ABSTRACT

Creativity era nowadays must be understood and developed based on informational and industrial skill, knowledge and method and mindset, because creativity era inspired by industrial and informational era that have been occurred before. Indonesia has a huge and various potencies in creativity (traditional heritages and modern commodities) that in fact much more than 14 sectors of creative industry that has been declared globally. On the other hand, most of creativity potencies have been existed in “not-integrated” and “not-linked” condition so that it has not been developed in industry yet. To answer this big problem, there are two comprehensive proposed concepts that must be implemented, i.e.: 1) understanding about creative competency both from creative sector perspective and creative process perspective, 2) creating new opportunities and professions in creative industry (design sector as a case) that derived by understanding of balanced competency perspectives above. These concepts can be implemented by strengthening integrated role amongst the Triple Helix in building partnership based on synergic commitment, believe and dream in order to realize creative potencies to be creative industries and then to achieve creativity based economic development.

Keywords: creative competency, creative sector, creative process

1. UNDERSTANDING CREATIVITY AND INNOVATION AS A PROCESS

The Nomura Institute of Japan classifies four eras of economic development, i.e.: 1) Industrial, 2) Agricultural, 3) Informational... and now through the evolution of technology and 4) Creative: constant innovation. Pink (2005) developed this idea in A Whole New Mind that economic development can categorized as: 1) Agriculture Age (farmers), 2) Industrial Age (factory workers), 3) Information Age (knowledge workers) and 4) Conceptual Age (creators and empathizers). According to that, one era must be inspiration to the next era. Creativity era nowadays inspired by and based on information and industry eras that have been developed before, or in another word, creativity must be understood and developed with based on informational and industrial methods.

Creativity in the term of industrial process has a closed relation with innovation. To understanding this relation and its process, some definitions of creativity, innovation and its context viewed in the following parts below.
Boden (1994) describes creativity through a theory named **Conceptual Spaces** that contains 3 definitions, i.e.: 1) Creativity is a matter of mapping and exploring structured conceptual spaces that have various dimensions, limits, pathways, and levels, 2) Sometimes creative ideas emerge through in-depth exploration of an existing conceptual space, 3) Deeply creative ideas transform and sometimes profoundly alter conceptual spaces. She also categorizes creativity into a model named **Two Types of Creativity**, i.e.: 1) **psychological creativity**: creation of a novel idea that a person has not had before (even if other people may have considered it) and 2) **historical creativity**: personal creative ideas that no one else have had before. March (1999) defines that creativity related to **Exploration & Exploitation**, whether exploration concerns with searching, creating, exploring and discovering ideas and innovations; and exploitation concerns with refining, applying, and using knowledge, and forming routines. Hakkarainen (2008) defines creativity into 3 approaches, i.e.: 1) creativity is assumed “to bring something into being or form out of nothing”, 2) creative idea may be considered as a “novel combination of old ideas” and 3) creativity is part of how fundamentally new ideas emerge.

Whereas Bishop (2004) explains **Modern Views on Creativity**, i.e.: 1) new ideas do not emerge accidentally or randomly and creativity is not based on a spontaneous, unique and unanalyzable subjective processes, 2) new idea may arise as a sudden insight that is, however, preceded with a relative long period of working with a problem, 3) creative processes and mechanism can be analyzed, explained and understood scientifically and 4) by learning to know processes involved in creative activity, we may learn to help people to become more creative. Franklin (2003) defines that at a minimum, **creativity** defined as **problem identification** and **idea generation** whilst **innovation** defined as **idea selection, development and commercialization**. Innovation often means that outside decision makers have to get involved, as complete development and commercialization commonly requires the competencies and knowledge of a team. Different competencies, structures, processes, resources and time-scales are required.

![Creativity and Innovation Process](image)

**Fig. 1 Creativity and Innovation Process**

The 3M Corporation describes innovation is an action or implementation which results in an improvement, a gain, or a profit. The National Innovation Initiative ™ (NII) defines innovation as "the intersection of invention and insight, leading to the creation of social and economic value."
According to newest definition of creativity and innovation aboves, understanding of design as a creative industry in Indonesia is generally far from reality, because design and its development has usually been viewed just from sector or work field perspective. On the other hand, design actually roles important positions and competencies, not only considered as sector perspective but also concerned as process perspective. In the term of industry, existence of a sector cannot be disassociated with a process from roots to branches (upstream to downstream) that involving various actors with various specific competencies in order to build a chain or link that is continuous and cycle to gain improvement from time to time.

