



The Making of a Creative City as a Viable Service System

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Abstract

The concept of a creative city has been influential for decades, yet its definition remains elusive, hindering the development of effective strategies for urban revitalization. This study addresses this challenge by reframing the creative city as a complex service system. This perspective emphasizes the intricate interplay between diverse actors, resources, and processes that contribute to the city's cultural and economic vibrancy. Focusing on Bandung, Indonesia, the research utilizes a cultural mode of production model to assess the city's cultural assets. This framework considers the interconnectedness of cultural production, consumption, and distribution, recognizing the crucial role of both formal and informal networks. Employing a mixed-methods approach that combines in-depth interviews with netnography analysis, the study aims to develop a nuanced understanding of Bandung's creative ecosystem, propose a framework for assessing the "culture" variable, and identify key actors and their roles within the service system. Apart from that, this research contributes to the existing literature by providing a more robust and nuanced understanding of the creative city concept, offering a valuable framework for practitioners and policymakers seeking to foster sustainable urban development. Consequently, this study of Bandung empirically developed a framework for assessing the city's cultural assets by mapping the links between cultural production, consumption, and distribution and identifying key actors within both formal and informal networks. This framework offers a valuable tool for policymakers and practitioners.

Keywords: *Bandung; creative city; service science*

INTRODUCTION

The concept of creativity within an urban context has been around since the early 1980s (Scott, 2014), with discussions primarily focusing on implementing innovative measures in industrial development in Europe and the US. However, the term "creative city" itself was first introduced when Comedia published a report on the Europe Capital of Culture in 1991. Since then, Comedia has been actively promoting the idea of a creative city as a hub of innovation in all spheres of life, particularly in the arts, design, and new media (Scott, 2014).

Scott (2014) suggested that there has been a distinction in the role of a city, where, on the one hand, a city can be discerned from its role in industry and commerce and for its art and culture. Another view comes from Smith and Warfield (2007), who offer a perspective that a creative city has dual orientations of value: one is culture-centric, and the other is econ-centric. Culture-centric highlights the central value of arts, culture, and community well-being, access, and inclusion, while econ-centric emphasises the central value of urban economic sustainability and well-being through creative initiatives and industries. Based on the culture-centric view, it is understood that 'the foundation of a creative city is culture and creativity' (Landry, 2008).

According to Smith and Warfield (2007), a culture-centric orientation views the creative city as a place with strong, flourishing arts and culture, creative and diverse expressions, and inclusivity, artistry, and imagination. Creativity is often conceived of as having some relation to identity, rights, beliefs, and overall social well-being. These attributes are evident in the city of Bandung, which, as the capital of West Java Province in Indonesia, was designated a Creative City

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in Design by the UNESCO Creative Cities Network in 2015. Hence, we use the case of Bandung, which owns the title of a creative city in design, having all the necessary elements of arts and culture. At the same time, Bandung functions as a system comprising all the necessary components, such as actors, resources, and stakeholders, that are involved in the system.

Table 1. Mapping the value orientation and means to achieve the creative city

Creative city orientation	Culture-centric	Econ-centric
Creative city values	Central value = arts, culture, and community wellbeing, access and inclusion	Central value = urban economic sustainability and wellbeing through creative initiatives/ industries
Definition of a creative city	Place of diverse and inclusive arts and culture	Place of economic innovation, creative talent, and creative industries

Source: [Smith and Warfield, \(2007\)](#)

The core theoretical arguments underlying the “creative city approach” have been frequently criticised (for example, in terms of elitism, incongruent data, and ambiguous policy implications; see, for instance, [Scott, 2006](#)). This creates several gaps, such as the inability to identify important dimensions that make a creative city. In the current literature on creative cities, the term has undergone a shift from being a concept that describes how a city operates to merely becoming a form of city branding and jargon ([Vanolo, 2008; Vanolo, 2015](#)). It creates a gap since the view focuses on creating a specific image and branding elements rather than providing a comprehensive overview. This leads to less emphasis on the essence and mechanism of operating the city and a greater focus on the tangible elements of the city.

The second gap is related to the silo perspective of a creative city. A creative city should be developed not only through a top-down approach. Researchers reconceptualise creative city policies around a more socially and culturally inclusive place-based approach ([Grodach, 2017; O’Connor & Shaw, 2014; Whiting et al., 2022](#)). This implies that a creative city should not only be determined by certain elites or economic drivers but also consider the demands and needs of all stakeholders and actors within the city. A limited study discusses the mechanisms of resource orchestrations within the creative city.

Nevertheless, a developing area of research in the study of creative city dynamics has emerged. Referring to the three gaps, it is intriguing to see the making of a creative city from the service system perspective. Much of the literature has shown that interactions and co-creation in the city corroborate the concept of a service system ([Leino & Puumala, 2020; Marques & Borba, 2017](#)). The service system explained the importance of value co-creation and interactivity between actors, as well as orchestrations of value and resources ([Edvardsson et al., 2012](#)). It is not just about stakeholder engagement but also the orchestration of operand and operant resources ([Zolnowski & Warg, 2018](#)).

This study aims to identify the indicators that contribute to understanding the definition of a creative city. This study analyses several elements considered key to creating a creative city. Implementing the model by [Sasaki \(2010\)](#) on the cultural mode of production, the model discusses the production and consumption of arts and cultural products, essentially focusing on supply and demand as the core of the system perspective. This study will use Bandung City, Indonesia, as the case study. On a global level, the concept of creative cities has also gained widespread attention. This trend has also influenced many of the world’s nations, including Indonesia. As an exemplary illustration, several cities in Indonesia have been selected to join the UNESCO Creative Cities Network (UCCN) in various sectors, highlighting the relevancy of taking a case study of Bandung as a creative city. Using in-depth interviews with creative communities and a netnography approach,

we aim to illustrate how the service system operates in the creative city, making significant contributions to defining key elements of creative cities.

The theoretical contribution of this study is the proposed integrated framework. It posits that a culture-centric creative city is most effectively understood and assessed as a viable service ecosystem. This expression of view can be discerned from several features. Firstly, the core resources, which comprise the unique cultural assets of the city, including skills, heritage, arts, and creative communities, are fundamental operational resources. Secondly, Sasaki's cultural mode of production is the central mechanism for value co-creation, which serves as the core process. Thirdly, the key actors (academia, business, government, community) act as resource integrators driving this process. Ultimately, the outcome of the process generates value, including economic prosperity, cultural vitality, social inclusion, a distinct identity, and innovation, which is co-created through complex service exchanges among actors that integrate these cultural and other resources within the institutional context.

