VILNIUS TECH
Vilnius Gediminas
Technical University

CREATIVITY STUDIES

A PRELIMINARY STUDY OF REGIONAL CREATIVE VISION: INSIGHTS FROM CREATIVE ENTERPRISES' FOUNDERS IN INDONESIA

Andika Putra PRATAMA [ID] [✉]1, Salfitrie Roos MARYUNANI [ID] 2, Mila Jamilah Khatun BADRIYAH [ID] 3, Dini HAJARRAHMAH [ID] 4

1, 2, 3School of Business and Management, Bandung Institute of Technology, Jl. Ganesha No. 10, 40132 Bandung, Indonesia
4Howard Feiertag Department of Hospitality and Tourism Management, Pamplin College of Business, Virginia Tech, 342 Wallace Hall, 24061 Blacksburg VA, United States

Abstract. A creative enterprise (*i.e.* enterprise in the creative industries) can be understood as an enterprise that relies principally on the creativity of individuals engaged in it. Thus, creativity can be said to define the entire pursuit of creative enterprises. This paper highlights the motivational aspect of creativity in the notion of creative vision based on insights from creative enterprises' founders in three different regions in Indonesia (Bandung, Yogyakarta, and Bali), encompassing three creative sectors (cuisine, craft, and fashion). Based on in-depth interviews (face-to-face, onsite) with the founders, using convenience sampling, three forms of creative vision have been discovered (collective self-actualization, collective altruism, and co-creation), with each form predominantly signifying each region sampled. Through a collaborative effort of sense-making in the research team, the current preliminary study contributes to discourses about the nature of creativity or what it entails; it is derived not from the conscious understanding of what creativity is or means by experts and the likes, but from the actual vision of practitioners of creativity from the field where creativity is the soul. The findings emphasize how creativity can be defined: what does it mean to be creative?.

1. Introduction

While the notion of creativity can be applied in multiple contexts, it is especially central to creative enterprises (*i.e.* enterprises in the creative industries). Creativity is understood to be embedded within the inputs (*i.e.* individual creative inputs) and outputs (Moultrie & Young, 2009). Essentially, creativity is understandably the soul of the entire pursuit, covering the technical to the business aspects (Lampel & Germain, 2016). It is the default of being and doing (Spreitzer & Sonenshein, 2004), regarding what people do or are. In short, while a certain line of questioning needs to be acknowledged (Galloway & Dunlop, 2007), creativity can arguably be said to define the entire pursuit of creative enterprises.

To a degree, the creatives and the non-creatives can be fairly distinguished (Perretti & Negro, 2007). Individuals are called "creative people" by virtue of their direct involvement in the creative industries (*e.g.* Florida, 2002; Nixon & Crewe, 2004). They may also need and have what is called "creative skill" (Flew & Cunningham, 2010) or talent (Eikhof & Haunschild, 2006) but are still placed within the context of the creative industries. Creative work in the industries

is not considered a special characteristic of cognitive processes; thus, creative people cannot be formed but it has to pass the process of self-cultivation (Yachina & Fahrutdinova, 2015). People's creative disposition and their creative work can not necessarily be distinguished. That is, it becomes irrelevant to comment on the creativity of these individuals. People and their creativity, along with the creative industries as the context, are interchangeable as far as the notion of creativity is concerned. Whether or not they are embraced or criticized (Townley et al., 2009), promoted or not (Jones, 2010), they cannot be said to be lacking creativity in the context of what they do or are.

As creativity is usually linked to the heterogeneity of team members (Harrison & Klein, 2007; Stahl et al., 2010) and with the initial objective to understand how creative enterprises' founders established their enterprises, interviews with several founders in three regions in Indonesia and three creative sectors were conducted. Interestingly, the interviews collectively revealed a rather homogeneous aspect central to how the creative enterprises were established. This paper is focused on that inductively emergent aspect, namely the notion of creative vision. Especially among those in the same region, there is a degree of convergence in the founders' explanations about the vision of their creative enterprises. Through a collaborative effort of sense-making in the research team, the current study contributes to discourses surrounding what creativity entails; it is derived not from the conscious understanding of what creativity is or means by experts and the likes, but from the actual vision of practitioners of creativity from the field where creativity is the soul. The findings emphasize what it means to be creative. The current study is situated as preliminary, highlighting "regional creative vision" as something to study further.

2. The creative industries in Indonesia

Before the term *creative industries* became known, the terminology familiar when talking about arts and commercialization was *cultural industries*, with the linkage between the two terms having been comprehensively discussed and debated (*e.g.* Galloway & Dunlop, 2007; Landry & Bianchini, 1998; Landry, 2008; Moore, 2014; O'Connor, 2010; Throsby, 2008). The term was first established in the United Kingdom (UK) by the Government of the UK (Flew & Cunningham, 2010; Galloway & Dunlop, 2007). With several critiques to note when it comes to policy implementation (Oakley, 2004), the creative industries have been evidently recognized worldwide as a significant contributor to economic development and a phenomenon closely related to urban development given their critical role in a city's creativity and innovation (*e.g.* Florida, 2002; Landry, 2008; Lee, 2015). Collectively, cultural and creative industries are recognized as economic enterprises capable of delivering employment in its own right (Cochrane, 2007) and economic and sustainable development (Landry & Bianchini, 1998), including in developing countries (*e.g.* de Beukelaer, 2014; Fahmi et al., 2016; Flew, 2014).

Referencing the Creative Industries Mapping Documents 2001 published by the Department for Culture, Media and Sport of the UK (Gov.uk, 2001) on the whole idea of the creative economy, the Government of Indonesia – specifically the Ministry of Trade (Indonesia) – launched the *Indonesia's Creative Economy Development Plan 2009–2015*, defining the creative industries as

> "<...> those industries which have their origin in individual creativity, skill and talent, and which have the potential for wealth creation and job creation through the generation and exploitation of intellectual property and content" (Departemen Perdagangan Republik Indonesia, 2009),

and formed a specific ministry (Ministry of Tourism and Creative Economy, Indonesia) in 2011 as a core strategic element for sustainable development (de Beukelaer, 2014). Certain centers of production, where arts and crafts play a significant role, have burgeoned (Roos Maryunani, 2018). Overall, from the Indonesian perspective, the creative economy is related to the creative industries through economic activities and includes human creativity as its main asset to produce economic added value.

