



The Role of Malang Creative Community in Supporting the Achievement of the 9th SDGs Goal

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Abstract

In October 2015, the United Nations (UN) proclaimed Sustainable Development Goals (SDGs) which then becomes the guideline of more sustainable development programs in the member states. It consists of 17 targets in the field of security, politics, economy, and environment. This paper focuses on the implementation of 9th goal: Infrastructure, Industry, and Innovation, by analyzing the connection between the goal with Malang Creative Fusion (MCF) program in Malang, one city in Indonesia. This paper aims to explain the learning process in MCF that facilitates the realization of a creative economic ecosystem in Malang. In doing so, this paper employs field research with the descriptive method and intermestic approach as the tool of analysis. Intermestic approach sees how international norms, values, ideas, and principles influence the policies and phenomenon in domestic level and the opposite. With capillarity concept as the part of intermestic, it explains the learning process and actors in the connected areas and its impact. Finally, this paper finds that MCF programs implement the principles of the 9th goal with some modified domestic nature and run by some intellectual actors in the learning process. The program so far can reach the goal of the SDGs' 9th goal in Malang.

Keywords: SDGs, AEC, MCF, intermestic, capilarity concept



Introduction

The era of globalization has had a very significant impact on the lives of the people globally. Globalization makes the interaction between world communities easier and allows mutual influence. The rise of globalization in the modern era has implications for intense competition not only in the state order but in the international context. With this, all levels of society are demanded to be active, creative and innovative in facing global competition, including in the economic context with all its derivation. It is because globalization does not only touch elite groups in society but all parts of society both those who live in rural areas, small towns and even more so in urban communities.

In addition, the rise of globalization is marked by the expansion of interdependent transnational or cross-border networks. The basis of the process makes contemporary policy studies can no longer rely on the absence of international influence (Kurniawati, 2012: 155). Thus, a norm, values, ideas that are in the international scope have a high probability of influencing a policy change in a country. Furthermore, related to this, the phenomenon that occurs in a hemisphere in certain countries is also not infrequently affected by international conditions in the form of norms, ideas, values which are then adopted and translated into a phenomenon or policy change that occurs.

Along with this, the leaders of the world have called for several agendas to improve the welfare of the global community. Previously, leaders of countries in the world launched a vision of community welfare development known as the Millennium Development Goals. Reported from Public Intrest Research & Advocacy Publications (PIRAC, 2017), world leaders have again called for a new agenda to improve the welfare of people's lives in the world. The post-2015 development agenda is known as the Sustainable Development Goals (SDGs) which consists of 17 targets and agreed on September 25, 2015, in New York, United States. The SDGs are a set of universal objectives, targets, indicators and sectors of the development agenda agreed upon at the global level and globally as they become the norm or idea agreed upon by the leaders of countries in the



world. The SDGs are expected to overcome a variety of global problems, including eradicating poverty and hunger, advancing health and education, sustainable building cities, overcoming climate change and protecting the oceans and forests.

Among the 17 goal point SDGs, point 9 contains three essential aspects of sustainable development (Said, 2016: 140), namely: infrastructure, industrialization, and innovation. Infrastructure provides basic physical facilities that are important for business and society; industrialization encourages economic growth and job creation to reduce income inequality, and innovation extends sector technology capabilities and leads to the development of new skills.

Malang Creative Fusion (MCF) is one of the communities in Malang that is engaged in facilitating the creativity of the people of Malang with the vision of realizing Malang which is a prosperous society with creativity and innovation. MCF in realizing its vision has been engaged in developing community creativity including 16 sub-sector fields including; Applications and Games, Architecture, Interior Design, Visual Communication Design, Product Design, Fashion, Film, Animation, and Video, Photography, Craft, Culinary, Music, Publishing, and Advertising. The 16 sub-sectors are expected to be able to become a creative economy ecosystem in Malang in the future. This community has been able to accommodate a lot of community creativity so that it attracts the attention of the Malang city government, which in turn cooperates with it in the Malang city BUMN. MCF has proven to be a community that has a positive impact on increasing the number of innovative industries and also supports the achievement of sustainable cities and communities as contained in the 9th point of the SDGs.