This framework offers a more holistic, dynamic, and theoretically grounded lens for analysing culture-centric creative cities than previous models, which treated cultural elements, economic processes, actor networks, and institutional settings in relative isolation. It offers a coherent structure for operationalising the assessment of culture-centric orientation by directly connecting its core variables to the mechanism of service exchange and value co-creation within a complex urban system.

LITERATURE REVIEW: CREATIVE CITY AND SERVICE SYSTEM

Creative City in Culture-centric Orientation

[Smith and Warfield \(2007\)](#) identify two key orientations in creative cities: the econ-centric and the culture-centric. The econ-centric perspective focuses on the city's creative economy, encompassing variables like the creative class, creative milieu or place, creative industries, culture-led urban regeneration, and city branding. In contrast, the culture-centric perspective highlights cultural and human creativity aspects. The cultural aspect encompasses sub-variables such as the arts sector and cultural activities/resources, while the creativity aspect involves a creative community, grassroots capabilities, and social inclusion. This study focuses on assessing the culture-centric orientation. Moreover, the latter orientation is the one that will be assessed in this study.

[Landry \(2008\)](#) emphasizes that while natural and human resources are important, cultural resources are crucial in shaping a city's identity and character. Cultural resources refer to the skills and talents found in creative industries, such as the intricate work of sari makers in Indian cities, the craftsmanship of Bali's woodworkers, and the dyeing expertise in Djenne, Mali. These cultural elements not only contribute to creativity but also make a place unique and distinct. In a world where cities are increasingly homogenous, this distinctiveness is vital. Creativity, according to [Landry \(2006\)](#), not only preserves culture but also helps it evolve by introducing innovations that shape what a place becomes.

This idea aligns with [Florida \(2003\)](#), who highlights the role of creativity in driving growth. Drawing on Peter Drucker's concept of the knowledge economy, [Florida \(2003\)](#) explains that creativity utilises knowledge and information as tools to create something new. The outcome of this process is innovation, whether it is a new technology, a business model, or a new method. Thus, cultural resources and creativity are key to a city's development and uniqueness.

Beyond theoretical literature, definitions of a creative city have been provided by international and national organizations. For example, UNESCO established the UNESCO Creative Cities Network (UCCN) in 2004, emphasizing that creative cities should "place creativity and cultural industries at the heart of their development plans locally while cooperating actively at the

international level” (UCCN Website, 2018). Similarly, the United Nations Conference on Trade and Development (UNCTAD) and the United Nations Development Programme (UNDP) defined creative cities in their 2010 Creative Economy Report. They described a creative city as “an urban complex that integrates cultural activities into its economic and social functions, supported by robust social and cultural infrastructure, a high number of creative actors, and the ability to attract investments.” The definitions emphasize the importance of stakeholder collaboration and resource orchestration in creative cities. Effective partnerships among governments, businesses, cultural institutions, and communities foster innovation and inclusivity. Creative cities must strategically leverage and coordinate cultural, social, and economic resources to support industries, enhance infrastructure, and attract investment. Continuous dialogue and cooperation among stakeholders are essential to building a dynamic, adaptable, and sustainable creative city ecosystem.

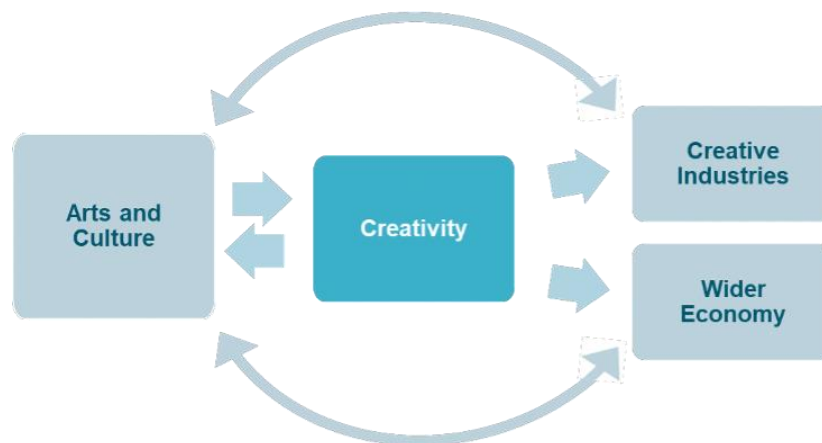


Figure 1. The role of creativity in arts and culture, the creative industries, and the wider economy
Source: Arts Council England in Rowntree et al. (2020)

Interactions and value co-creations in Creative City: actor, resources, and arrangements

Apart from the arts sector, another element that will be included in measuring the cultural variable is cultural resources and activities. A creative city should serve as an integral component of the city’s economic and social functioning, be built upon a strong social and cultural infrastructure, have a relatively high concentration of creative employment, and be attractive to inward investment due to its well-established cultural facilities (UNCTAD & UNDP, 2010).

In a publication by the Asian Development Bank Institute (ADBI), Satari et al. (2022) state that within the creative economy, stakeholders are based on the theory of helices by Leydesdorff (1995). They argue that the stakeholders include academia, the business sector, government, the community, media, as well as aggregators. However, for this study, the stakeholders we will assess are academia, the business sector, government, and the community, as the leading actors in the creative economy ecosystem. At the same time, the media and aggregators are not included in the discussion, as they are supporting elements within the framework.

The operationalisation of this sub-variable will be measured by referring to the cultural mode of production model by Sasaki (2010), which will combine both the sub-variables of arts and culture sectors as well as the cultural resources/ activities. It will see the ‘well-balanced system of cultural production and cultural consumption that takes advantage of accumulated cultural capital to produce products and services high in economic as well as cultural value in a system where consumption stimulates production’ (Sasaki, 2010). For this research, the model will be adapted by adding the arts sector as one of the indicators within the culture variable, apart from the cultural resources/ activities indicator. The ‘cultural mode of production’ should consist of the following

(Sasaki 2010):

1. Produce goods and services with high cultural value added, through the integration of the skills and sensibilities of the artisans with high-tech devices in the production process.
2. Create a tightly knit, organic industry-related structure of companies developing endogenously in the region, ranging from the cultural-goods industry to the high-tech, software and design industries, in order to
3. Circulate income obtained outside the region within the region, with an aim toward new cultural investment and consumption.
4. The cultural investments go to the construction of museums and the support of private design research centers and orchestras, etc., and the increased cultural orientation in the city would result in the development and establishment in the region of high-tech/ high-touch creative human resources, the players in the cultural mode of production.
5. Cultural consumption upgrades the quality of local consumer markets and stimulates the demand for the cultural mode of production through consumers who have the ability to enjoy goods and services that have abundant cultural and artistic qualities.