Several, relatively recent, studies on the Indonesian creative industries have emerged, with some studying at the industry and regional level (*e.g.* Fahmi et al., 2016; Ismalina, 2012; Rustiadi et al., 2018) and some at the organization or firm level typically on innovation (*e.g.* Azis et al., 2017; Ismail, 2016; Gede Suasana & Ekawati, 2018). The overarching motive in both contexts is typically utilitarian (not all), focused on applied research and promoting the development of either the industries or the enterprises. Overall, these studies have emerged arguably as a result of the impetus of Government of Indonesia, especially with regard to the link between individual creativity and wealth creation. Clearly, creativity is taken as a given, embedded, aspect of enterprises in the creative industries in Indonesia.

3. Methodology

With a case study research strategy in mind (Yin, 2003), this study is focused on exploring and answering the questions *what?*, *why?*, *how?*, specifically unravelling the motivational aspect of creativity from creative enterprises' founders. Through convenience sampling, creative enterprises' founders in three regions in Indonesia (Bandung, Yogyakarta, Bali) were sampled, with the regions covered regarded as being the most comparable regions for doing research in the creative industries in the Indonesian context (Minty, 2017). Of these regions, three creative sectors (cuisine, craft, fashion) were chosen, given that they were the top 3 contributors to the Indonesia's gross domestic product in 2017 (Kusumastuti et al., 2017) – with cuisine at 41.69%, fashion at 18.15%, and craft at 15.70% (*i.e.* high activity levels). With a total of nine enterprises, the founders were asked about how they founded their enterprises. Electronic mail and social media communication methods were attempted to request for interviews. A semi-structured interview protocol was prepared, with questions derived from the types of diversity framework by Harrison and Klein (2007). The interview(s) started with general questions about the founding process of the enterprises, followed by questions related to each type of diversity. Informed consent was provided to each interviewee.

4. Findings and analysis

4.1. Founders in Bandung, Indonesia

Founded by three relatives in 2015 and having expanded to the Jakarta, Indonesia, market, the cuisine enterprise (Bandung-Cuisine (BAN-Cuisine)) sold salad bars. Founded by 4 people

(*i.e.* college friends) in 1996, the craft enterprise (Bandung-Craft (BAN-Craft)) started as a clothing company and focused on selling "design" (*i.e.* craft), embodied in various products. Starting from the research of three founders with diverse backgrounds and established in 2007, the fashion enterprise (Bandung-Fashion (BAN-Fashion)) combined fashion and software technology to design patterns of Indonesian batik through algorithms.

Generally, founders (and employees) get together based on a certain form of kinship and a similar passion. For BAN-Craft and BAN-Fashion, they were created as a result of the founders' long-time relationship as close friends. As for BAN-Cuisine, two of the founders are blood-tied. Prior to the establishment of their respective enterprises, BAN-Craft and BAN-Fashion founders were involved in their own distinct communities related to the products developed while BAN-Cuisine founders were involved in a community similar to the type of enterprise they created after it was launched. For BAN-Craft, the hiring process of new employees was done not by involving a formal recruitment system but by the principle of "fit" to ensure that those coming in had a similar passion. Overall, each enterprise appears to exist within a broader community, networked by the founders, with a similar passion.

In addition, the shared passion that connects the founders and their employees revolve around what they like creating. For BAN-Craft, the founders-owners took turns to become the chief executive officer for the sake of having well-designed products based on what they collectively like (not what customers would like). Orders were not pushed by the market, applying a "product-driven" approach, creating designs they liked. For BAN-Fashion, the shared passion lied in their curiosity in science and technology and passion in art, combined with the eagerness to have a social contribution. They also attempted to create a Batik template that could differentiate them from other similar enterprises. For BAN-Cuisine, the shared passion was health consciousness, transpiring through their involvement in a health-based community. In essence, the founders-owners were themselves health-conscious individuals, eager to introduce the lifestyle to potential customers. Moreover, their personal experience concerning the loss of a family member due to illness had made them strongly committed to promoting what they created.

4.2. Founders in Yogyakarta, Indonesia

Founded by two people in 2015, who became married after one year running the business, the cuisine enterprise (Yogyakarta-Cuisine (YOG-Cuisine)) sold Indonesian organic spices (*e.g.* ginger, cinnamon, turmeric, herbal tea) and partnered with local farmers in Yogyakarta. Having been around for almost 14 years (interview time) and partnering with a number of tailors working from their homes in Yogyakarta, the founders of the craft enterprise (Yogyakarta-Craft (YOG-Craft)) were two women with an non-governmental organization background. Lastly, the fashion enterprise (Yogyakarta-Fashion (YOG-Fashion)) was founded by two people who were passionate about fashion and wanted to create non-mainstream products, desiring only a few people to wear the same design and product.

Overall, the founders interviewed mentioned their motivation to empower other people and making an impact to their social surroundings. The YOG-Cuisine founders wanted to contribute to a rural village. Pursuing this passion, they quitted their job in Jakarta and moved to a rural village in Yogyakarta to start their business of herb and spice products made by local farmers. One of YOG-Fashion co-founders wanted to create jobs and income for women

in her neighborhood. Together, they envisioned to empower women in their area to be their tailors and train them to make their craft products from lurik, a traditional textile material from Yogyakarta. A similar concern was expressed by the YOG-Craft founders. Passionate about gender issues, they wanted to link their enterprise with women empowerment, creating jobs and opportunities for women, especially those in the lower economic class in Yogyakarta.

These founders mentioned that they never had to do employee recruitments. They all believed that the referral system currently implemented, where a prospective employee was referred to by somebody else, worked better. They said that an employee candidate who had a similar vision or purpose like the founders was more preferable than candidates who had a variety of skills but without the same passion and purpose. They all had the purpose to make an impact to society through their enterprises. Their main objective of developing their enterprise was to empower the beneficiaries of their product or services.

4.3. Founders in Bali, Indonesia

The craft enterprise (Bali-Craft (BAL-Craft)) was founded by two people (a couple), one from Malaysia and the other from Indonesia, with employees mostly craftsmen and craftswomen in Bali. Previously working in Singapore, the founders were passionate about interior design and architecture. Founded by two people and having a small team with diverse backgrounds, the fashion enterprise (Bali-Fashion (BAL-Fashion)) curated local products from Bali and around Indonesia and sold them in their store. Founded by two people, the cuisine enterprise (Bali-Cuisine (BAL-Cuisine)) was a coffee company with an expansion in progress to a roastery business. Most of the founders, especially from BAL-Craft and BAL-Fashion, came from an art-design school – a background aligned with their enterprise.

Collectively, these founders had a shared passion to promote Indonesian culture and local wisdom through their business in order to compete with foreign products. All founders built their enterprise in Bali because of its "art" culture, its openness to newcomers, and its available international channels for doing business. In so doing, they all emphasized the importance of collaboration with all relevant stakeholders. In addition, the founders had a mission to give back to nature, presumably a unique belief in the Balinese culture. Running a creative enterprise "forced" them to rethink the nature of profit. After gaining profit, they all mentioned the need to give back to nature and people as an act of gratitude.

