Creative city as the rebranding strategy to accelerate new economic city: Indonesia’s city development strategy to build a new economic center as an integrating ideas, society and industries in the development of Indonesian creative cities

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Abstract. The acceleration of the role of creative components is an important phenomenon in the current and future dynamic era because it is a renewable resource that does not exploit increasingly critical and depleted natural resources. The formation of the creative cities which will also foster a creative economy through creative industries also relates to efforts to city rebranding into an alternative destination to curb the pace of urbanization and equalize prosperity. This research has been carried out based on the phenomenon even though Creative Industries has contributed to GDP (Gross Domestic Product) reaching 6.3 percent, there are still infrastructure challenges, human resources, and regulations for creative industries. Therefore, this research aims to support the development of areas for creative economy in creative cities through the revitalization of creative groups and city branding. To obtain a holistic, comprehensive and integrated understanding, a review based on connectivity is carried out between various complexity theories which include various studies supporting the understanding of creative terms. The outcome of this research is to build a more coherent framework to define and understand how the creative economy runs.

Keywords: Creativity, City-rebranding, Creative Economy. Creative industries, Creative City, Connectivity, Complexity theory

1. Introduction
Cities are not only seen as a collection of physical buildings, traffic, daily business activities and meaningless human interaction. But cities equate to complex identities that exist in the minds of consumers which work together towards creating a differentiated image in the minds of consumers [1].

As a product or service, a city can be branding or place branding as the principle that cities and regions need to be differentiated through a unique-brand identity if it wants to be, first, recognized as existing, secondly, perceived in the minds of place customers as possessing qualities superior to those of competitors and, thirdly, consumed in a manner commensurate with the objectives of the place [1]. All stages must be carried out to form a deep impression of the city as a brand because brands are not limited to signs or trademarks, but instead it provides what is known as 'socio-psychological construct'
of the definitions of brands [1]. The brand is not only limited as an identifier as the final process in the new product development, but also as the product of the marketing mix which has been customized to the needs and wants of predetermined groups or preferred.

Realizing the importance of branding their respective cities, nearly every city has a city branding on its agenda in order to redevelop it image to attract businesses, residents, and tourists [2]. Some cities have even moved on to overhauling their existing brands to help stimulate growth and investment. Like any type of branding, city branding requires careful thought. And creating a successful city brand is much like creating a product or personal brand in which the company should go through a discovery stage to determine the city can offer [3].

1.1. The creativity’s role in developing city branding
As the impact of globalization with unlimited connectivity in all corners of the world, and tourism is seen as a potential source of economic income, many cities attempt to promote themselves through the iconic artefacts, as the utilization of three key attributes of branding, which are images, uniqueness and authenticity [4]. However if natural superiority in the form of natural beauty, unique geographical location and other natural resources is almost static because it is almost impossible to change, creativity is a component that is always renewable, because it is creative without borders, dynamic and touches the innermost aspects of humans who long for calm, beauty and other humanistic things such as the nobility of cultural values and other local wisdom values.

It turns out that in an increasingly advanced and dynamic world era, the world community is increasingly aware that creative industries that integrate aspects of culture and commerce are able to create a distinctive image of a country or city which helps to stand out from competitors. Creativity is needed through out-of-the box that encourages the talents and creativity, besides accommodates culture and civilization as well as a place for citizenship (incomes) [5]. The creative industries are dynamic, they are in constant evolution, they produce in non-traditional accounting terms, the methods of production to not map easily onto already established metrics.

1.2. Creative city as the new center of creative economy
The challenges created for cities by the new economy are becoming opportunities for a sustainable development and the two key components of the creative economy are creative industries and art and culture sectors which are interconnected and often included in the development of the creative economy. Viewed from the perspective of urbanization, the existence of creative cities that are transformed into new economic centers play a role in reducing the flow of urbanization which has only been driven to Jakarta as the main magnet. With the existence of status as "creative city", the once shaped city development factor - transport, rivers, proximity of raw materials - has become less relevant. This is because the distribution can now be managed from out-of-town centers and transport is smaller than the proportion of overall production costs.