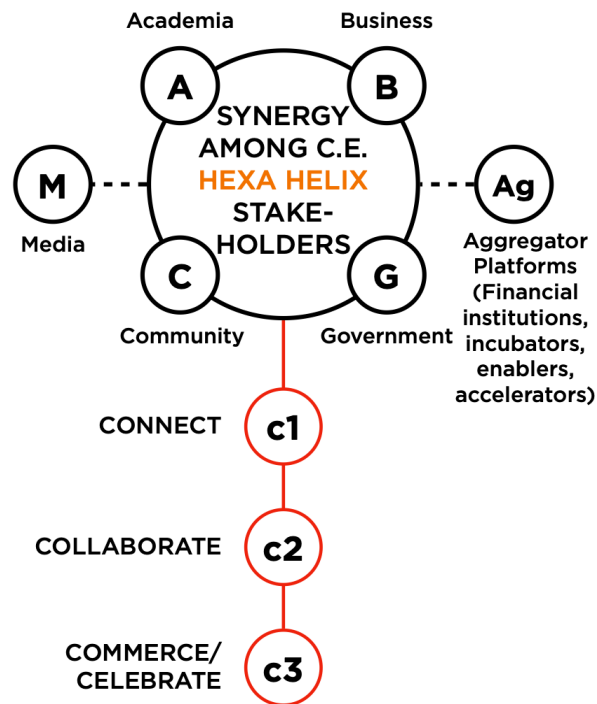


Figure 2. Hexa Helix Stakeholders of the Creative Economy

Source: Satari et al. (2022)

Service System (SS)

Service systems are “value-co-creation configurations of people, technology, value propositions connecting internal and external service systems, and shared information (e.g. language, laws, measures, and methods)” (Maglio & Spohrer, 2008). The service system can be as small as a local community or as large as the global economy; thus, a city can be considered a service system.

A viable system focuses on analyzing the relationships among socio-economic entities in search of viable interacting conditions. A service system is not simply the sum of its parts; instead, the interactions form a higher-order construct. Figure 4 illustrates the cyclical process of value co-

creation within service ecosystems. Actors integrate resources through service exchange, which is enabled and constrained by institutional arrangements, such as norms and rules that evolve within the system. These interactions establish nested and interlocking service ecosystems where value is co-created through collaboration and mutual adaptation. This dynamic process emphasizes the interconnected roles of actors, resources, and institutions in shaping and reshaping ecosystems over time. Thus, we highlight important elements of service-dominant logic (S-DL) and service systems both emphasize the themes of (i) actors involved in resource integration, (ii) service-to-service exchanges, and (iii) institutional arrangements.

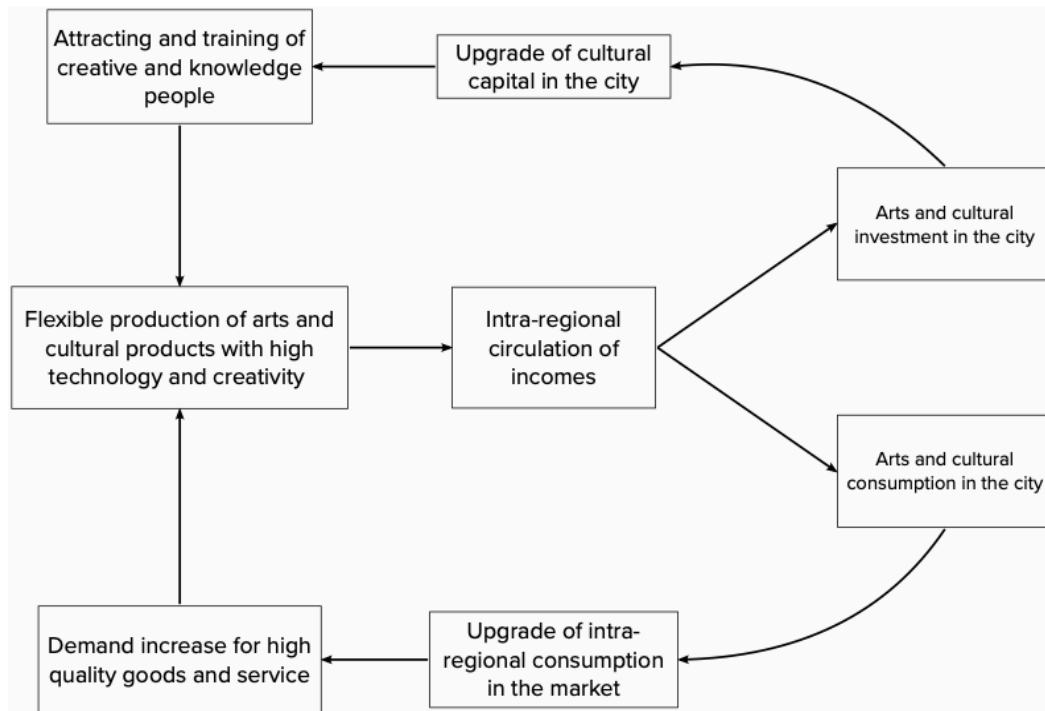


Figure 3. Cultural mode of production model (adapted from Sasaki (2010))



Figure 4. Cyclical process of value co-creation within service ecosystem (Vargo & Lusch, 2017)

Creative city consists of entities, (such as people, artists, creative businesses, government

agencies, associations and communities, etc.) that interact to co-create value, via value propositions that describe dynamic re-configurations of resources. [Vargo and Lusch \(2004\)](#) proposed S-DL which outlined the idea as twofold, the first is ‘... economic activity in general is best understood in terms of service-for-service exchange, rather than exchange in terms of goods-for-goods or goods-for-money.’, and the second that ‘value is co-created, rather than created by one actor and subsequently delivered.’ Thus, the axioms of S-DL could also be translated into the creative city as follows (see Table 2).