Bishop (2004) defines some creative characteristics as curiosity, vocabulary, good visual imagery, tolerance to ambiguity and risk taking. These characteristics can be used by understanding creativity as a process. This theory is similar to Scharmer (2008) study named “Theory U” that creativity is a long process in which various actors with various competencies must be linked with three-open setting, i.e.: Open Mind, Open Heart and Open Will.

Therefore from creative process perspective, design must be understood as a process that generally started from when a design is being prepared before produced, when a design is being produced and when a design is being maintained after produced. The process of a design then must be continuous improved with process of the next design.

CONCEPTUALIZING DESIGN COMPETENCY BY CREATIVE SECTOR AND CREATIVE PROCESS PERSPECTIVES

Conceptualization of design competency started from definition of two perspectives, i.e.:

1. **Creative sector perspective** defined as various functional or applied art sectors that developed as market demand and market driven. Creative sector of design categorized in three general sub sectors, i.e.: 1) product design, 2) visual communication design and 3) interior design, as developed at the Department of Design, ITS Surabaya.

2. **Creative process perspective** defined as continuous process that contains various creative activities that usually required in design sector. Creative process of design generated from industrial cycle that defined chronologically into three stages. 1) **Pre-production stage** pervades various researches in order to finding out problems, needs, feasibility, opportunities of a product or service. 2) **In-production stage** contains researches and design works in order to select, develop, realize and commercialize research results of the pre-production stage. 3) **Post-production stage** pervades researches and design works to deliver, communicate,
evaluate and make retention of a product and also gain critics that developed as valuable inputs to the next product.

Characteristic of creative process is typically cycle and continuous improvement. Creative process of Product 1 (pre-production, in-production and post-production stages) must deliver input to the next creative process that is development of Product 2, and so on (as seen as fig. 2).

1. **Creative Competency of Product Design**
   a. **Perspective of Creative Sector (Subject)**
      1. **Transportation**: automotive, bicycle, mass transport (railway, highway, sea, aircraft).
      2. **Electronics, households (home Appliances), office equipment and IT equipment**.
      3. **Environmental design, city/street furniture, public facility**.
      4. **Furniture**: mass product item, furniture system, etc.
      5. **Craft based product**: wood, bamboo, rattan, stone, metal, etc.
      6. **Medical equipment** that meets direct to consumers: bed, ward equipment, etc.
      7. **Toys and educational aids**, small, medium and big in traditional or modern industry.
      8. **Exhibition and industrial architecture**: exhibition, kiosk, counter, building kit, etc.
      9. **Sports and hobbies, apparel, jewelry**, include footwear & fashion hardware.
     10. Other sub sectors that can be developed in the future.
   b. **Perspective of Creative Process (Object)**
      1. **Pre-production**, research works to define: a) **market/consumer needs**, culture, taste, expectation, lifestyle, behavior, trend; b) **product characteristic**: identity, attributes, lifecycle; c) **corporate and competitor characteristic**: brand, vision-mission-strategy, identity, segmenting-targeting-positioning; d) **public policy and regulation study**: mapping, policy, rule, rights, e) other feasibility studies.
      2. **In-production**, research and design works to define: a) **design concept**: criteria, sketches, alternatives, identity (brand, name, color); b) **pre-design document**: 3D drawing, section; c) **design engineering**: technical drawing and specification; d) **3D design**: model, prototype; e) **production and operational**: production process,
tooling, cost analysis; f) **quality control**; g) **product support**: manual, packaging, h) other design activities and applied researches.

3. **Post-production**, research and design works to define: a) design performance to the **economic impact**, marketing and sales strategy; b) design performance to the **cultural-social impact**; c) **retention strategy**: lengthen the PLC, face lift/minor changes, product variant, accessories support, d) **developing new product strategy**; e) other design activities and applied researches.

### 2. Creative Competency of Visual Communication Design

**a. Perspective of Creative Sector (Subject)**

1. **Commercial ads**: advertisement for commercial product, service or corporate.
2. **Public service announcement/PSA**: social ads for product, service, corporate.
3. **Branding and identity development (corporate, product, environment, city, nation)**: logo, name, byline, tagline, product support, packaging, merchandise, etc.
4. **Environment/city graphic system**: signage, above the line/outdoor ads, etc.
5. **New media development**: developing new media as innovative problem solver, such as learning tools, edutainment (film, animation, etc.), MIS, etc.
6. **New product/corporate launching and policy socialization**: news, ads, promotion, exhibition, press conference, product support, packaging, merchandise, etc.
7. **Event support**: information and communication media of event in the form of promotion, exhibition, olympiade/competition, festival, infotainment, etc.
8. Other sub sectors that can be developed in the future.