1.3. Rebranding the several Indonesian famous cities to be a new strong creative city
Indonesia has several "traditionally" famous cities, which are known as certain iconic titles. However, in the dynamic development of city management, this has been felt to be inadequate and a rebranding strategy needs to be implemented, especially in a system of self-development to become a strong creative city and able to increase the uniqueness of its selling value. Some of these cities are as follows:

1.3.1 Bandung
Since a long time ago, Bandung has been known as “Paris van Java” because it becomes the center of textiles, fashion, arts, and culture [6] even strived to become a sustainable city because it is supported by natural conditions that support but still need improvement and improvement of supporting components as a condition to become a sustainable city. This is closely related to its geographical conditions, the long history of formation and the demographic and socio-philosophical conditions of its people.
In the further development, Bandung has been chosen UNESCO to be one of 47 cities from 33 countries which are incorporated in UNESCO Creative Cities Network [7]. In this position, Bandung has been appointed to a connector between several regions, as well as a connector between Creative Industries and the wider economy. Bandung has the potential to be a creative cluster significant. Thus, creative industries have the potential to benefit from high and sustainable growth rates. From the perspective of the city rebranding, the UNESCO declaration is a proof of the creative role of forming creative city, as a new rebranding strategy, which further accelerates creative industries and creative economy as well.

1.3.2 Other several cities
Similar with Bandung, several creative cities in Indonesia which have the potential to be proactive, dynamic, and global-minded Creative Connectors can grow faster. All those activities have been recorded and made reference to measure the development of creative cities in integrating ideas, people, and industries through creative city index measurement. Those cities are Jakarta, Yogyakarta, Jember, and Bali

1.4. The purpose of study and research questions
This study continues the competency-based research which has been designed based on the researcher’s roadmap by presenting a number of action plans in the form of policy applications and concrete actions which need to be done at the national, regional, and even world levels. It was designed to help local and national policy makers to recognize the potential and seriousness of the development of Creative Economy, as well as to identify ways to support Creative Industries in a more coordinated and connected way.

This study is in the position to create a multidisciplinary framework which will be relevant to various disciplines. Therefore, there are a number of research questions raised for this study. Does the interaction between creative practitioners in designing products and processes need to be considered in the perspective of relevant complexity associated with the creative economy? Furthermore, are there differences in interactions between creative practitioners in designing products and processes, between creative industries in local groups, or the role of infrastructure and urban culture, at the macro level? what is the interaction between creative products and their global markets? This study is relevant for understanding the relationship between the creative economy and local and global communities from the perspective of production and consumption as an embodiment of sustainability, harmony with the environment / earth and society 5.0 [8].

The virtue of this research is directed to formulate scientific papers by reviewing the applicable provisions to support the development of creative workers in creative cities through study methodologies from regulatory aspects as well as experimental research on stakeholders in several creative cities selected as objects of study based on preliminary research results.

2. Literature background
2.1. Creativity
Creativity can be defined as a function of knowledge, curiosity and evaluation, as a tendency to generate or recognize ideas, alternatives, or possibilities that may be used in solving problems, communicating with others and entertaining ourselves and others. Creativity is closely correlated and synergizes with innovation, as two key things that have a significant impact in an increasingly advanced and dynamic world. They are able to leverage their creativity and their innovative capabilities to attain long-term success. Whereas creativity in the daily dimension is creative activities taking place in one's leisure time (i.e., the time off work and free of necessities such as eating, hygiene, or household chores), and which involves creative activities of personal significance rather than publicly recognized accomplishments. Therefore, through creativity it is possible to jump from one coherence regime to another [9]. In a broader perspective, in the era which pays attention to the need to improve public welfare and independence, creativity and innovation, especially the initiatives of creative workers to create unique and interesting ideas, are things to note [10]. Given the excellent potentials, such as artists and cultural
businesses (galleries, theaters, design offices, fashion designers, culinary, and others), they can perform a unique and distinctive sector on a particular environmental image and development which can create jobs and establish welfare through the development and utilization of intellectual property.

Creativity is basically based on intrinsic motivation, as a form of appreciation or an effort to satisfy itself, which defeats extrinsic motivation based on the motive for making money, the need to get an award or meet a certain deadline [11]. Therefore, creative actors are always compelled to produce entirely original work, to bring abstract dreams to life through words, materials or performance, and are undoubtedly other people working to bring ideas to life, to create original events, products and experiences. But in some study, it turns out there is also creativity based on extrinsic motivation [11].

Creative work as a result of creativity products promotes fundamental rights, such as respect for human dignity, equality and democracy, all of which are essential for humans to live together in peace. Its potential to make a significant contribution to the achievement of sustainable development goals continues to gain international recognition and support [12].