The BAL-Craft founders had a passion in interior design. Although many orders came from foreigners, their designs were mostly inspired by Indonesian culture. As an act of gratitude to nature and people, they developed a project to recycle the waste of woods into utensils and provided free workshops for children. Meanwhile, BAL-Fashion gave free advice to local fashion company partners to increase their quality and created international channels to promote their business in order to compete with foreign fashion products. BAL-Cuisine did not act only as a coffee shop; the founders provided education to coffee farmers to increase their coffee bean quality and customers about local coffee bean along with its local wisdom. It attempted to create a coffee culture and empower local coffee farmers from all over Indonesia to produce organic and high quality coffee. Despite most of them not being Balinese, all of the founders across the enterprises were in alignment about the influence of Balinese culture toward their vision in running their enterprise, especially how to preserve and give back to nature.

5. General discussion

Generally, enterprises studied in each region seem to signify distinct, though sometimes overlapping, creative visions or ideals of what to achieve through creative enterprises. Quotes that reflect each creative vision are presented in Tables 1–3.

5.1. Vision 1: collective self-actualization (Bandung, Indonesia)

Bandung, the city and the greater parts, is situated in the Western part of the Java, Greater Sunda Islands, Indonesia, and sits in its inner part. Since the Dutch colonial era, due to its location, it has been economically interlinked with the country's capital, Jakarta. With its elevated landscape, it became a holiday destination for Europeans to enjoy a variety of activities, prompting the emergence of shops, restaurants, and other signs of early creative activities (Aritenang, 2012). Indeed, out of over 1 million people working in main industries, most people work in the service sector for as much as 76.59% (Badan Pusat Statistik Kabupaten Bandung, 2021). Bandung is also home to the Asian-African Conferences (in 1955, 2005, 2015), signifying cross-national friendships and international influences, and to the oldest technical university in Indonesia, which also hosts one of the two best art and design programs in the country (Top Universities, 2022). While requiring a more in-depth analysis, these backgrounds collectively seem to support the vision of collective self-actualization, where European influences are mixed with a sense of togetherness.

Table 1. Quotes from founders-owners in Bandung, Indonesia (source: created by authors)

BAN-Craft Collective self-actualization	*BAN-Fashion* Collective self-actualization	*BAN-Cuisine* Collective self-actualization + collective altruism
"Our orientation is **to make creations, and to create jobs, our satisfaction is in the creations**, and the benefits of them, so it was not about business at all. The four of us [the founders] are similar, which means that we can argue about the creation rather than how much we can earn from it…. The philosophy is that … because we believe that a good piece of art cannot be coerced, and that is what we apply in the company to our employees, when they came to our company initially, we asked whether they would like and be proud of what they would do, not only just for the sake of money," *addressing the basic philosophy of the craft they make and how it is and becomes shared by the employees.*	"Bandung has the image and the dynamics that drive the creative people to be able to live in… And also at the time [during the creation of the enterprise], there was not a single entity that was able to address **the issues that I'd like to do, one that had the exposures of culture, technology, and science … the only thing I could think of was creating it by myself** … not only that I would like to have a social contribution in the society, but **I could also pursue my curiosity in technology and science**, as well as my passion in arts… That's what I think is the answer to what makes me involved in the team to create the company, because there was a very appealing thing, the combination of all the dynamics which had made me decide to join [create] the company with my friends," *addressing how the founder(s) get together to create the enterprise in relation to the appeal of their idea and what they like doing.*	"During the first year of our establishment, we basically built everything from scratch, the system, the market … especially the market, since it did not exist before. The enthusiasm was not as popular as today. We were doubtful, however we strongly believed that [the trend] was going to move our way. Actually joining [health conscious] communities also helped us a lot so that the brand was recognized by the public. Bandung is a community-based city … **We want to promote our values, which are local, collaborative, honest, and homemade**. Our mission is simple, to encourage people to eat vegetables, by bringing the concept of 'from farm to table.' Our tagline is 'a handful of local goodness,' so we want our customers to know where their food comes from," *addressing the relationship between the founders' initial idea and the communities that help them make their idea a reality despite the unpopularity of the initial idea.*

Self-actualization was central to the founders in Bandung, utilizing their full potential and talent to create something they liked. Even if such efforts were expected to have a social impact, they acted as a means of the founder(s)' self-actualization. They did not attempt to change people's mindset. They simply catered to a potential market. Overall, the imagined reality embedded in the creative vision of self-actualization is to perceive the use of one's inner full potential or talent along with minimal presence of psychological illness (Maslow, 1962). It is found to drive one's entrepreneurial endeavors in various contexts such as in a United States context (Carland Jr. et al., 1995) and an Israeli context (Malach-Pines & Schwartz, 2008) and regarded as a driver of corporate social entrepreneurship (Hemingway, 2005) and as a greater motivational element for entrepreneurs than making money (Hitt et al., 2011). Given the shared nature of the inner passion to self-actualize, as reflected in the creative communities sharing a similar passion, the creative vision takes the form of collective self-actualization. The collective nature of self-actualization can be said to embrace the idea of "relatedness" in psychological growth and creative expression (Hanley & Abell, 2002).

Being the first region sampled for the development of the Indonesian creative industries (Azis et al., 2017), Bandung has always been strong in communities. They serve as a space for young people, who have been influenced by Western ideals since the 1970s (Kim, 2017), to be able to have conversations among their peers and form a sense of belonging, allowing people to feel they fit in and feel accepted (McMillan, 1976; McMillan & Chavis, 1986). People whose passion converges get together and form a vision. It lies in the product they collectively wish to make. All enterprises tend to be product-driven in that they do not rely on whether the market needs their product; they create a market.

5.2. Vision 2: collective altruism (Yogyakarta, Indonesia)

With the city and entire special region included, Yogyakarta has maintained its Sultanate form of government, where leaders are chosen through lineage. Related phenomena that may explain collective altruism are the sacred role of the leaders (*i.e.* Sultans) and their highly regarded contributions to the region, the diversity of its people as a result of massive movements to Yogyakarta during the colonial and post-colonial eras, and the central value of harmony enforced through the leaders and the region's diverse composition of people (see de Jong & Twikromo, 2017). Therefore, it can be theorized that the sense of contribution to one's society symbolized through the leaders' role in the maintenance of harmony is what seems to have been socialized in the region, giving rise to collective altruism. The attention towards empowering local people can also be reflected in the evidence that the greater Yogyakarta has for years consistently ranked second for the Human Development Index in Indonesia (Badan Pusat Statistik, 2023).