Table 2. The axioms of S-D Logic

	Axiom	Implications for Creative City
Axiom 1	Service is the fundamental basis of exchange	The creative city’s development depends not solely on physical assets (e.g., infrastructure or cultural artifacts) but on the dynamic relationships and service-based contributions among actors, such as knowledge sharing and public engagement on
Axiom 2	Value is co-created by multiple actors, always including the beneficiary	Every entities in the city plays major role for creative productions and consumptions, not only the creative maker
Axiom 3	All social and economic actors are resource integrators	A creative city depends on the ability of its actors to integrate resources effectively. Galleries, makerspace, and creative hubs should serve as a platform to do resource orchestrations
Axiom 4	Value is always uniquely and phenomenologically determined by the beneficiary	The creative productions are the results of stakeholders’ demand, not only top-down or provider-push output. The value of a creative city’s initiatives—such as cultural events, public spaces, or creative industries—is determined by how beneficiaries (e.g., citizens, tourists, or businesses) experience them. Thus, user-centered design and inclusivity should ensure that initiatives resonate with city needs
Axiom 5	Value co-creation is coordinated through actor-generated institutions and institutional arrangements	Policy makers and government should arrange the mechanisms of value co-creations of creative players and public, such as on the area planning, public fundings, public spaces and cultural policy for heritage and cultural preservations

Source: [Vargo and Lusch \(2017\)](#)

Conceptual Model

Based on the literature review, below is the figure to illustrate the proposed conceptual model of the study, which integrates the culture-centric creative city perspective with the service system and service-dominant logic framework, focusing on interactions and value co-creation. The core which is the value co-creation represents the central process where value is phenomenologically determined by beneficiaries. It is driven by the integration of cultural resources and activities as well as the arts sector ([Landry, 2008](#), [UNCTAD & UNDP, 2010](#)).

The circles around the centre are the key actors which represent the resource integrators who have bidirectional interactions with each other. The government as the policymaker needs to provide policies and regulations (including institutional arrangements), infrastructure, as well as funding. The business sector, which is the creative industries, produces goods/ services, make

investments, create employments and innovations (Florida 2003). The academia provides research, knowledge, skills development, critical thinking, and fosters innovation. The creative communities and grassroots capabilities provide cultural heritage, skills, talents, social inclusion, local demand/consumption, as well as participatory engagement (Sasaki 2010).

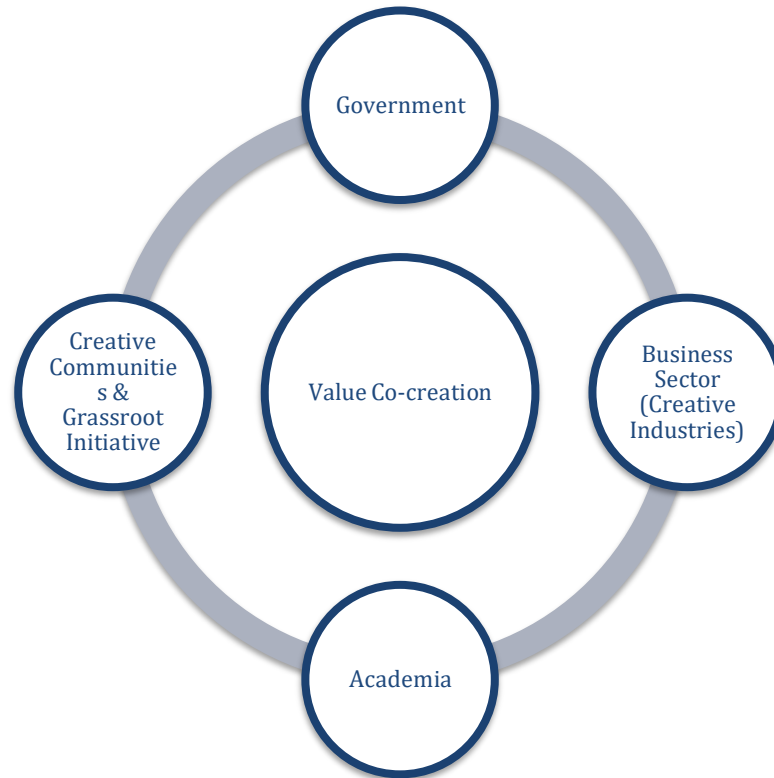


Figure 5. Proposed Conceptual Model of the Study

RESEARCH METHODS

Case: Bandung as Creative City

Bandung is the capital city of West Java Province, Indonesia, known for its cool climate, rich cultural heritage, and vibrant urban life. Often referred to as the "Paris of Java," Bandung is a hub for education, tourism, and commerce, boasting a dynamic blend of traditional Sundanese culture and modern influences. Bandung is recognized as a UNESCO Creative City of Design, reflecting its strong focus on creativity and innovation in urban development.

For Indonesia, the initiative on the creative city notion began in 2007, when the British Council awarded Bandung to host a pilot project for a creative city in the East Asia Creative City Programme (The British Council, 2008). One of the program's outcomes was the establishment of the Bandung Creative City Forum (BCCF) in December 2008. Since then, it has had an independent association with the objective of benefiting the local society in general and its creative communities in particular. Several activities have been organized by BCCF, for example, a city festival called Helar Festival, held from 2008 to 2020, to showcase the creative potential in Bandung.

The development of the creative city aims to promote impartiality in regional growth by accelerating the development of economic growth centres and optimizing local talents and potentials (Tayyiba et al., 2017). From the government's perspective, Indonesia's creative cities must be able to address national and regional needs. Therefore, the development of creative cities must begin from the national context, starting with the Presidential instruction to realize the

creative economy as the backbone of Indonesia's economy. The presidential instruction was then formalized by the launch of Presidential Decree No. 2 the year 2015 on the National Medium-Term Development Plan year 2015-2019, which contains the policy "to increase an inclusive and sustainable economic growth" through the development of creative economy and capacity enhancement in innovation and technology (Ibid.: 18). This is a good sign for government arrangements of a creative city as econ-centric but has not shown any characteristics to build them as culture-centric.

Case study methods are favoured when analyzing interactions between new ventures and other actors residing in their network (La Rocca et al., 2019). The choice of Bandung as a case study is also explained by the interactions that occur between actors, the co-creation of value, and the role each player plays as a resource integrator in developing the essence of the creative city.

Study Methods

This study will employ a multi-method approach, utilising two qualitative methods. The qualitative methods tested were netnography and content analysis of interview data, the source of the analysed data being the reviews. Interviews with the respondents are conducted to answer the proposition of whether there is a Sasaki's (2010) model of cultural mode of production. The qualitative approach aligns with our objectives to understand the features of the creative city in depth by examining how actors interact within its ecosystem. Our data enables the identification of indicators for understanding a creative city definition, explains the application of the cultural mode of production model, and ultimately illustrates the service system of a creative city.