2.2. Creative industries

Creative industries are believed to be able to create a business climate which develops many new business fields, act as a renewable resource, shape the country's image and identity [6], as well as create branding destination for a city. Creative industry is one of the main pillars in developing the creative economy [6]. Creative industries are allegedly able to provide positive impacts to the country. It is apparent from the result of the survey conducted by the Ministry of Trade Republic of Indonesia [13] which states that creative industries have contributed to the country reaching 6.3 percent, a quite surprising and large percentage of GDP in Indonesia.

As a further impact of the growth of city which capable to identify, nurture, attract, and support ideas and talents in the city by mobilizing these ideas and talents with creative communities to be able to install creative culture and provide creative inspirations on its communities for the sake of developing and supporting creative industries [6] is the emergence of creative industries.

The existence of creative industries is supported by excellent potentials, such as artist and cultural businesses (galleries, theatres, office designs, fashion designers, culinary and others), unique creative cities and distinctive sectors on a particular environmental image and development which can create jobs and establish welfare through the development and utilization of intellectual property [6].

A model and instrument have been developed by researcher to identify and predict various criteria such as interest, psychiatric behaviour, and creativity to improve the understanding of work values of creative industries based on local wisdom [6]. Despite an increase in the number of research which uses complexity theory in social, art, and humanity sciences, there are still very few researches which aim at linking complexity with the creative economy [8].

2.3. Creative economy

Creative economy is one of the efforts to develop a sustainable economy through the development of creativity and renewable resources to form a competitive economic climate [1]. Creative economy is the result of combining the concept of creativity (the search for new ideas and solutions and different perceptions of conventional things) with innovation (how to use creative ideas), based on the view that creativity, knowledge and accessibility are important aspects that drive growth and economic development resulting from creative industries. Creative economy utilizes cultural components and the creative sector in job creation and innovative capacity of the community, where culture is valued as an economic factor and a production machine that produces conditions suitable for the creation of an economic activity and not only as a by-product of economic life [14]. It has spurred innovation and knowledge transfer across all sectors of the economy and is a critical sector to foster inclusive development [12]. The aim of the creative economy is to empower and regulate activities related to the distribution and consumption of cultural products (based on) ideas and creative industries that produce culture but have a high social and economic impact and even become a major contributor to increasing GDP [15].
From a research perspective, the creative economy is a broad field of research, including research on systems (and practices), production and consumption related to cultural and creative industry products in the form of intangible raw materials and production such as art performances, traditions and cultural values [8]. As a field of study, the creative economy is very multidisciplinary, both in terms of its uses and benefits, perspectives, fields of study and expertise (including geography, social, arts and humanities) [15]. The creative economy has both commercial and cultural value. Acknowledgment of this dual worth has led governments worldwide to expand and develop their creative economies as part of economic diversification strategies and efforts to stimulate economic growth, prosperity and well-being [12].

The characteristics of the creative economy are a) use of information creating custom content; b) is interactive, a need for whom arises when consumers and creators of goods are influenced by interactive reactions; and c) have a high impact when it creates the value of organizations and managing intellectual capital [14]. At the heart of the creative economy is an industry located at the crossroads of art, culture, business and technology - including advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research & development, software, computer games, electronic publishing, and TV or radio. They are expressions of the human imagination spreading important social and cultural values [12].

Due to it is a multidisciplinary study, knowledge and understandings about the ways of creative economy works are still highly fragmented. Economists tend to be interested in exploring macro-level dynamics of production and consumption, geographers tend to focus on urban clusters and interconnections [8], planners focus on the ways of cultural and creative activities can support urban regeneration and development, art and cultural theories assess the values and meanings of ideas generated within the cultural framework of particular social or historical context.

2.4. Complexity approach

Complexity approach is a new approach that will help in overcoming various obstacles in research because it is able to combine quantitative and qualitative uses and research-based praxis so that it is better able to understand phenomena that occur than just a single approach. Through the connectivity of various disciplines and studies, it will be possible to obtain a complete, holistic and comprehensive understanding [8] and arises whenever an array of coupled dynamical systems are covered under a condition.

This approach allows the participation of many parties, which in various conditions increase exponentially, in a pattern of balance [9]. Related to these characteristics, the complexity approach does not accept that, and proposes a different vision, which in a generalization of the traditional analysis. Although this complexity approach produces a complicated framework when implemented theoretically cyber, but in empirical research an agreement can be reached and a form of balance in understanding a phenomenon that occurs as well as to minimize the occurrence of cognitive bias as a systematic error in thinking [16].