Altruism, as expressed by creative enterprises' founders in Yogyakarta, highly emphasizes helping and empowering others to be their business partners. It is not necessarily the consumers but the people whom they can help and work together. Altruism points to a concern for the increase in other people's well-being or welfare (Simon, 1990). In the entrepreneurship literature, either explicitly or implicitly, the notion of altruism is usually embedded within the framework or discussion about social entrepreneurship (Dacin et al., 2010; Dees, 2018;

Table 2. Quotes from founders-owners in Yogyakarta, Indonesia (source: created by authors)

YOG-Craft Collective altruism	YOG-Fashion Collective altruism	YOG-Culinary Collective altruism
"Even before [this enterprise] was created, Ms. Anin, **the founder of [this enterprise] had been very concerned about gender issues in Indonesia.** It started when she was in Sumba, East Nusa Tenggara, and she found that women in Sumba were preserving the traditional Sumba weaving. It took a lot of dedication, energy, time, and effort to create the weaving textile but the appreciation and price for the product were very low. Therefore, through [this enterprise], our team put high attention on how [the enterprise] could not only make a profitable product but also **create a social impact for women and gender issues in Yogyakarta and Indonesia,**" *addressing a social issue that becomes the main motivation upon which the enterprise is based.*	"I am a serial entrepreneur even since I was in school. I always love to sell craft products but not until founding [this enterprise], finally I could create my own handmade products. However, the motivation to start [the enterprise] was actually when I saw that my mom and the people around my neighborhood were talented at sewing and **I would like to help them get more income for the family by working together in [the enterprise],**" *addressing the main motivation to help others in the creation of the enterprise driven by observing the talents of people around her (including her mother).*	"What drove us to start [this enterprise] was that **we would like to be back in the village or [contribute to] village revitalization.** We believe that the future is in the village and we are so passionate about empowering people through village development. Therefore when we create [this enterprise], our bigger vision is not only to make money but [also] to empower other people in rural villages in Indonesia and the tools that we are currently using is by creating spice and herb products from the village and sell it at [the enterprise]," *addressing the main motivation or passion in creating the enterprise.*

Tan et al., 2005). One study has found that creative accomplishments and products are also related to the value of universalism (Dollinger et al., 2007), signifying "understanding, appreciation, tolerance, and protection for the welfare of all people and for nature" (Schwartz, 1994).

Overall, the creative vision of altruism centers around the imagined reality of caring about others and each other (Taylor et al., 2015), from passion to compassion (Alacovska, 2020), highlighting a uniting principle aiming for a larger community. Creative vision becomes collectively altruistic as founders feel collectively obliged to empower the locals. Interesting to note is the integration of the larger community (*i.e.* local people) who becomes part of the enterprise in the product creation. It is not much about providing for the consumers, but about empowering local people by providing employment out of the things that they have a talent for. In this way, the idea of social responsibility becomes blurred in that the public and the employees become one whole entity, highlighting collective altruism. To support this assertion, a local study on Yogyakarta's creative industries highlights the centrality of helping and trusting each other, personally and professionally (Ismalina, 2012).

5.3. Vision 3: co-creation (Bali, Indonesia)

Compared to Bandung and Yogyakarta, Bali is the only region where Hinduism is the predominant religion. Home to the second busiest airports in Indonesia (Wikipedia, 2022), Bali is arguably the most famous tourist destination in Indonesia. With the Balinese having "been readily praised for their ability to borrow whatever foreign influence suits them while nevertheless maintaining their identity over the centuries" (Picard, 1990, p. 37), Bali can be considered a center of connectivity. Its position as its own island seems to support this need to be open and well-connected. Bali also has the highest number of accommodation businesses, units, beds, and employees per business, far beyond all other places in Indonesia

Table 3. Quotes from founders-owners in Bali, Indonesia (source: created by authors)

BAL-Craft Co-creation + collective self-actualization	BAL-Fashion Co-creation	BAL-Cuisine Co-creation + collective altruism
"I had worked in Singapore for two years and I felt that my life was not balanced, my soul was 'dry' because of hard working. Besides, there was no "art or design" community because at that time the art sector had not been encouraged … I think **we can [serve as a] bridge between craftsmen who work in homes and a more international, contemporary, design language that we received from school. So that's why we are working more on contemporary designs**," *addressing the perceived differences in the working environments and the discovery to have a purpose to connect different stakeholders based on what they are trained for.*	"The concept from the main owner or conceptor is a **facility for local designers to host products marketed locally and internationally from the conceptor's network**. This fashion shop was established in 2015, initially under the ownership of the conceptor's company incubation, and then [it] ran independently … **The fashion shop's mission is not only [to become] a placeholder but also to advance partners with a strong brand**. We match the customers' willingness [to buy] with the ability of partners and [the advancement] of local brands," *addressing the role of being a 'bridge' or a meeting point among various actors.*	"Previously, I had [an] experience making four cafes, but the concentration of the four cafes was only on how to design a coffee shop to hang out. But now, the 5th cafe, we want to raise the "coffee", the resource. **We want to explore, the impact when this industry grows, it not only benefits certain parties downstream, but also strengthens upstream**. Today, the coffee industry is able to turn coffee into a commodity such as sachet coffee. **We partner with farmers directly in various places, one of them in Kintamani, by coaching them the right process and buying their coffee bean with higher prices**," *addressing the transiting philosophy of creating from time to time and the role of connecting with local actors and customers.*

(Badan Pusat Statistik, 2019). In the city of Denpasar, Bali, Indonesia, the accommodation and food-beverage sector is the highest contributor to the gross regional domestic product (Badan Pusat Statistik Kota Denpasar, 2023). In short, these illustrate how connected Bali wants to be, highlighting the vision of co-creation as a result of Bali's spiritual uniqueness and openness to foreign influences while maintaining its identity.

Co-creation signifies a mediating mechanism that connects various stakeholders, highlighting interconnection among them and the creative processes in it. There is a sense of giving back to nature and the locals and a sense of co-creating with (potential) consumers to create a product. The concept of co-creation is usually defined as the act of value creation between a business entity and its consumers (*e.g.* Grönroos, 2011; Prahalad & Ramaswamy, 2004). In essence, it is the philosophy of business process that allows the consumers to co-create the value being delivered by a business. Nevertheless, the scope can also be broader to include any parties of the value creation process (Deuze, 2007; Fleischmann et al., 2017; Sanders & Stappers, 2008). Overall, the creative vision of co-creation is based on the imagined reality of making use of a networked set of people to co-create value or provide collective benefits.

