function of creative space**, such as a) workshop and business incubator, b) a place creates creative network for creative talent, c) a safe place for living not only creative business.
5. Lastly, **clustering based on human background:** creative industry clustering based on human culture and background. Creative talents with same culture and background have same similarity about creativity product and service creating environment which support their creative business.

The current study of creative ecosystem to support the creative industry. The relationship between creative talent, creative space and collaboration between stakeholders has recognition as effective creative industry development supporter. For (Zamana and Pessoa, 2021), the rising emergence of collaborative platforms in which creativity is the major feature for the growth of this creative ecosystem demonstrates the importance of the ecosystem's approach. Collaboration between the government and private sector companies is required in the creative ecosystem to design legislation, provide training, and build business networks that incentivize future entrepreneurs' ability in the creative industry. Local communities also have an essential role in the development of the creative industry, building relationships with all stakeholders and collaborating. Local communities are also a place to share information related to the creative industry and keep competition between creative talents healthy. Through local communities, creative talents can also strengthen their bonds and future lives.

Based on the results of the case studies, this research recommends the government to be able to duplicate and develop creative ecosystems in the case of modern creative spaces such as m bloc space and Pos Bloc. The President has decided to move the new capital from Jakarta to a regency in Kalimantan, this move has the potential to make government assets in Jakarta become idle and neglected. The adaptive reuse method is very appropriate to be used to reassess abandoned government buildings. The development of creative spaces that utilize unused buildings using adaptive reuse with good connectivity can be a concern for the Jakarta government in future spatial planning and policy.

As a final addition, this research looks to the government to pay attention to traditional creative industries in terms of connectivity and spatial policies. The government needs to collaborate more intensely with local communities to encourage the development of creative ecosystems. The traditional creative industries are mostly run by small-scale entrepreneurs, and they need a more personalized approach to creative skills development and creative business resilience.

6. References

1. Adler, P. (2021) 'The Curating City : A Functional Account of the Agglomeration of Creative Industries UCLA Electronic Theses and Dissertations Author University of California', (July). doi: 10.13140/RG.2.2.28858.31687.
2. Airlangga, B. *et al.* (2019) 'Laporan Studi Penyusunan PDRB Ekonomi Kreatif Provinsi DKI Jakarta 2016-2018', pp. 1–61.
3. Drake, G. (2003) "'This place gives me space": Place and creativity in the creative industries', *Geoforum*, 34(4), pp. 511–524. doi: 10.1016/S0016-7185(03)00029-0.
4. Howkins, J. (2001) *The Creative Economy. How people make money from ideas.* The Penguin Press.
5. Lazzeretti, L., Capone, F. and Boix, R. (2012) 'Reasons for Clustering of Creative Industries in Italy and Spain', *European Planning Studies*, 20(8), pp. 1243–1262. doi: 10.1080/09654313.2012.680585.
6. Marshall, M. (1996) 'Sampling for qualitative research.', *AORN journal*, 73(2), pp. 522–525. doi: 10.1016/S0001-2092(06)61990-X.
7. Morse, J. M. and Field, P. A. (1996) 'The purpose of qualitative research', *Nursing Research*, pp. 1–17. doi: 10.1007/978-1-4899-4471-9_1.
8. Zamana, F. and Pessoa, U. F. (2021) 'Creative Ecosystem Framework : a case study of World Creativity Day Estrut ura do Ecossistema Criativo : Estudo de caso do World', (May).