Overall, the use of complexity approaches in this research has enabled researchers to reveal natural dynamics and different directions, providing space for creative agents formed by dynamics by contributing to changes in local communities and creative events in regional and territorial contexts. The Complexity Theory approach used in this study has given us a clearer understanding of the multi-scale connections that characterize the creative economy as a complex system.

2.5. City branding

City branding has three main attributes, namely image, uniqueness and authenticity, and to maintain this advantage, almost every city has city branding in its agenda to redevelop the image [4]. One of the goals of a city or place branding is to find or create uniqueness, which makes a city distinguishable from others [4]. The main objective in brand building for cities is the articulation of cities in a globalized world. If a city claims to be ‘successful’, it needs economic wealth and an attractive image.
Revitalizing and repositioning a brand through progressive modification of the brand proposition in a total aesthetic experience; can be considered an expected undertaking of brand management in response to changing market conditions. Therefore, rebranding has become a very important strategic tool for companies wanting to be successful in this ever competitive business since customers (or society as a group of people who form a semi-closed (or semi-open) system in which most interactions are between individuals in the group) change preferences and new competitors enter the market [13]. The form of rebranding is to provide a name, symbol or design change from an existing brand, to produce a new identity, a differentiator from competitors.

2.6. Preliminary research
This study is carried out with reference to various previous studies, namely:

1. A dissertation with topic of Personal Characteristics and Creative Performance of Indonesian Radio Station Operating Managers [17];
2. The Impact of Leader-Member Exchange [17];
3. Research on the identification of the elements of the nature of change (DNA change) in the formation of ways and mindsets of Business Students [18];
4. Several studied on creativity [4] [17] [10] [6];
5. A research on national strategic competitive grant with the theme of the Development of a Model to Measure the Performance of Creative Workers in Design, Advertising, and Fashion in Bandung [4] [6] which resulted the formulation of an instrument to measure the characteristics and performance of creative workers, and it has been publicized in the form of a reference book [6];
6. The research on “The Improvement of Skills and Professionalism of Workers and Agents in Creative Industries: The Momentum of MP3EI Agenda, as a multidisciplinary research from Competency-based research Grant by the Ministry of Research, Technology, and Higher Education of the Republic of Indonesia”;
7. An empirical study in the implementation of Creative City Index measurement to develop an operational model for the development of the creativity of urban society [6] [18];
8. A research with the theme of the exploration of interconnections at different levels of understanding of creative economy (micro, mezzo, and macro) as well as the possibility to integrate different understandings of disciplines and empirical findings;
9. A research with the theme of “Empirical studies in the implementation of Creative City Index measurement for the development of an operational model to build and develop the creativity of urban society”; and
10. A research on the theme of “Building a more coherent framework to define and understand the ways of creative economy works” which resulted a textbook containing an operational model which can be translated into implementation instructions and technical guidance in the development of creative cities.

2.7. Research roadmap
Research roadmap presented in Figure 1.
3. Methodology
This research was conducted through empirical studies in the implementation of complexity theory to develop the operational model for the development of the creativity of urban society [8] by focusing on groups of creative community in several creative cities such as Bandung, Jakarta, Yogyakarta, Semarang, and Pekalongan. There are three approaches (micro, mezzo, and macro) that are used to explore the ways of the creative economy region (city) at different scales: from generalizing ideas (creating ideas) and developing dynamics, to collaborative work and knowledge exchange, integration of production and consumption, and consideration of the role of intermediaries in creative communities in these creative cities. Exploration of our understanding of the way the creative economy (city) is carried out collaboratively with several communities in several creative cities through virtual interaction (internet) and focus group discussions [8]

4. Results and discussions
Currently, several cities in Indonesia are rapidly growing and full of science and technology developments in various sectors. For urban areas which have been very populated with activities associated with the very busy in work context, the emergence of hobby communities becomes an interesting thing.