All enterprises were created based on the founders' interest in creating something (*i.e.* fashion, coffee, craft) but in a way that also pays attention to the locals, customers, and their other partners in the enterprise' maintenance. They do not necessarily create a market, but work with these stakeholders in their creative process. The market can then be understood as the process of co-creation where the creative enterprises become a connector of various stakeholders. This element of interconnection is supported by a study of the creation of environmentally friendly products in Bali's creative industries (Gede Suasana & Ekawati, 2018), highlighting interconnection with nature. An interesting finding came from the confession of

one founder of BAL-Fashion. Spending her early years in Bandung, she moved to Bali to run the business partly because she felt that the creative industries in Bandung were more about "showing themselves", indicating self-actualization.

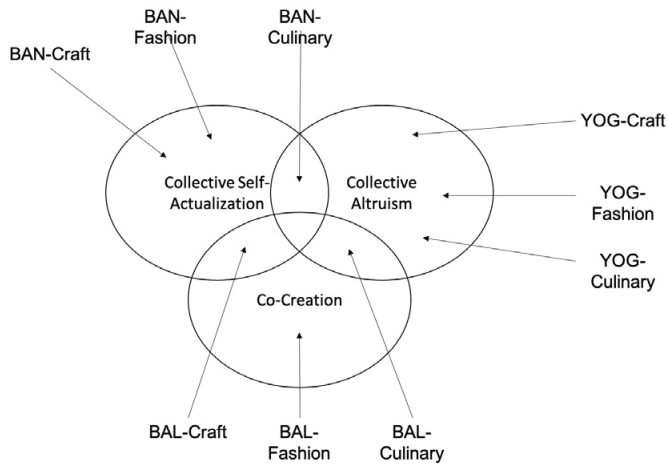## 5.4. Creative vision and regional characteristics

The relative regional convergence in the forms of creative vision highlights possible regional characteristics of creativity. Given the complex and various processes of institutionalization (Scott, 2008) and spatial interdependence within a community of organizations (Freeman & Audia, 2006), it can be suggested that a geographical region may be characterized by converging forms of creative vision as exemplified by the current findings. Specifically in the creative industries, such convergence is possible potentially and partly due to the existence of, for example, communities of practice (Lange et al., 2008), network-bridging behavior (Daskalaki, 2010), supportive networks (Lee, 2015), and interrelating activities with external observers (Koch et al., 2018).

The literature on the creative industries has indeed heavily acknowledged regional explanation for the existence, concentration, and prevalence of creative enterprises (*e.g.* Comunian et al., 2010; Drake, 2003; Clare, 2013; Lazzeretti et al., 2008; Milestone, 2016; White, 2010), including the Indonesian context (*e.g.* Fahmi et al., 2016; Rustiadi et al., 2018). However, in the language of institutional theory (Scott, 2008), most of these above mentioned studies focus on the regulative (*i.e.* related to policy making, rule-setting) and normative (*i.e.* related to social obligations, norms) aspects of organizing, not so much on the cultural-cognitive aspect (*i.e.* related to shared understanding of what are real and how they are framed and made meaningful). In line with Milestone's (2016) study on the masculine identity of Manchester's, Greater Manchester, England, UK, creative industries, the current study taps on the latter and highlights three forms of creative vision that appear to be linked to the regions where the creative enterprises are based.

Given that creativity is to be practiced from a dynamic point of view (*e.g.* Amabile & Pratt, 2016; Corazza, 2016; Walia, 2019), researchers and practitioners alike can benefit from traveling through potentially various forms of creative vision they can find. The current study suggests that creative actors travel across different regions to learn about others' creative visions. While advocating for a standard definition of creativity (*e.g.* Harnow Klausen, 2010; Piffer, 2012; Runco & Jaeger, 2012) may be rightly applicable in certain contexts or for certain uses, creativity is not fully creativity if it is to be bounded. Mental traveling across cultural-regional settings enables us to understand each form of creative vision's limits, including creativity's potential dark sides (*e.g.* Cropley et al., 2010; Gino & Ariely, 2012; Josefsson & Blomberg, 2020), thus promoting a rather holistic view of being creative (Kampylis & Valtanen, 2010). Another practical implication is for actors to collaborate with or hire someone who has a different creative vision. Given the diversity of potential insights, the end result is expected to be something productively richer. Overall, it is helpful to be more conscious about what it means to be creative when actors engage in creative efforts.

The founders interviewed highlight a socially motivated element in their creative enterprises, but in different ways. Given the centrality of imagination of a particular ideal reality, the notion of creative vision may be linked to the idea of fantasy in the creation and oper-

ation of socially oriented enterprises (Kenny et al., 2020), which is something that alleviates the concerns, tensions, or anxieties experienced. Unlike in other creative sectors geared by consumerism (Deuze, 2007), the three emerging forms of creative vision appear to highlight what is termed as creative-intuitive industries, emphasizing not-profit seeking per se but something more intrinsic and fundamental (Purnomo & Kristiansen, 2018). This characteristic may perhaps be related to the regional context in which these enterprises are located, the Eastern (Indonesian) context. Regional contexts have been thought to provide some structure to people's thought processes (Nisbett, 2004) and are linked to different incentives people find motivating (Weatherburn, 2020).

Figure 1. Mapping of creative enterprises with respect to forms of creative vision (source: created by authors)

Overall, does regional characteristics shape the outlook of creative enterprises or vice versa? While this preliminary study does not address this question in-depth, given the emergent nature of the creative vision discussed, both may arguably apply through the structuration process (*e.g.* Barley & Tolbert, 1997). In this case, creative actors shape and are shaped by the institutions they are in. In the beginning, it is understood that a creative enterprise is an enterprise that relies principally on the individuals engaged in it. Therefore, it can be further theorized that creative actors shape the kind of creative vision they want to have. At the same time, such vision is imbued or mixed with regional characteristics, rendering it possible for distinctive yet overlapping regional creative visions as illustrated in Figure 1. A more careful analysis is needed to explore the relationship between creative actors and the region they are in.

6. Conclusions

With the understanding that creative enterprises rely principally on their actors, this paper presents a preliminary study of regional forms of creative vision. The notion of creative vision is advanced based on insights from creative enterprises' founders. With founders coming

from a total of nine creative enterprises interviewed, three forms of creative vision have been discussed. While these findings are in no way exhaustive, they relate to the question of what it means to be creative. To be creative can mean to utilize the full potential as human beings in creating something together with people who share a similar passion (vision 1), to give impact to the community by involving people around out of the things created (vision 2), or to allow for multiple stakeholders to contribute to the creation of value (*i.e.* benefits) through well-connected exchanges (vision 3).