**b. Perspective of Creative Process (Object)**

1. **Pre-production**, research works before the project held, to identify: a) **market and consumer needs**, culture, taste, expectation, lifestyle, behavior, trend; b) **product characteristic**: identity, attributes, lifecycle; c) **corporate and competitor characteristic**: vision-mission-strategy, identity, segmenting-targeting-positioning; d) **policy study**: mapping, regulation, rule, rights; e) other feasibility studies.

2. **In-production**, research and design during the project being engineered, to define: a) **design concept**: criteria, sketches, alternatives, storyboard, thumbnails; b) **identity of product/service/corporate**: brand, logo, imagery, tagline, byline; c) **pre-design**: presentation drawing, pre-production drawing; d) **marketing-communication strategy**: determining promotion, socialization; e) **media strategy**: determining media...
plan; f) production and operational: technical drawing and specification, process technology, cost analysis; g) design execution: animation, simulation, 3D model, prototype; h) other design and applied researches.

3. Post-production, research and design works after the project is finished and launched, to measure and or evaluate: a) design performance to market impact: competitiveness, efficiency; b) design performance to the culture-social impact: psychology, behavior; c) retention strategy: minor changes, frequency changes, serial design; d) developing to the new media; e) other design and applied researches.

3. Creative Competency of Interior Design

a. Perspective of Creative Sector (Subject)
   1. Housing: house, apartment, dormitory, etc.
   2. Commercial: shop, retail, supermarket, exhibition, etc.
   3. Office: institution, department, corporate, company, organization, etc.
   4. Education: school, laboratory, library, course, informal education, etc.
   5. Hotels and restaurants.
   6. Transportation terminal: bus terminal, railways station, airport, etc.
   7. Health: hospital, clinic, laboratory, etc.
   8. Amusement: cinema, theater, sport, etc.
   9. Culture: religion, museum, gallery, etc.
   10. Other sub sectors that can be developed in the future.

b. Perspective of Creative Process (Object)
   1. Pre-construction, research works to identify: a) design content, market and consumer needs and the context: culture, taste, expectation, lifestyle, behavior, trend, style, environment, competitors; b) owner characteristic: profile, identity, vision-mission-strategy; c) human-technology interface: ergonomics, material, building physic; d) policy study: mapping, policy, rule, rights; e) other feasibility studies.
   2. In-construction, research and design works to define: a) design concept: criteria, sketches, alternative designs; b) pre-design: lay-out plan, façade, section; c) detail design and technical drawing; d) technical specification, requirement and cost analysis; e) 3D design: miniature, prototype; f) construction and installation plan; g) quality control/project management; h) other design and applied researches.
3. **Post-construction**, research and design works to define: a) design performance to the **economic impact**: efficiency, productivity; b) design performance to the **culture-social impact**: socio-cultural, psychology, behavior; c) **retention strategy**: minor changes, decoration; d) building maintenance; e) other design and applied researches.

The definition of design competencies can be illustrated as a matrix of creative sector and creative process perspectives that can inspire various activities, as seen as fig. 3.

<table>
<thead>
<tr>
<th>Creative Sector (Subject)</th>
<th>Creative Process (Object)</th>
<th>Pre-production or construction (Research)</th>
<th>In-production or construction (Research &amp; Design)</th>
<th>Post-production or construction (Research &amp; Design)</th>
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<td>Product Design</td>
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<td>Design Concept</td>
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<td>Environment Design</td>
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**CONCEPTUALIZING CREATIVE INDUSTRY IN DESIGN SECTOR**

Creativity in the term of industry, even more in economic commodity, must be understood as an integrated system from roots to branches that involved various competent "actors" to be a partnership in delivering, forming or developing a product or service that based on creative
activities that oriented to build quality of life. This definition contains some consequences that all
involved actors must form a working together in a linked, continuous and cycling chain from time
to time accompanies with quality improvement.