This research is essential to do given the agreement of SDGs by countries in the world as the advanced development agenda of the MDGs. This gives implications for its member countries to implement and reach 17 predetermined goal points. In this case, the MCF which adopted one of the values in the form of the goal SDGs encouraged the achievement of the 9th SDGs. Furthermore, MCF with its various achievements in improving the climate of the creative economic



ecosystem with creative and innovative products in the city of Malang is expected to be a role model for the emergence of creative fusion in other cities.

For this reason, the next discussion in this paper will refer to the following structure which includes, a literature review which is some description of previous research relating to the creative economy, the implementation of the SDGs and the application of the intermestic approach. Next will discuss the related conceptual basis used by the author in this paper which consists of: intermestic and Network approaches as learning processes. After that, it continues with Malang Creative Fusion (MCF) as a community that accommodates creative industry players in Malang. Learning Process (transfer of international norm and values) which is the core of how the SDGs are adopted and translated into regional levels in the form of MCF. Before the final part, the role and mechanism of the MCF will be presented in realizing the emergence of a creative economic ecosystem in Malang.

Literature Review

The approach underlying this paper is the Intermestic approach (international and domestic). An intermestic approach is an approach that examines international and domestic issues in the form of policies and phenomena. Basically, the term intermestic refers to the relationship between policies or international phenomena that affect the domestic and vice versa. Meanwhile, there are at least five literature reviews that are the reference and underlie this research, and the literature review includes articles published by the Public Government Research and Development Center and Population of the Ministry of Home Affairs Research and Development Agency (BPP) written by Herie Saksono who discusses the creative economy. The article is titled *Creative Economy: New Talents Triggers Regional Competitiveness* using a descriptive-qualitative approach to the literature study method. (Saksono, 2012) The analysis of this article states that the creative economy is an idea that is expected to provide economic value added and become an alternative solution to economic



problems. However, in its application, the creative economy is still often deal with various obstacles.

The next literature review is a journal published by Jurnal Hubungan Internasional (JHI) which discusses intermestic reviews in a case study of global climate change policy mechanisms (REDD-UNFCCC) Perspective of Indonesia. This journal written by Apriawan discusses how the global climate change policy mechanism (REDD-UNFCCC) influences Indonesia's domestic policies related to global warming, and the environment analyzed using the two-level games approach. (Apriawan, 2014) The findings are that the two-level games model is quite reliable in providing an overview of how domestic and international relations should be built in the process of diplomacy and negotiation at the level of the global climate change regime. The model also provides an understanding that the diplomatic process is not merely discussed in the context of national interests but also more broadly.

Furthermore, the third literature review is the STIAMI seminar proceeding journal written by Dian Wahyudin entitled the Green Economy Concept Strategy as a Designable Development Goals in Indonesia. (Wahyudin, 2016) This journal discusses the issue of sustainable development which emphasizes the integration of economic development and environmental protection where this issue is a severe challenge for the government of each country due to the exploration of natural resources and the environment in economic activities. This paper discusses the implementation of SDGs in Indonesia in the case study government efforts in increasing economic growth through the concept of the green economy using descriptive analysis methods.

The fourth literature review discusses the role of a community in the development of the creative economy in Bandung, which is known as a creative city. In the paper entitled Strategy for “Bandung Foodies” Development of the 2015-2018 Bandung Creative Economy written by Ir. Dodie Tricahyono, MM., Ph.D and Fasya Vadya Fredanella from the Faculty of Economics and Business, University of Telkom, discussed the role of the Bandung Foodies community in promoting the culinary sector in the creative economy in Bandung through social



media. (Fredanella & Tricahyono, 2016) In endorsing culinary in Bandung, the Bandung Foodies community feels that they do not have an actual strategy to face competition in a dynamic environment. Therefore, the purpose of this paper is to find out alternative strategies that can be chosen by the Bandung Foodies community as endorsers in facing the 2015-2018 creative economy.