References

Alacovska, A. (2020). From passion to compassion: A caring inquiry into creative work as socially engaged art. *Sociology*, *54*(4), 727–744. https://doi.org/10.1177/0038038520904716

Amabile, T. M., & Pratt, M. G. (2016). The dynamic componential model of creativity and innovation in organizations: Making progress, making meaning. *Research in Organizational Behavior*, *36*, 157–183. https://doi.org/10.1016/j.riob.2016.10.001

Aritenang, A. (2012). *The city of Bandung: Unfolding the process of a creative city*. Munich Personal RePEc Archive Paper No. 48629. https://doi.org/10.2139/ssrn.2295227

Azis, Y., Darun, Mohd. R., Kartini, D., Bernik, M., & Harsanto, B. (2017). A model of managing innovation of SMEs in Indonesian creative industries. *International Journal of Business and Society*, *18*(S2), 391–408.

Badan Pusat Statistik. (2019). *Jumlah Akomodasi, Rata-rata Pekerja dan Jumlah Tamu per Hari Menurut Provinsi, Tahun 2009–2018* (*Akomodasi Lainnya*). https://www.bps.go.id/id/statistics-table/1/MTM3NC-Mx/jumlah-akomodasi--rata-rata-pekerja-dan-jumlah-tamu-per-hari-menurut-provinsi--tahun-2009-2018--akomodasi-lainnya-.html

Badan Pusat Statistik. (2023). [*Metode Baru*] *Indeks Pembangunan Manusia menurut Provinsi, 2019–2021*. https://www.bps.go.id/id/statistics-table/2/NDk0IzI=/-metode-baru--indeks-pembangunan-manu-sia-menurut-provinsi.html

Badan Pusat Statistik Kabupaten Bandung. (2021). *Penduduk Bekerja Menurut Lapangan Pekerjaan dan Jenis Kelamin di Kabupaten Bandung* (*Jiwa*), *2021*. https://bandungkab.bps.go.id/indicator/6/297/1/penduduk-bekerja-menurut-lapangan-pekerjaan-dan-jenis-kelamin-di-kabupaten-bandung.html

Badan Pusat Statistik Kota Denpasar. (2023). *Indeks Implisit PDRB Kota Denpasar Menurut Lapangan Usaha* (*Persen*), *2020–2022*. https://denpasarkota.bps.go.id/indicator/52/97/1/indeks-implisit-pdrb-kota-den-pasar-menurut-lapangan-usaha.html

Barley, S. R., & Tolbert, P. S. (1997). Institutionalization and structuration: Studying the links between action and institution. *Organization Studies*, *18*(1), 93–117. https://doi.org/10.1177/017084069701800106

Beukelaer, de Ch. (2014). Creative industries in "Developing" countries: Questioning country classifications in the UNCTAD creative economy reports. *Cultural Trends*, *23*(4), 232–251. https://doi.org/10.1080/09548963.2014.912043

Carland Jr., J. W., Carland, J. A. C., & Carland III, J. W. (T.). (1995). Self-actualization: The zenith of entrepreneurship. *Journal of Small Business Strategy*, *6*(1), 53–66.

Clare, K. (2013). The essential role of place within the creative industries: Boundaries, networks and play. *Cities*, *34*, 52–57. https://doi.org/10.1016/j.cities.2012.05.009

Cochrane, A. (2007). *Understanding urban policy: A critical approach*. Blackwell Publishing. https://doi.org/10.1002/9781405165518.wbeosu012

Comunian, R., Chapain, C., & Clifton, N. (2010). Location, location, location: Exploring the complex relationship between creative industries and place. *Creative Industries Journal*, *3*(1), 5–10. https://doi.org/10.1386/cij.3.1.5_2

Corazza, G. E. (2016). Potential originality and effectiveness: The Dynamic definition of creativity. *Creativity Research Journal*, *28*(3), 258–267. https://doi.org/10.1080/10400419.2016.1195627

Cropley, D. H., Cropley, A. J., Kaufman, J. C., & Runco, M. A. (Eds.). (2010). *The dark side of creativity*. Cambridge University Press. https://doi.org/10.1017/CBO9780511761225

Dacin, P. A., Dacin, M. T., & Matear, M. (2010). Social entrepreneurship: Why we don't need a new theory and how we move forward from here. *Academy of Management Perspectives*, *24*(3), 37–57. https://doi.org/10.5465/AMP.2010.52842950

Daskalaki, M. (2010). Building "Bonds" and "Bridges": Linking tie evolution and network identity in the creative industries. *Organization Studies*, *31*(12), 1649–1666. https://doi.org/10.1177/0170840610380805

Dees, J. G. (2018). The meaning of social entrepreneurship. In J. Hamschmidt & M. Pirson (Eds.), *The Oikos collection*. *Case studies in social entrepreneurship and sustainability* (Vol. 2, pp. 34–42). Routledge. https://doi.org/10.4324/9781351278560-5

Departemen Perdagangan Republik Indonesia. (2009). *Studi Industri Kreatif Indonesia 2009*. https://openlibrary.telkomuniversity.ac.id/pustaka/24522/studi-industri-kreatif-indonesia-2009.html

Deuze, M. (2007). Convergence culture in the creative industries. *International Journal of Cultural Studies*, *10*(2), 243–263. https://doi.org/10.1177/1367877907076793

Dollinger, S. J., Burke, Ph. A., & Gump, N. W. (2007). Creativity and values. *Creativity Research Journal*, *19*(2–3), 91–103. https://doi.org/10.1080/10400410701395028

Drake, G. (2003). "This place gives me space": Place and creativity in the creative industries. *Geoforum*, *34*(4), 511–524. https://doi.org/10.1016/S0016-7185(03)00029-0

Eikhof, D. R., & Haunschild, A. (2006). Lifestyle meets market: Bohemian entrepreneurs in creative industries. *Creativity and Innovation Management*, *15*(3), 234–241. https://doi.org/10.1111/j.1467-8691.2006.00392.x

Fahmi, F. Z., Koster, S., & Dijk, van J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, *59*, 66–79. https://doi.org/10.1016/j.cities.2016.06.005

Fleischmann, K., Daniel, R., & Welters, R. (2017). Developing a regional economy through creative industries: Innovation capacity in a regional Australian city. *Creative Industries Journal*, *10*(2), 119–138. https://doi.org/10.1080/17510694.2017.1282305

Flew, T. (2014). Creative industries – a new pathway. *InterMEDIA*, *42*(1), 11–13.

Flew, T., & Cunningham, S. (2010). Creative industries after the first decade of debate. *The Information Society: An International Journal*, *26*(2), 113–123. https://doi.org/10.1080/01972240903562753

Florida, R. (2002). *The rise of the creative class, and how it's transforming work, leisure, community and everyday life*. Basic Books.