An example of the definition above today has been occurred in popular music industry in
Indonesia in which actors that involved in the Indonesian popular music industry has been
implemented each competency and gain added-value economic. These actors can be stated, at
least, i.e.: song composer, music artist and singer, talent scout, music and show promoter,
recording producer, show producer, recording and show engineer and suppliers, graphic and
printing designer, production house as video clip maker, sponsor, advertising agency, publishing
media, electronic and interactive media provider, TV and radio broadcaster, telephone provider
(ringtone and ring back tone), music shop businessmen, film industry (as music illustration or
original sound track), law institution (rights and royalty), tax institution, training and education
institution, and any other music industry actors. All actors work in their competent fields in an
integrated link to deliver music product and service to market and community. Consumer, then
give response to the product that in the future can be read as valuable inputs to develop the next
music. The chain of Indonesian popular music industry has been formed as a continuous
improvement cycles.

A chain of industry can be developed as stated of classical theory about integrated needs of four
important factors in industry development. The theory named 4 C, i.e.: consumer/client, company,
competitors and change. From this theory can be derived that creativity is an important key,
because a new product or service can be triggered from need factors of consumer, competition,
company and changes of various values in community including technology.

![Fig. 4 Design or Product Process in Creative Industry](image)

From consumer perspective, demand of new product triggered from various cases, such as: old
product that can’t be relevant to their needs, old product has been worn out or old product has
been bored for them. Competitor can push us to working hard continuously to deliver something new of our product or service, even to facing piracy. Changes push us to adapt and apply to our product or service, especially changes in technology, economic, politic and law. Chain of creative industry in design sector can be figured at fig. 4.

According to that, old theory of Product Life Cycle can also be used as creativity trigger. Product Life Cycle (PLC) curve as seen as fig. 5 illustrates a product or service in the market stage and describes that a product has a definitive cycle. A product launched to enter the market begins with introduction stage (I) as a new product then it must be communicated and managed so that it can enter to growth stage (G). The product then will reach maturity (M) stage and the producer must be conscious that the product will enter to decline stage (D).

Therefore, before entering decline stage, a producer must prepare a next product, so that before the old product approached to nadir node of decline stage a new one has been ready to replace in the market. PLC cycle represents with whatever ultimate advantages, a product in a definitive time will be worn out in the market and consumer perspective. This philosophy is an understanding of why creativity always emerges from time to time. Producer must be creative to read response of market and use it as valuable inputs to develop the next product accompanies with competitors moving and various changes influences.

The PLC cycle can be fitted with creative process of industry, whereas a process that involving pre-production and in-production processes occur before the PLC cycle, so that the PLC cycle occurs in post-production process. A mapping of PLC cycle and design process figured at fig. 6 illustrates that PLC must be plotted in post-production stage, so that producer must plot pre-production and post-production before its PLC and at the same time must provide post-production stage of the old product and pre-production stage of the next product.

The fig. 6 can be described below with design process of Product 2 as an example.
1. Pre-production stage of Product 2 held, at minimum time, from maturity stage of Product 0 (M₀) and finished, at maximum time, at maturity stage of Product 1 (M₁). Pre-production of Product 2 held successively from maturity stage of Product 0 (M₀), decline stage of Product 0 (D₀), introduction stage of Product 1 (I₁), growth stage of Product 1 (G₁) and entering maturity stage of Product 1 (M₁). Activities provided in pre-production stage of Product 2, i.e.:
   - Research about factor of maturity and decline of Product 0.
   - Design review of Product 0.
   - Research about factor of introduction, growth and maturity of Product 1.
   - Design review of Product 1.

Pre-production stage plotted about a half of PLC of one product before add with a half of PLC of two products before. Pre-production stage of “n” Product (PrPₙ) formulated at a minimum:

\[
PrPₙ = Mₙ₋₂ + Dₙ₋₂ + Iₙ₋₁ + Gₙ₋₁ + Mₙ₋₁
\]

Whereas,
- PrPₙ = Pre-production of n design or product
- Mₙ₋₂ = Maturity stage of 2 designs or products before n design or product
- Dₙ₋₂ = Decline stage of 2 designs or products before n design or product
- Iₙ₋₁ = Introduction stage of 1 design or product before n design or product
- Gₙ₋₁ = Growth stage of 1 design or product before n design or product
- Mₙ₋₁ = Maturity stage of 1 design or product before n design or product

2. In-production stage of Product 2 started, as soon as, from maturity stage of Product 1 (M₁) and finished, as last as, to decline stage of Product 1 (D₁). The in-production stage is the shortest process of industry, at minimum, in a half of PLC. To strengthen time of process, in-production stage can soonly be started before Product 1 entering maturity stage (M₁) that is G₁ and or I₁. In general, activities provided in the in-production stage of Product 2, i.e.:
• Design and applied research based on input from pre-production stage of Product 2.
• Design and applied research based on input from whole stages of PLC of Product 1.