The last literature review is a journal published by the Padjajaran University journal social work written by Ishartono and Tri Raharjo, which raises the title of “Sustainable Development Goals” (SDGs) and the Alleviation of Poverty. (Ishatono & Raharjo, 2016) This journal discusses the issue of poverty which is one of the important issues for developing countries so that it becomes one of the first points in the SDGs. This journal discusses the efforts to alleviate poverty in Indonesia through sustainable development in the economic, social, and political.

Based on the literature review, the findings of the study can be referred to in this paper: the role and importance of the creative economy in improving the economy of the community, how domestic policies are influenced by international norms, how programs are implemented in a city, and criticisms of SDGs themselves. On the other hand, there are differences in literature review with this study, as well as findings in this study that have not been included in the paper. Thus, this paper can fill the findings gap that has not been included in previous research. In the first literature review, only discussed the creative economy, while in this study will be discussed about the creative economy as a policy that is influenced by international values and in the second literature review that is the difference in this research that is related to case studies discussed in the review intermestic.

Then, the equation with the second literature review, it uses an intermestic approach as well as this research. However, the difference is that in a journal written by Apriawan, it looks more at how domestic factors can influence foreign policy and influencing global levels by using two-level games. This journal will instead see how global values influence a country's domestic policies using the transnational model approach, networking or network.



Furthermore, in the third and fifth literature review, the equation with this research is to discuss together the implementation of SDGs in Indonesia related to sustainable development. What distinguishes the two literature reviews with this research is the case study that was raised. The third literature review raises a case study of sustainable development issues that emphasize the integration of economic development and environmental protection and the fifth literature review discusses the issue of poverty and sustainable development, this study will discuss the issue of creative economy as a form of implementation of SDGs in Indonesia.

The last literature review that discusses the role of a creative economic community that plays an important role in improving the creative economy in the region has similarities with this research because this study also discusses the role of the MCF as a creative economic community that plays a role in improving the creative economy in Malang. The difference is, while the fourth literature review is more about what strategies can be used by the community to develop a creative economy, then this study will focus more on how the role of the creative economic community in creating a creative economic ecosystem.

Conceptual Framework

Intermestic Approach

An intermestic approach is an approach that is used as an effort to bridge between the study of international relations science which tends to discuss policy changes from the influence caused by international factors and the study of political science which tends to discuss policy changes that are more likely to be seen from domestic phenomena as influencing variables. Therefore, the intermestic approach is built on the synthesis of several previous approaches which have derivatives of each model, namely domestic, international and transnational approaches. The intermestic approach is also intended to describe the process patterns of interrelations between international and domestic influences in changes in state policy and phenomena in society (Kurniawati, 2012: 155-156).



When analyzing domestic, international, and transnational approaches, it will be found that methodologically two crucial factors become a reference and influence in seeing a process of policy change. Both of these factors are the interests of actors who are in power and play in the arena of policy-making processes (hardware) and ideas that influence policies that will be issued by the decision maker (software). As for the mention of hardware and software here is intended to clarify the distinction between factors of interest that are more oriented to things that are structural or material, while software refers to things that are intangible such as ideas, beliefs, norms, or discourse (Kurniawati, 2012: 165).

Referring to the previous source, a journal written by Kurniawati (2012: 165), groups that tend to see the factors of actor's interests as a fundamental cause and more dominant behind the issuance of a policy explaining that the interests of various actors motivate policy changes. According to her, the actors involved in the policy-making process from both the domestic and international domains. This group sees that the policy change process is a process that can be resolved through collaboration or conflict from various actors involved in the political resultant that occurs. On the other hand, groups that prioritize ideas factor illustrate that the process of policy change is the process of transferring ideas, knowledge or discourse about a policy issue. The grouping of approaches and their derivatives in the form of theories and models based on the interests of actors still describes the boundaries between domestic and international while the approach and derivatives of theories and models that emphasize the role of ideas are not concerned with these boundaries and are cross-border.