In the present context, glancing at the territory of Indonesia, especially the rapidly growing cities in terms of the creative economy such as Bandung, Jakarta, Yogyakarta, Pekalongan, Surakarta, and Malang. Each city developed their specific creative-relevant characteristics as a destination for city branding. Malang city, for instance, focuses more on digital. Malang City Government developed
Digital Innovation Lounge, at Jl. Basuki Rahmad 7-9, Malang, as a creative camp developed by MIKTI in coordination with PT. Telkom, as a center of interactions for digital enthusiasts and industry players in Malang which aims at generating “Digital-Preneur” novices which are ready into enter the industry (Creative Center). In the Creative Camp, the digital creative community receives the understanding about directions which should be passed to enter the digital creative industry, including the direction of the potential industrial sector to run. In commemorating the 102nd anniversary of Malang, the Government of Malang held a series of Indonesia Creative City Conference (ICCC) 2016 from 30 March – 5 April 2016. This international event was attended by 52 members of creative city network in Indonesia and delegations from several ASEAN countries. ICCC 2016 in Malang was an international event which was the result of cooperation of different parties such as Indonesia Creative Cities Network, the Government of Malang, Creative Economy Agency, and Malang Creative Fusion (MCF).

Surakarta (popularly known as Solo) also does not want to be left behind in building the city to be a creative city. Communities in Solo involved in “#kotasolo” have proposed to the Government of Solo to build a traditional market pilot with a creative concept like Pasar Santa in Jakarta. The proposal aims at changing the image of traditional markets which seem slum and chaotic to be a convenient place for young people to visit. Many traditional markets in Solo can be developed with a creative concept. Thus, people, especially young people will not switch to modern markets. One of the traditional markets in the center of Solo is Pasar Kembang. In this traditional market consist of flower sellers and also sells vegetables, fruits, and convenience goods. Pasar Kembang has been selected as a pilot creative market because the utilization of the top of the market which is adjacent to Pasar Kadipolo.

There is something interesting about the role of communities in Solo. At least there are 40 communities which are ready to share in “Community Festival, Workshop & Student Entrepreneur Exhibition” in Solo. There are Solo Berkebun, Visual Shock Community (Cosplay), Lomonesia Solo, Gerkatin Solo, Milanisti Solo, Airsofter Solo, KasetLawas (Kala-kala), Rotaract Solo Raya, RumahRajut Indonesia, Earth Hour, Gundam Solo, El Three, Bis ManiaCommunity, Android Solo Community, Anima Solo, Komunitas Pengguna Linux Solo-Indonesia, Sepeda Onthel Lawas Solo, Indonesia Card Artist Regional Solo, Komik Solo, Edane Reptile, Magic Ring, Solo Racing Club, Ol Solo, Gubug Mimpi, Jagad Jawa and Wasis Community.

Three other cities, Bandung, Jakarta, and Sukabumi, for example, a new hijab trend has been present as a paradigm shift of society to the meaning of wearing hijab. Currently, wearing hijab is not considered ancient and outdated; however, it will make Muslim women look beautiful and elegant because in its development wearing hijab is no longer simple. Hijab is now interpreted as individual subjectivity, for example, many people understand hijab as a religious command and requirement, suggestion, and some also consider it as a mere fashion. Through this trend, the choices of women’s hijab style become more varied and creative.

The rapid growth in information technology and communication have made Hijabers Community gain the momentum through the presence of virtual media which further strengthen the existence of this hijab women’s community. Through Hijabers Community, these women want to change the point of view that hijab which has been identical traditional and ancient becomes something modern, fashionable, and dynamic. Therefore, a lot of women have been inspired by Hijabers community. Labels of Hijab style and Hijabers’ dressing style have emerged lately. Veil stores have been overrun by a lot of women who are eager to buy many veils. They further create the veils and appear in public like those women in Hijabers community [19]. Many Hijabers appreciate the new look of hijab by getting to know more about Hijabers and learning the hijab tutorials in virtual (namely, YouTube, Facebook, and path). Here, Hijabers Community which consists of Muslim women is considered as a “figure” which has initiated the development of hijab trends and Muslim fashion in Indonesia. In addition to introducing various styles of hijab, they also try to improve to the public that Muslim women are not women who shut out from associations. They can work and have their career without leaving the religious shari’a [20].

One of the important factors in modern city is the products of advanced technology, mechanization, industrialization, and communication which because human must inevitably follow it [8]. The impact
of change in various fields brings human towards a very complex life which is full of problems. The problems ranged from the smallest simple and complicated problems to the big and complex ones. Thus, adaptation to a complex urban modern society is not easy. The difficulty to adapt causes confusion, anxiety, conflicts both open (external) and hidden (internal) in mind. Hence, many people develop behaviors which deviate from general norms or act as one pleases, and the impacts disturb public interest (harming others).