Freeman, J. H., & Audia, P. G. (2006). Community ecology and the sociology of organizations. *Annual Review of Sociology*, *32*, 145–169. https://doi.org/10.1146/annurev.soc.32.061604.123135

Galloway, S., & Dunlop, S. (2007). A critique of definitions of the cultural and creative industries in public policy. *International Journal of Cultural Policy*, *13*(1), 17–31. https://doi.org/10.1080/10286630701201657

Gede Suasana, I. G. A. K., & Ekawati, N. W. (2018). Environmental commitment and green innovation reaching success new products of creative industry in Bali. *Journal of Business and Retail Management Research*, *12*(4), 246–250. https://doi.org/10.24052/JBRMR/V12IS04/ART-25

Gino, F., & Ariely, D. (2012). The dark side of creativity: Original thinkers can be more dishonest. *Journal of Personality and Social Psychology*, *102*(3), 445–459. https://doi.org/10.1037/a0026406

Gov.uk. (2001). *Creative industries mapping documents 2001*. https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001

Grönroos, Ch. (2011). Value co-creation in service logic: A critical analysis. *Marketing Theory*, *11*(3), 279–301. https://doi.org/10.1177/1470593111408177

Hanley, S. J., & Abell, S. C. (2002). Maslow and relatedness: Creating an Interpersonal model of self-actualization. *Journal of Humanistic Psychology*, *42*(4), 37–57. https://doi.org/10.1177/002216702237123

Harrison, D. A., & Klein, K. J. (2007). What's the difference? Diversity constructs as separation, variety, or disparity in organizations. *Academy of Management Review*, *32*(4), 1199–1228. https://doi.org/10.5465/amr.2007.26586096

Harnow Klausen, S. (2010). The notion of creativity revisited: A philosophical perspective on creativity research. *Creativity Research Journal*, *22*(4), 347–360. https://doi.org/10.1080/10400419.2010.523390

Hemingway, Ch. A. (2005). Personal values as a catalyst for corporate social entrepreneurship. *Journal of Business Ethics*, *60*, 233–249. https://doi.org/10.1007/s10551-005-0132-5

Hitt, M. A., Ireland, R. D., Sirmon, D. G., & Trahms, Ch. A. (2011). Strategic entrepreneurship: Creating value for individuals, organizations, and society. *Academy of Management Perspectives*, *25*(2), 57–75. https://doi.org/10.5465/AMP.2011.61020802

Ismail, T. (2016). Culture control, capability and performance: Evidence from creative industries in Indonesia. *Asian Review of Accounting*, *24*(2), 171–184. https://doi.org/10.1108/ARA-01-2014-0014

Ismalina, P. (2012). What factors constitute structures of clustering creative industries? Incorporating new institutional economics and new economic sociology into a conceptual framework. *Gadjah Mada International Journal of Business*, *14*(3), 213–228. https://doi.org/10.22146/gamaijb.5454

Jones, C. (2010). Finding a place in history: Symbolic and social networks in creative careers and collective memory. *Journal of Organizational Behavior*, *31*(5), 726–748. https://doi.org/10.1002/job.704

Jong, de E., & Twikromo, A. (2017). Friction within harmony: Everyday dynamics and the negotiation of diversity in Yogyakarta, Indonesia. *Journal of Southeast Asian Studies*, *48*(1), 71–90. https://doi.org/10.1017/S0022463416000485

Josefsson, I., & Blomberg, A. (2020). Turning to the dark side: Challenging the hegemonic positivity of the creativity discourse. *Scandinavian Journal of Management*, *36*(1). https://doi.org/10.1016/j.scaman.2019.101088

Kampylis, P. G., & Valtanen, J. (2010). Redefining creativity – analyzing definitions, collocations, and consequences. *Journal of Creative Behavior*, *44*(3), 191–214. https://doi.org/10.1002/j.2162-6057.2010.tb01333.x

Kenny, K., Haugh, H., & Fotaki, M. (2020). Organizational form and pro-social fantasy in social enterprise creation. *Human Relations*, *73*(1), 94–123. https://doi.org/10.1177/0018726718821413

Kim, Y. (2017). Making "Creative" movement: Transformation of urban culture and politics in Bandung, Indonesia. *Geographical Review of Japan Series B*, *90*(1), 17–25. https://doi.org/10.4157/geogrevjapanb.90.17

Koch, J., Wenzel, M., Senf, N. N., & Maibier, C. (2018). Organizational creativity as an attributional process: The case of *Haute Cuisine*. *Organization Studies*, *39*(2–3), 251–270. https://doi.org/10.1177/0170840617727779

Kusumastuti, R., Herbowo, R., & Suryono, A. (Eds.). (2017). *Ekspor Ekonomi Kreatif, 2010–2016*. Badan Pusat Statistik.

Lampel, J., & Germain, O. (2016). Creative industries as hubs of new organizational and business practices. *Journal of Business Research*, *69*(7), 2327–2333. https://doi.org/10.1016/j.jbusres.2015.10.001

Landry, Ch. (2008). *The creative city: A toolkit for urban innovators*. Comedia/Earthscan.

Landry, Ch., & Bianchini, F. (1998). *The creative city*. Demos/Comedia.

Lange, B., Kalandides, A., Stöber, B., & Mieg, H. A. (2008). Berlin's creative industries: Governing creativity? *Industry and Innovation*, *15*(5), 531–548. https://doi.org/10.1080/13662710802373981

Lazzeretti, L., Boix, R., & Capone, F. (2008). Do creative industries cluster? Mapping creative local production systems in Italy and Spain. *Industry and Innovation*, *15*(5), 549–567. https://doi.org/10.1080/13662710802374161

Lee, M. (2015). Fostering connectivity: A social network analysis of entrepreneurs in creative industries. *International Journal of Cultural Policy*, *21*(2), 139–152. https://doi.org/10.1080/10286632.2014.891021

Malach-Pines, A., & Schwartz, D. (2008). Now you see them, now you don't: Gender differences in entrepreneurship. *Journal of Managerial Psychology*, *23*(7), 811–832. https://doi.org/10.1108/02683940810896358

Maslow, A. H. (1962). Some Basic propositions of a growth and self-actualization psychology. In A. W. Combs (Ed.), *Perceiving, behaving, becoming: A new focus for education* (pp. 34–49). National Education Association. https://doi.org/10.1037/14325-004

McMillan, D. (1976). *Sense of community: An attempt at definition*. Unpublished manuscript.