Data Collection and Analysis

The data are collected using two methods, in-depth interviews with creative players and government officials as well as a netnography approach to several key actors of Bandung creative city. In-depth interviews were used to obtain insights of how creative values are produced, distributed, and co-created. While the netnography method was used to identify motivations of creative consumptions, productions, and the dynamics of interactions among different actors (i.e. citizens, artists, communities, galleries/ makerspaces, and policy makers).

The respondents of the interview consist of the arts organisations and communities based in Bandung and have criteria as follow:

1. They produce arts and cultural products commercially.
2. They understand the supply and demand of arts and cultural activities in Bandung.
3. They do activities for educational purposes in relation to human resources in the arts and cultural sector.

From those criteria, as many as ten organisations were contacted and agreed to do interview sessions as respondents. The organisations' period of establishment ranged from four until fifty-four years. Some organisations are publicly owned by the Government of Indonesia, and the others are owned privately. The average length of each interview lasted for about fifteen minutes until an hour, and they were conducted both in offline and online modes. The table below shows the profiles of the respondents of the study.

Table 3. Profile of Respondents

No	Organisation Name	Organisation Type	Name of Representative	Position in Organisation
1	Dago Pojok	Community	Rahmat Jabaril and Ika Ismurdiyahwati	Founders
2	Dalemwangi Art Space	Private	Andar Manik	Co-founder

No	Organisation Name	Organisation Type	Name of Representative	Position in Organisation
3	Gedung Pusat Kebudayaan (Building for Cultural Centre)	Governmental agency	Wanti Windari	Coordinator
4	Institut Seni dan Budaya Indonesia – Bandung (Indonesia Arts and Culture Institute)	Academic (public)	Dr. Suhendi Afryanto	Vice Rector for Cooperation, Public Relation, & Information System
5	Jendela Ide	Foundation	Andar Manik and Djaelani Maolani	Co-founder and facilitator
6	Omnispace	Private organisation	Erwin Pranata	Co-founder
7	Pangauban Karinding	Community	Annisa Retni	Co-founder
8	Project Agni	Business	Kresna Dwitomo	Principal
9	Selasar Sunaryo Art Space	Private organisation	Heru Hikayat	Curator
10	Sobat Budaya	Foundation	Sonia Sanny	Corporate secretary

For the netnography, the number of posts and conversations extracted was the latest fifty posts (or the last six months), from the official website and the Instagram account of the Department of Culture and Tourism of Bandung (*Dinas Kebudayaan dan Pariwisata Kota Bandung*), which were associated with Bandung creative sectors.

The interview and netnography data were analyzed using content analysis. There are two purposes of content analysis, first is to identify the major role of organizations as the resource integrator and orchestrator (Breidbach et al., 2016) and the second is to identify the motivations and interaction modes and dynamic between actors to define key elements of creative cities.

RESULT AND DISCUSSIONS

Creative City Interactions: Integration of Cultural Mode of Production and Service-Dominant Logic

The result of this study is to see whether the idea of creative cities can be integrated with the theory of service science, by looking at it as a system. The culture-centric orientation of a creative city will be measured by two variables, which are the culture and (human) creativity. The model is based on Sasaki's definition of a creative city, which cultivates new trends in arts and culture and promotes innovative and creative industries through the energetic creative activities of artists, creators and ordinary citizens, [...] and has a regional grassroots capability and to find solutions to social exclusion problems (Sasaki, 2010).

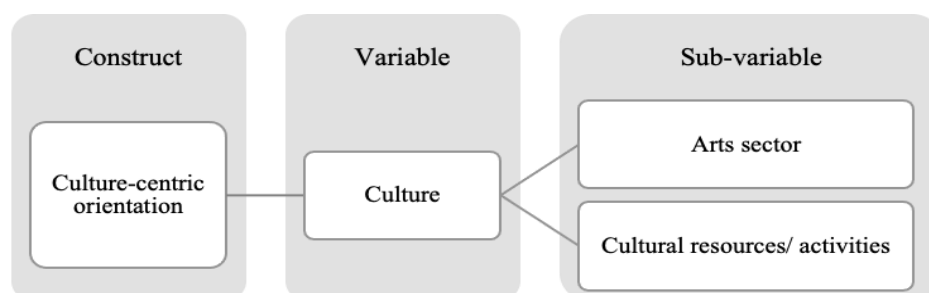


Figure 6. The construct of Culture-centric Orientation

The Sasaki (2010) model shows that in a creative city, there is a demand and supply activity that is happening, in terms of arts and cultural production. This model also illustrates many concepts if referred to the service-dominant logic. For example, Axiom 2 of the S-D logic states that 'Value is co-created by multiple actors, including the beneficiary.' It is seen from the model that in terms of creative cities, there are actors involved in the creation of value, consisting of the producers and consumers of the products. The activities of production mean the producers create the arts and cultural products, and the consumers are the people who are benefited by the products. The multiple actors exist in the process.

The next axiom which is related to the model is Axiom 3, which states 'All economic and social actors are resource integrators' (Vargo & Lusch, 2017). The model also shows that there is an economic process taking place in a creative city. And the actors, who are also the stakeholders of the city, imply the context of value creation. The other axiom that also signifies the model is Axiom 5, stating 'Value cocreation is coordinated through actor-generated institutions and institutional arrangements.' Referring to the model, the actors involved are the producers, translated into the arts and cultural organisations, and the consumers, who are the residents of the city. Apart from the axioms, another concept that corresponds with the notion of creative cities is that a creative city consists of value co-creation interactions. Creative city can be seen as a system. Several propositions that can be discerned from the discussion:

1. A creative city is a place where multiple actors meet (e.g. the government, public and private sectors, residents and visitors, etc).
2. A creative city is where economic and social actors are resource integrators.
3. A creative city is where value co-creation is coordinated through actor-generated institutions and institutional arrangements.
4. A creative city is a system because it is something that is composed of parts in a real world.
5. A creative city is a service system because it comprises a dynamic interaction of elements and shared information that creates value.
6. A creative city is a system that is based on the service dominant logic because it defines the co-creation of the value in a service system.