As mentioned earlier, the purpose of formulating an intermestic approach is as a bridge between international and domestic approaches, so this model synthesizes several models discussed earlier. The synthesis is intended to use a model that emphasizes the role of transnational ideas as the first process and a model that emphasizes the interests of actors as the second process in the policy change process (Kurniawati, 2012: 165).



Furthermore, to make it easier to understand the intermestic approach, it is necessary to understand the analogy of capillarity. The principle of capillarity can be found in everyday life as happens in the rise of oil through an axis placed between the two vessels with different color liquids. The axis will flow colors from one vessel to another so that the color of the vessel experiences mixing and change and vice versa. The workings of the principle of capillarity which penetrates from top to bottom, from right to left, and in all directions in an interrelated manner can be used to describe the obscurity of domestic-international boundaries, so that policy changes occur with interdependent links, between governments. (Indralaya, 2009: 19) This explains that there is a reciprocal relationship both factor actors and ideas analogous before. International ideas, norms and values influence actors on the domestic level which causes policy changes at the domestic level. The same thing happens in the form of phenomena that occur in parts of the world also get the influence of international norms or ideas that are used through network intermediaries and changing policies as learning processes Network Model.

This model is a derivative of the transnational approach. The network is used for relations and informational relations aspects in analyzing changes in a policy found in a country. This model is based on the principle that networks are built because actors are interrelated and need resources from other parties to achieve their goals. The network consists of two groups of actors in outline. The actor consists of state, namely the State as the leading actor who then can determine policies that are also downgraded into levels below the State to the regional level. On the other hand, there are also non-state actors called status-society centered. These non-state actors include political parties, INGOs, and interest groups. In this case, the State occupies a prominent position because it has resources in the policy process. While non-state actors also play a role in supporting or not supporting policy changes to form a differentiated policy (Rhodes, 1997).

This model has the advantage of being able to illustrate the intricate pattern of relations that occur in the interaction of the state with society in the



world with the increasing globalization in a pluralistic modern world. It is owned by Indonesia by a joined international regime and agreed on SDGs. According to this model, quoting Kurniawati, the process of policy change is influenced by contractions and relations both formally and informally in a transnational network. To parse network complexity, Silke Adam and Hanspeter Kriesi (2007) make a typology based on the distribution of power and type of interaction in the network. Power distribution can be concentrated or fragmented, and the type of interaction in the network can be in the form of conflict, bargaining, and cooperation. Changing policy is strongly influenced by the pattern of relations between the two. However, the basis of network glue in this model has shared resources and shared interest and norms and values among “members” or actors involved in the network (Kurniawati, 2012: 161).

In this case, study, which is shared by Indonesia and countries in the international community and agreed on SDGs also as a consequence of its membership in the Association of Southeast Asian Nations (ASEAN) which is also an intermediary in the form of INGO actors as transmitters. The first adhesive in the contraction among these actors is that there are similarities in resources, the need which then causes the basis of network glue in this model is that shared resources and shared interests and sharia norms and values. The norms and values that are believed and shared as an effort to achieve interest create the welfare of the international community and overcome global problems in the fields of politics, economics, environment, security and so on through the SDGs. SDGs as a norm as previously described and adopted by each state, and it turned out to have a tremendous impact on the changing phenomena and policies in Indonesia. This norm also has a significant influence on actors who are involved in policy makers in Indonesia, including President Jokowi, who issued creative economic development policies and derivatives.

Furthermore, at the state level which has a strategic position and has power in the form of authority in making policies Perpres number 6 knows 2015 about a creative economic agency. In the regional level under the authority of the state also tried to adopt this policy trying to translate in various forms of policy



creation such as the establishment of a creative economic committee as found in the city of Malang. The Malang City creative economy committee then makes MCF a facilitator for the emergence of a creative economic ecosystem in supporting the national economy and achieving the welfare of the poor and Indonesia in general.