The in-production stage of Product 2 held at the same time with post-production of Product 1 (M₁ and D₁) and developed as input for in-production stage of Product 2. In-production stage provided for about ½ PLC that at the same time post-production of one product before and pre-production stage of next product must be held. In-production stage of “n” Product (IPₙ) formulated at a minimum:

\[ IPₙ = Mₙ₋₁ + Dₙ₋₁ \]

Whereas,
- IPₙ = In-production of n design or product
- Mₙ₋₁ = Maturity stage of 1 design or product before n design or product
- Dₙ₋₁ = Decline stage of 1 design or product before n design or product

3. Post-production stage of Product 2 started from when as Product 2 has been ready to launch to the marketplace for a whole time of PLC, from introduction, growth, maturity and decline stage of Product 2 (I₂, G₂, M₂ and D₂). Post-production stage of Product 2 provided at the same time of pre-production and in-production stage of next product (Product 3). In general, activities provided in the post-production stage of Product 2, i.e.:
- Research and design of launching, communication and delivery of Product 2.
- Research and design of strengthening marketing response and its brand activity.
- Research about communication and social effects to gain market responses of Product 2.
- Research and design about declining factors of product sales and methods development to lengthen product life cycle, such as: product revitalization, product context development, minor change (face lift), feature and facility development, variation and diversification and other retention methods (discount rate, reward and prize program).

The post-production stage of Product 2 provided at the same time with pre-production and in-production stage Product 3. This stage also developed as input for Product 3. Post-production stage of “n” Product (PsPₙ) formulated at a minimum:

\[ PsPₙ = Iₙ + Gₙ + Mₙ + Dₙ \]

Whereas,
- PsPₙ = Post-production of n design or product
- Iₙ = Introduction stage of n design or product
- Gₙ = Growth stage of n design or product
- Mₙ = Maturity stage of n design or product
- Dₙ = Decline stage of n design or product

The three formulas above can help creative industry actors to defining what of have to do in each stage of pre-production, in-production and post-production.
CONCLUSION

If these conceptualization above can be implemented, design sector (product design, visual communication design, interior design, and other sub sectors) can derive various actors, such as, at minimum: 1) **research and design institution**, including data and survey provider, 2) **marketing-communication-information institution**: promotion, advertising, exhibition, publication, 3) **sales agency**: distributor, sole agent, retail, 4) **producer**: production, operation, manufacturer, 4) **supplier and vendor** of software, hardware and facility, 5) **investor** and **finance institution**, 6) **facilitator and regulator institution**: law, tax, rule, right, royalty, certification, 7) **media provider**: publishing, press, TV and radio, ICT services, 8) **education and training institution**, and 9) **consumer care and protection institution**. Unfortunately, most of design sectors in Indonesia up to now still perform as potencies that each actor has not been linked yet one and others. According to that fact, each actor must work hard in order to build creative industry by improving the lack of networking, team working, partnership, service mindset, believe, commitment and vision (and dream).

To build creativity potency to be industry, there is required depth understanding and partnership between the Triple Helix – government, intellectual and businessman. **Government** part must work hard as facilitator, policy maker, data and information provider, and even regulator in order to philosophically give greater space and awareness in creative potency development to be creative industry. **Intellectual** and **academician** can take a part as researcher and development actor, skilled labor provider, education and training provider, trend setter, communicator, promoter, and other "intermediator" professions. Whereas **businessman** can contribute as producer (product and service), marketing, sales and distribution agency, media provider, advertising agency, finance provider, and other business units pervade in various scales: mass production, semi-mass or serial production and even single or limited production.

Concept of design competency from both creative sector and process perspectives can be applied to build mapping of creative activities that contain: 1) **research** in the pre-production stage (such as: conceptual research, study, mapping, feasibility), 2) **design, applied research, engineering** and **production** in the in-production stage (such as: design concept, design development, production-operational, quality control), 3) **design and applied research** in the post-production stage (such as: marketing-communication-delivery method, design review, retention strategy, new concept development). At these stages can be coined various content and context that emerge valuable problems from the view of economic, culture, social, marketing, information-
communication, health, education and training, environment, tools and technology (nowadays ICT is a must) and other considered problems, locally or globally.

These concepts can inspire new activities and professions that have been developed yet, especially in Indonesia, in order to build links in creative industry, such as: talent scout (for new design and new designer), promoter (to link supply and demand of design), investor (finance and facility supporting), researcher (marketing needs, trend, lifestyle), integrated marketing communicator and other required future creative professions.

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