Interactions between Actors of the Creative City

Business - Market Interactions: Creative Products as a Service

The first interactions we observed were how businesses and the market interacted. Business on creative city perspective consists of creative businesses (organizations which sell creative products for profit), creative actors (individuals, the creative makers who perform creative works themselves), and creative communities (organization focuses on supporting creative works and cultural productions). There were obvious findings that creative businesses were producing creative works for commercial purposes, while creative actors also do so, they also do it for creative expressions. At last, creative communities have been producing arts and cultural product for both profit and non-profit, including as society serving, cultural preservations, and personal art expressions, as stated during the interview,

'Of course (we produce commercially), but at the moment the ownership of the products belongs to the institute, and the works of the institute are not commercialised, since we need them for development and documentation purposes. What we trade commercially are the products by the faculty members to parties outside the institute, for example in the angklong department and bamboo musical art. ... Besides, there are many works of art created by our resident artists that serve as references for the society at large. Particularly in the fine arts

department. So, mostly the arts and cultural products that are sold commercially are under personal names, not the institute. There is not yet an entrepreneurship department that is formally managed by the institute.' – Indonesian Institute of Arts and Culture

'(We) do not produce arts and cultural products, although the owner of the organisation, Pak Sunaryo, who in his 70s is still active in creating work of arts.' – Selasar Sunaryo

The next issue is about the understanding of the supply and demand of the arts and cultural products in the city. Particularly, about the production and consumption of the arts and cultural products. For this matter, the data gathered from the interviews agreed that there was in fact supply and demand for arts and cultural products in Bandung, not only in the forms of actors but also as the audience. Nonetheless, some respondents stated that the supply and demand do not come in a formal structure, particularly for organisations which are owned by private entities, so the requests came from the inner circle of the organisations themselves.

There is another statement coming from a community in the performing arts sector, who claimed that due to the Covid-19 pandemic situation, the demand for arts and cultural products in Bandung municipality (*kotamadya*) was somewhat lessening for the past couple of years. However, it was not the case with the greater Bandung area, such as the regencies (*kabupaten*) of South Bandung and West Bandung. Those two regions did not seem to have similar impact when it came to the pandemic situation, in essence, most of the demand for this community was coming from the two regions for the past two years.

'For the demand on performing arts in Bandung, if compared with other cities, it is quite balanced for the time being, and it is quite high. But then again, since we are in the Covid-19 pandemic situation, those events are still put on hold, so currently there is not much going on in the city of Bandung. However, there are a lot of demand from the greater Bandung (regencies) area nowadays. So, if we want to relate to Bandung, currently there is not much happening in the city. If we want to see the activities outside (Bandung), for example the South Bandung regency like Soreang, we have quite a lot of demand (from them) for doing performances' – Pangauban Karinding

This situation also relates to the next issue in the research question, which is activities in relation to educational purposes in relation to human resources in the arts and cultural sector. The same respondent has come with below statement,

'... for the West Bandung regency like Lembang, we also have a request not only for a performance but also for educational purposes. Because apart from the band doing performances, we usually do workshops because there is a need for it. And we are also often requested as experts to deliver talks in relation to the karinding.' – Pangauban Karinding

Government - University Interaction: Knowledge-based Partnership

The second part of the analysis, which involved netnography, found that the government, specifically the Department of Culture and Tourism of Bandung, has demonstrated support for developing the creative economy in the city, as indicated by the published material on the website and social media account. For example, the Department has created a website named Patrakomala, which serves as an information and mapping portal for the creative ecosystem in Bandung, developed by the Creative Economy Division of the Department. 'Patrikomala aggregates information and data from all creative economy enablers in the seventeen sub-sectors of Bandung

creative industries and maps them into an information centre that is easy to access to all parties involved [...] as well as a news portal that showcases the news in the area of creative economy in Bandung,' (Patrakomala official website, 2022).

Besides that, the Department organises offline events in the field of arts and cultural activities, such as workshops on cultural heritage, which are attended by cultural communities, academic practitioners, and the general public. In the workshop, the participants 'were asked to delve deeper into various issues related to cultural development, including challenges in keeping the balance between modernity and cultural preservation, and also contemporary issues such as technological impacts and urbanisation' (Department of Cultural and Tourism of Bandung, 2024).

Furthermore, the Department also conducts competitions for creative businesses, known as the Creative Business Competition Award, to help creative business owners face the challenges of innovation and business competition. As quoted on the website, 'The Creative Business Competition Award 2024 is expected to be an initial step in creating a sustainable ecosystem in the creative economy in the city of Bandung. Through collaboration among the government, business actors, and communities, innovation in the creative economy can be further developed and provide positive impacts for the people (Ibid).

There are also regular activities organised by the Department, such as talks (Mageran Tradisi or Supporting Culture and Patrakomala Coffee Club), award ceremonies (e.g. on cultural heritage and creative industries), focus group discussions on the creative ecosystem, as well as holding arts and cultural activities (mainly focusing on traditional art) in schools (*Nyeni di Sakola* or Arts in School).

For the part of academic institutions, there is a connection between them and the government, as quoted in the interview with the Department of Culture and Tourism of Bandung,

"In making the concept for creative industries activation for each district in the city, we were assisted by Padjadjaran University, by focusing on the district's creative potentials. So we are not focusing only on culinary again and again, for example in certain districts in Bandung." - Department of Culture and Tourism of Bandung

In another subject, the Department of Culture and Tourism of Bandung also mentioned that when they were dealing with the policy on building creative spaces in the city, the Department were thinking about not only they had to develop the infrastructure, but also the suprastructure of the city to make a good creative space. She said,

"We are blessed to have the support from the academic practitioners from the business incubator of Padjadjaran University with their programme. So far, we can see that the programmes have been quite effective. What we do from the governmental side, in each of the districts, is not only in the form of [building the] infrastructure, but rather than that, the suprastructure. Developing and increasing the capacity of creative actors in every district." - Department of Culture and Tourism of Bandung

In part, following the section, it is also demonstrated that value co-creation exists between the two stakeholders, specifically between the government and academia. It appears that in addressing certain matters, particularly in the creative economy, such as the development of creative spaces and creative industries, the two elements of government and academia need to collaborate to achieve a common goal.

One respondent is from a higher educational institution, specifically the Indonesian Institute of Arts and Culture. Regarding the issue, it is evident that they offer academic degrees in three

different majors: the Faculty of Performing Arts, the Faculty of Culture and Media, and the Faculty of Fine Arts and Design. Another respondent, the Cultural Development Centre, a foundation under the Provincial Government of West Java, stated that since they have been working collaboratively with actors in the arts and cultural sector, they claim that the activities have been able to attract talents to be developed through educational means.