McMillan, D. W., & Chavis, D. M. (1986). Sense of community: A Definition and theory. *Journal of Community Psychology*, *14*(1), 6–23. https://doi.org/10.1002/1520-6629(198601)14:1<6::AID-JCOP2290140103>3.0.CO;2-I

Milestone, K. (2016). "Northernness", gender and Manchester's creative industries. *Journal for Cultural Research*, *20*(1), 45–59. https://doi.org/10.1080/14797585.2015.1134059

Minty, Z. (2017). A network of Indonesian creative cities. *Medium*. https://medium.com/@zaydminty/a-network-of-indonesian-creative-cities-44e737dab9b

Moore, I. (2014). Cultural and creative industries concept – a historical perspective. *Procedia – Social and Behavioral Sciences*, *110*, 738–746. https://doi.org/10.1016/j.sbspro.2013.12.918

Moultrie, J., & Young, A. (2009). Exploratory study of organizational creativity in creative organizations. *Creativity and Innovation Management*, *18*(4), 299–314. https://doi.org/10.1111/j.1467-8691.2009.00536.x

Nisbett, R. E. (2004). *The geography of thought: How Asians and Westerners think differently... and why*. Free Press.

Nixon, S., & Crewe, B. (2004). Pleasure at work? Gender, consumption and work-based identities in the creative industries. *Consumption Markets and Culture*, *7*(2), 129–147. https://doi.org/10.1080/1025386042000246197

O'Connor, J. (2010). *Creativity, culture and education. The cultural and creative industries: A literature review*. Arts Council England.

Oakley, K. (2004). Not so cool Britannia: The role of the creative industries in economic development. *International Journal of Cultural Studies*, *7*(1), 67–77. https://doi.org/10.1177/1367877904040606

Perretti, F., & Negro, G. (2007). Mixing genres and matching people: A study in innovation and team composition in Hollywood. *Journal of Organizational Behavior*, *28*(5), 563–586. https://doi.org/10.1002/job.464

Picard, M. (1990). "Cultural Tourism" in Bali: Cultural performances as tourist attraction. *Indonesia*, *49*, 37–74. https://doi.org/10.2307/3351053

Piffer, D. (2012). Can creativity be measured? An attempt to clarify the notion of creativity and general directions for future research. *Thinking Skills and Creativity*, *7*(3), 258–264. https://doi.org/10.1016/j.tsc.2012.04.009

Prahalad, C. K., & Ramaswamy, V. (2004). Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, *18*(3), 5–14. https://doi.org/10.1002/dir.20015

Purnomo, B. R., & Kristiansen, S. (2018). Economic reasoning and creative industries progress. *Creative Industries Journal*, *11*(1), 3–21. https://doi.org/10.1080/17510694.2017.1403206

Roos Maryunani, S. (2018). *The making of a creative city: Bandung and its creative industries ecosystem* [Master's Thesis, Goldsmiths, University of London, United Kingdom]. Goldsmiths Research Online. https://research.gold.ac.uk/id/eprint/27684/1/INS_thesis_MaryunaniSR_2019.pdf

Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, *24*(1), 92–96. https://doi.org/10.1080/10400419.2012.650092

Rustiadi, S., Savitri Sastrawan, D. A. E., & Roos Maryunani, S. (2018). Creative industries as tool for cultural resistance in Indonesia. In L. Lim & H.-K. Lee (Eds.), *Routledge Handbooks. Routledge handbook of cultural and creative industries in Asia* (pp. 319–332). Routledge. https://doi.org/10.4324/9781315660509-24

Sanders, E. B.-N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *CoDesign: International Journal of CoCreation in Design and the Arts*, *4*(1), 5–18. https://doi.org/10.1080/15710880701875068

Schwartz, Sh. H. (1994). Are there universal aspects in the structure and contents of human values? *Journal of Social Issues*, *50*(4), 19–45. https://doi.org/10.1111/j.1540-4560.1994.tb01196.x

Scott, W. R. (2008). Approaching adulthood: The maturing of institutional theory. *Theory and Society*, *37*, 427–442. https://doi.org/10.1007/s11186-008-9067-z

Simon, H. A. (1990). A mechanism for social selection and successful altruism. *Science*, *250*(4988), 1665–1668. https://doi.org/10.1126/science.2270480

Spreitzer, G. M., & Sonenshein, S. (2004). Toward the construct definition of positive deviance. *American Behavioral Scientist*, *47*(6), 828–847. https://doi.org/10.1177/0002764203260212

Stahl, G. K., Maznevski, M. L., Voigt, A., & Jonsen, K. (2010). Unraveling the effects of cultural diversity in teams: A meta-analysis of research on multicultural work groups. *Journal of International Business Studies*, *41*(4), 690–709. https://doi.org/10.1057/jibs.2009.85

Tan, W.-L., Williams, J., & Tan, T.-M. (2005). Defining the "Social" in "Social Entrepreneurship": Altruism and entrepreneurship. *The International Entrepreneurship and Management Journal*, *1*(3), 353–365. https://doi.org/10.1007/s11365-005-2600-x

Taylor, S. S., Ladkin, D., & Statler, M. (2015). Caring orientations: The normative foundations of the craft of management. *Journal of Business Ethics*, *128*, 575–584. https://doi.org/10.1007/s10551-014-2116-9

Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*, *17*(3), 147–164. https://doi.org/10.1080/09548960802361951

Top Universities. (2022). *Bandung Institute of Technology* (*ITB*). https://www.topuniversities.com/universities/bandung-institute-technology-itb

Townley, B., Beech, N., & McKinlay, A. (2009). Managing in the creative industries: Managing the Motley Crew. *Human Relations*, *62*(7), 939–962. https://doi.org/10.1177/0018726709335542

Walia, Ch. (2019). A dynamic definition of creativity. *Creativity Research Journal*, *31*(3), 237–247. https://doi.org/10.1080/10400419.2019.1641787

Weatherburn, M. (2020). Human relations' invented traditions: Sociotechnical research and worker motivation at the interwar *Rowntree* cocoa works. *Human Relations*, *73*(7), 899–923. https://doi.org/10.1177/0018726719846647

White, P. (2010). Creative industries in a rural region. Creative West: The Creative sector in the Western Region of Ireland. *Creative Industries Journal*, *3*(1), 79–88. https://doi.org/10.1386/cij.3.1.79_1

Wikipedia. (2022). *List of the busiest airports in Indonesia*. https://en.wikipedia.org/wiki/List_of_the_busiest_airports_in_Indonesia

Yachina, N., & Fahrutdinova, G. (2015). Formation of the creative person. *Procedia – Social and Behavioral Sciences*, *177*, 213–216. https://doi.org/10.1016/j.sbspro.2015.02.390

Yin, R. K. (2003). *Applied Social Research Methods: Vol. 5. Case study research: Design and methods*. SAGE Publications.