This research explores the way complexity theory [8] and methodological approach which can be helpful in providing better understanding of the creative economy as research field by connecting a variety of specific approaches. The exploration of understanding of the creative economy’s way of working has been conducted collaboratively with several communities in several creative cities such as Bandung, Jakarta, Solo, Yogyakarta, Malang, and Bali through virtual interaction (the internet) and focus group discussion. The interrelationships of ideas, communities, and industries in the creative economy in broader social, cultural, and economic contexts was also found. As parts part of this research activities, there are two very interesting events attended by more than 70 participants took place in Museum Konferensi Asia-Afrika (KAA) building. The first event held in August 2016 in Museum KAA in Bandung included presentations by urban experts and leading creative economy observers discusses the complexity theory and creative economy. The results of this first workshop were informed in a research report as a scientific paper for government policies and the public through sites which are being designed specifically (including the website of the presentations and discussion panel) after the workshop. A report of the meeting has also been published by researchers in the framework of preparing a text-book for regional development through the integration of ideas, communities, and the creative economy. The peak of the event was held in a higher education institution, not only the dissemination of the preliminary findings of this research, but it also included presentations and exchanges with other researchers and academicians in discussing similar issues (identified through the seminar forums).

The events held and the development of the resources available on the website have helped in creating knowledge of related communities that will grow longer than the funded project. The site is still alive and creates an interactive platform for the involvement of various parties related to the development of creative economy. Indonesia's creative economy is the responsibility of all elements, especially governments, academics, business sectors, the media, and the community. The so-called Penta Helix synergy is a key to developing Indonesia's creative economy.

In Indonesia, the higher education sector is driven towards different characteristics of focusing on teaching university or focus on research university. Universities that focus on intensive research because the main focus typically receives significant funding (from community and other sources) to achieve this goal. On the other hand, other universities (often identified as teaching universities) emphasize more on teaching and training. Therefore, these universities are more emphasizing their contribution to local development and local skills [21]. It highlights these two perspectives in greater detail for the development of creative human capital.

The development creative human capital as one of the main contributions of higher education is associated with the development of creative economy. Every year, graduate enter job markets with relevant and important knowledge to develop the creative economy and other sectors. The importance of this contribution is often under estimated and questioned in relation to the graduates’ career outcomes which are still weak in the creative economic sector in Indonesia.

Creative knowledge and R&D are highly necessary as the fundamental knowledge for innovative development and competitive industries in the creative economy sector. However, several things are still questionable in relation to the role of higher education in these sectors. Science and technology between academicians and industries seem under-developed and there are still differences which require a better understanding and support [22].

Understanding the meaning of society participation in this agenda can directly benefit the surrounding community (specifically) and industries (generally) in the development of the creative economy. However, sometimes in their locations which sometimes are not very quickly accessed directly, it can be very difficult to see the role of society, even by observers or viewers. Further
consideration also lies in their role or interests in relation to the society’s activities. Social science experts identify that there are hunter-gatherers, nomadic pastoral communities, agrarian society, and intensive agricultural society which are also called as civilization society. Some of the experts consider industrial and post-industrial societies as community groups separated from traditional agricultural societies.

5. Conclusion
The virtue of this research is to develop a more coherent framework to identify and understand the Indonesia creative economy underway, which is also in line with the aim of using the term creative as the right strategy for city rebranding, growing and accelerating the role of companion cities (besides Jakarta as the main city) in economic equality, economic alternative growth and inhibiting urbanization. The same pattern can also be developed in suburban development as a buffer zone for the main city in Indonesia

This research is directed to benefit the public or particular communities. The attributes which must be available in creative cities are facilities such as banks, stores, restaurants and other entertainment venues, educational facilities (schools, campuses, and courses), accessible public spaces and good transportation systems. Other important factors are urban development with the combination of the city’s historical value and its modern structures, the visions of the city leader to generate creativity, conduct business and residential operations, as well as promote local culture as a source of inspiration and creativity, involving not only one creative group to create creative cities but joint efforts between the space owners, public, and business owner in and outside the region.

The results of the study become important because UNESCO, a world organization, has set criteria for cities which qualify as Creative City Network. A city must include activities which encourage creativity through theatres (Film), Music, Crafts and Folk Arts, Design, Art Media, Literature, and Cooking Skill. Each creative city must have unique knowledge and characteristics, historical background which reflects its cultural root, and the implementation which creates continuous interactions between the city and its citizens. The challenge encountered during this research – it which was considering the connection vs causality and specificity vs comparison – brings up opportunities for further research and expansion about the use of complexity theory in the creative economy.

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