Discussion

Malang Creative Fusion as the Instrument to Create Creative Economic Ecosystem in Malang.

Malang Creative Fusion (MCF) is a community that serves as a forum for Malang's creative industry players and various communities to implement the 3C principles, namely Collaborating, Connecting, and Commerce. MCF is a collaboration forum as well as a discussion forum between networks of creative economic actors in Malang. Besides, the purpose of the establishment of this MCF is to establish cooperation between creative economic actors to collaborate the 3 MCF principles mentioned above. MCF was established by several creative communities from 16 creative economic sectors in Malang which included sector 1). Applications and Game Developers 2). Architecture 3). Interior Design 4). Visual Communication Design 5). Product Design 6). Fashion 7). Movies, Animations, and Videos 8). Photography 9). Craft 10). Culinary 11). Music 12). Issuance 13). Advertising 14). Performing Arts 15). Fine Art 16). Television and Radio. Sixteen creative economic sectors developed by the MCF are following the sector declared by the Creative Economy Agency (Bekraf). MCF itself has a vision of realizing Malang that its people prosper with creativity and innovation.

The background of the MCF formation is because the creative economy is currently one of the areas that the Indonesian government has noticed and improved. The creative economy as one of the industrial sectors has proven to have great potential and high competitiveness. It can be proven by the increasing contribution of the creative industry sector to state revenues. So, by seeing the high potential of the developing creative economy, it is considered necessary to form a movement or a community to empower the creative industry sub-sector in



the city of Malang in order to contribute more positively to the improvement of the creative economy in Indonesia, especially in Malang.

The MCF aims to act as a forum for strengthening connectivity, collaboration, and business for creative economic actors as mentioned earlier. By using a business-based education approach, this forum intends to carry out planning and improvement of city infrastructure as a means of supporting the development of the creative economy and creating entrepreneurs both individual and group or creative community entrepreneurs. In addition, MCF will initiate the development of branding strategies and build the most comprehensive network as a creative effort. MCF also promotes synergy between creative communities, academics, government, and creative industry entrepreneurs.

The Malang government fully supported the presence of MCF as the only community engaged in the creative economy in Malang. The inauguration of Malang Creative Fusion proved it by the Mayor of Malang himself, M. Anton at an event held at the Public Library and Archives of Malang on February 3, 2016. In the inauguration of the Malang Creative Fusion, Malang Mayor M. Anton also said that as a young generation, we must have a dream to advance the creative industry in Malang (Republika, 2016).

Learning Process (Transfer of International Norm And Values)

SDGs as an international norm which is a continuation of the MDGs that have ended 2015 is a target given by the UN to member countries in order to prosper the world community. The signing of the SDGs by the head of state or his representative automatically gives consequences for adoption and implementation of the 17 agreed points. Indonesia as one of the countries that signed an agreement should apply the norm. One point that is trying to be implemented as a form of adoption is point 9 which will be focused on the discussion of this paper.

The 9th goal of the Sustainable Development Goals (SDGs) is industry, Innovation, and infrastructure. The 9th goal point generally contains three critical aspects of sustainable development including; infrastructure, industrialization, and



innovation. In the field of infrastructure, providing basic physical facilities is vital for the development of business and community potential. The field of industrialization, in this case, is intended to encourage economic growth and job creation to reduce the gap in income inequality in the community on developing new skills in the creative economy (Said, 2016: 141).