It was mentioned that Jendela Ide has been involved in activities such as developing educational curricula. This was also the case for responding to the issue in question. In the interview, they stated that they have also been invited to collaborate with the Indonesian Ministry of Education, Culture, Research, and Technology to discuss the development of the academic curriculum in the fields of arts and culture. Some of these examples have shown that in the Bandung arts and cultural sector, the motion of supply and demand does exist. Not only is the exchange of values commercial, but it also appears to serve educational and social purposes as well.

Government - Businesses Interaction: Two power engines of creative city

When we are talking about the business activities in the creative sector, we are referring to the actors behind the creations of the product/ service, such as the artists, musicians, chefs, designers, architects, and so on. So, the relationship between the government and the business sector in this case is not necessarily done with companies and corporations, but it could possibly be done with a single person of creative actor.

The value exchange between the government and the 'business' sector in Bandung creative economy happens with the government providing (soft) infrastructure, or rather, what they call as 'suprastructure.' Based on the interview with Department of Culture and Tourism of Bandung,

"The government, in this case the Department of Culture and Tourism, is facilitating those businesses with the IPR¹ certification for free. That is because we [must] nurture the people, so that they are able to create their own 'trademark' or 'registered' status on their products. What we need to look after is the people [creator], so that we can protect them from the legal point of view, as the facility from the government. If we want to look back to 2015, when we were designated as one of the creative cities in design, why was that? Why design? Let's see now, if we see the interior of the city of Bandung and compare it with for example the city of Santos in Brazil, surely, we are left behind. No wonder Santos is also designated as a creative city in design because of its beauty as a city. Anyone will not say anything against it. Despite that, UCCN² saw us not only based on our infrastructure but also based on the suprastructure. It means that it was based on how the people think, how the people think to develop the city, both its communities as well as the government. Because Bandung is a 'ku'uleun' city, meaning that the [root] culture is not strong enough [to be showcased], for example the art sector, nevertheless, there is a certain characteristic of creativity which has always been ingrained within the people." - Department of Culture and Tourism of Bandung

Supra-structure, is part of the social overhead capital, immaterial in nature, such as knowledge networks, communication, education, culture, etc. Whereas on the other hand, infrastructure is the physical (or material) components of social overhead capital, e.g. roads, railways, (air)ports, pipelines, etc. In exchange to that, the creative actors are expected to produce arts and cultural products, which, in the course of time, will be able to elevate the name of Bandung in the national, let alone the international level.

¹ IPR = Intellectual Property Rights

² UCCN = UNESCO Creative Cities Network

“So why is there brand integrity? We also need the market and the promotion. We can be promoted with the means of photography, televisions, radio, publishing, advertising, application, which we can sell all of those. Particularly the application sub-sector. But that is the result of the research. It would seem that the people of Bandung are significantly aware of the international world. But how come we always miss the target. Why don't we manage it ourselves? Apparently, there are a lot of youngsters from Bandung who have sold their game creations abroad, that is amazing!” - Department of Culture and Tourism of Bandung

“But we are always puzzled by the actual and authentic potential in the city of Bandung. According to recent research, we are strong in fashion, culinary, ... the ones that promote the brand image. The ones that are able to sell in a moment. Fashion, culinary, crafts, performing arts.” - Department of Culture and Tourism of Bandung

“We also need the market and the promotion. We can be promoted by the means of photography, televisions, radio, publishing, advertising, and application, which we can sell all of those. Particularly the application sub-sector. And then the film, animation, and video [sectors]. The film is able to ... we can sell the movie ‘Dilan’ right? In relation to tourism, there are a lot of people looking for the location of ‘Dilan House’ in Bandung. So now we have the route of Dilan in Bandung.” - Department of Culture and Tourism of Bandung

University - Market Interaction

The relationship between the academic sector and communities within the creative subjects mainly revolves around research. Typically, research projects come from universities and most of the time they need the data gathered from the communities. Similar situation also happens here. Referring to the interviews with creative communities in Bandung,

“So, back in 2013, Gajah Mada University did research on creative entrepreneurship in a number of cities, one of them was Bandung. Those cities were Jakarta, Bandung, Yogyakarta, and Bali. This [research on] creative entrepreneurship, as indicators, we proposed them based on the creative business categorisation formulated by the Creative Economy Agency at the time. So, the Creative Economy Agency established seven categorisations, such as fine arts, performing arts, games, culinary, fashion, and what else ... And we found that Bandung was dominant in culinary and fashion at the time. Whereas Bali, our data showed that they were dominant in the performing arts. Those were the findings that we came up with. The research method that we chose was a mixed method, qualitative and quantitative. In the quantitative we used a random sampling method by distributing questionnaires to 100 business owners whose business turnovers were more than IDR 25 million per month, after we collected the data from there, we followed it up by doing in-depth interviews. And then we found ... there were many variables that determined the success and prosperity of creative industries within a city, from the relation ... Penta helix, from the actors, from the government, and universities, and also supporting communities, among other things. In here we could see that a city was able to become ... A city at the time was competing to become a creative city, with all their brandings, their labelling, but only Bandung that I think had the concentration of having a forum at the time, BCCF, right pak Andar ...? Bandung Creative City Forum, for they have seriously transformed and innovated the seven pillars of the creative economy to the local communities and business entities.” - Jendela Ide

Not only have the communities done the research collaborations with local universities, but

they also experienced the research projects which were commissioned by overseas universities. As told by one of the communities in the interview,

“Not only them, but we too have friends of ours who are doing research, it is called ‘I wear batik’, you can browse it later. ‘I wear batik’, they created an application. So, in the collaboration, we provided the data, and some ... I don’t quite remember what the details were, but the main thing was the information, and they created the application, which was called ‘I wear batik’. The website was called iwearbatik.org if I am not mistaken. And then they created several contests, and we were invited, as cultural experts. The activities were in line with our vision and mission, how to disseminate information on culture. From Switzerland and Italy also if I am not mistaken. From the UN³, UNESCO⁴, it was with UNESCO and a Swiss university which I forgot the name, and us Sobat Budaya from Indonesia.” – Sobat Budaya

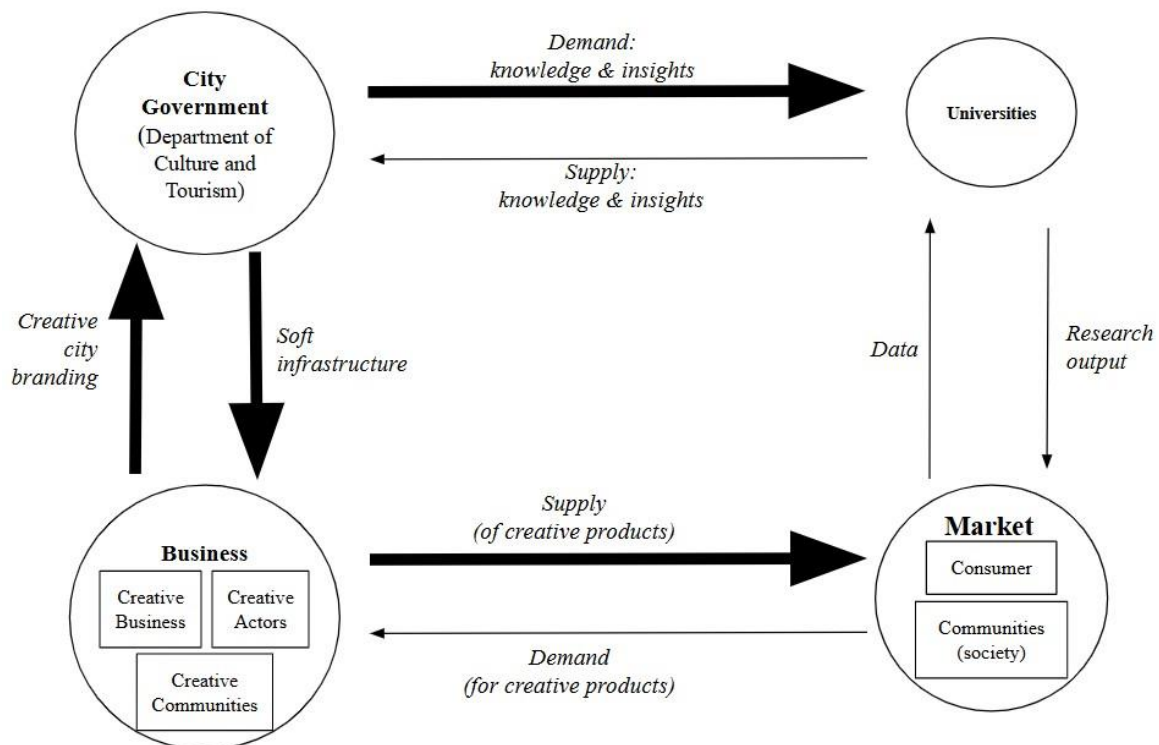


Figure 7. Framework of Creative City Interactions as a Service System

To summarise the findings, Figure 7 illustrates the interconnected relationships and resource exchanges within a creative city ecosystem, highlighting the roles of the City Government, Universities, Businesses, and the Market. The City Government plays a central role, influencing the ecosystem through the provision of soft infrastructure (e.g., policies, funding, and support) to Businesses, enabling creative actors and communities to flourish. In return, businesses contribute significantly to creative city branding, which enhances the city's identity and attractiveness. The Market, encompassing consumers and communities, has a strong connection with businesses through the supply and demand of creative products, as shown by the bold arrow, highlighting this intense interaction. The Universities provide essential knowledge and insights to meet the city's demand for research-driven strategies and also gather data from the Market to inform their

³ UN = United Nations

⁴ UNESCO = United Nations Educational, Scientific, and Cultural Organisation

research. These outputs are then used to drive innovation within the ecosystem. The bigger circles, such as the Market and business, signify their larger impact on the ecosystem, as they directly interact with consumers and generate economic and cultural value. Through these dynamic exchanges, the creative city thrives as a system driven by collaboration, innovation, and mutual growth.

CONCLUSIONS

Our study has established an integration between the idea of creative cities and the theory of service systems. Several propositions have been presented as evidence to validate the responses. For example, multiple actors are involved in a creative city, including the government, private sectors, formal and informal educational institutions, and the society at large. All the actors mentioned also function as resource integrators, collaborating and co-creating values, and are part of both formal and informal institutions.

The second research question of this study can be answered expectantly through the empirical data gathered from the interviews. The first issue was to justify whether arts and cultural organisations and communities, as units of analysis, produce arts and cultural products commercially. The results of the interview have claimed so. The next issue is to know whether the respondents are aware of the process of supply and demand of arts and cultural products in Bandung. This is also evident in organisations and communities. Furthermore, the supply and demand of arts and cultural products can create intra-regional income circulation (Sasaki, 2010) through educational activities aimed at attracting more talent to develop the respective sectors. That is the response to the final issue about the human resources development in the arts and cultural sector.

One of the practical implications that can be inferred from the article is that fostering collaboration and co-creation among actors within the creative economy ecosystem is crucial for developing a creative city. It means that the government, as the policymaker, should create an enabling environment that encourages collaboration between different sectors and supports the development of strong networks within the creative ecosystem. It is also important to promote initiatives that facilitate cross-sectoral partnerships and knowledge sharing, such as public-private partnerships, artist residencies, and collaborative funding programs, should be encouraged. The initiatives can come not only in the form of top-down approaches, but grassroots initiatives are also appreciated. Moreover, building strong community engagement is essential, as the active participation of local communities is crucial for the success of any creative city initiative.

LIMITATIONS AND FURTHER RESEARCH

The study is limited by several aspects, for example, geographical scope and sectoral focus. The geographical scope of this study is limited to Bandung. Findings regarding actor collaboration, value co-creation, supply and demand dynamics, and income circulation may not be directly transferable to other cities with different cultural contexts, economic structures, governance models, or stages of creative ecosystem development. The sectoral focus means that the units of analysis were specifically arts and cultural organisations and communities. The findings might not fully represent the dynamics, challenges, or collaboration patterns within other sectors of the creative economy (e.g., design, digital media, fashion, gastronomy) in Bandung or elsewhere.

Recommendations for further research can be elaborated in various ways, among others. Firstly, comparative city studies involve conducting similar studies in other Indonesian or Southeast Asian cities (e.g., Yogyakarta, Bali, Singapore, Kuala Lumpur, and Bangkok) to identify commonalities, differences, and context-specific factors that influence the creative city service ecosystem. This would test the generalizability of the findings.

Secondly, the mixed-methods and longitudinal approaches. This can be achieved by combining qualitative insights with quantitative data (e.g., surveys measuring collaboration frequency and depth, economic data on sector output and employment, and network analysis of actor linkages). Another approach is to conduct a longitudinal study, which involves tracking the development of specific collaborative initiatives, policy implementations, or the evolution of the creative ecosystem over several years to understand the dynamics and long-term effects.

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