The 9th point of the SDGs has several targets, each of which has its indicators as explained in the book *Initial Portrait of Sustainable Development Goals: SDGs in Indonesia* (Said, 2016: 141-157) as follows; 1) Develop quality, reliable, sustainable, and resilient infrastructure, including regional and cross-border infrastructure to support economic development and human welfare by focusing on affordable and equitable access; 2) Promote inclusive and sustainable industrialization, and by 2030, significantly increase industrial proportions in employment and gross domestic product, in line with national conditions, and double the proportion in less developed countries; 3) Increasing industry access and small scale companies, especially in developing countries, to financial services, including affordable credit, and integrating into the value chain and markets; 4) In 2030, improving infrastructure and industry retrofits can be sustained by increasing the efficiency of resource use with better adoption of clean and environmentally friendly industrial technologies and processes carried out by all countries with their respective capabilities; 5) Strengthen scientific research, improve the technical capabilities of industry sectors in all countries, especially developing countries, including in 2030 encourage innovation and substantially encourage the number of workers.

The indicators for the achievement of each of these targets are as reported by the book *Photographs of the Early SDGs Sustainable Development Goals in Indonesia* (Said, 2016: 141-157) is the first, there is a population of villagers who live 2 KM towards decent roads and the number of passengers with volume equivalent transport as specified. The second target indicator is the proportion of manufacturing value to GDP and income per capita. The third target indicator is the addition of the value of the proportion of small industries to total value added industrial and the proportion of small industries with loans or credit. The fourth



target indicator is declining CO₂ ratio or greenhouse effect with value-added industry sector. The achievement of the fifth target indicator is the existence of an appropriate proportion of innovative and creative industry research and development budgets.

All targets along with their respective indicators as above are one of the goal points of 17 points announced by the United Nations for all member countries. Countries that ratify the SDGs to later adopt in various forms of each country's policies in the economic field. In this case, the regionalism in Southeast Asia known as the Association of the South East ASEAN Nation (ASEAN) does the same thing as a regional organization. On January 13, 2007, the 12th ASEAN Summit was held in Cebu signed the acceleration of the establishment of the ASEAN Community which included three pillars namely security politics (APSC), economics (MEA) and socio-cultural (ASCC). One of the adjustments and adoption of the implementation of SDGs by countries including ASEAN members which began in 2015. In the economic field that forms the ASEAN Economic Community (MEA) which consists of 4 characteristics to be achieved and should be adopted by all ASEAN member countries namely; single market and production base; highly competitive economic region, equitable economic development; and fully integrated into global economy (Directorate General of ASEAN, 2008: 7-25).

Indonesia as one of the countries that signed the SDGs as well as members of ASEAN is also automatically a part of the ASEAN Community that as explained in the AEC blueprint has consequences for adopting the norm. One of them in point 9 translates into creative economic development as a consequence in facing and implementing the 3 characteristics of MEA, namely a single market and production base, highly competitive economic region, equitable economic development (Directorate General of ASEAN, 2008: 6). By the existence of a single market and production base, Indonesia must be prepared to face regional market competition and improve the quality and quantity of its production base. Highly competitive economic regions require Indonesia to compete actively in the economy in the Southeast Asian region and therefore needs to develop a



sustainable creative industry as a form of adaptation in achieving the characteristics of equitable economic development.

The government's seriousness in developing the creative economic culture as a form of innovation in the field of industry with its efforts to create a creative economic ecosystem is shown through the Presidential Regulation Number 6 of 2015 concerning the Creative Economy Agency (Bekraf). The government does this as an adaptation effort with the MEA and the consequences of adopting the SDGs specifically the 9th goal point. In the Perpres, it is explained that the creative economy is one of the economic fields that needs to be encouraged, strengthened, and promoted as an effort to increase national economic growth. In realizing these efforts, a separate agency needs to be formed which can guarantee the implementation of government policies and programs in the creative economy. Bekraf has the task of assisting the President in formulating, establishing, coordinating, and synchronizing policies in the creative economy. (Perpres, 2015: 1-3)

The working mechanism of Malang Creative Fusion is based on the three previously mentioned principles namely Collaborating, Connecting, and Commerce. At present, MCF is still in the stage of collaboration and connectivity where MCF seeks to build a network with creative industry communities in the city of Malang in order to gather and develop together at the MCF. Based on the results of interviews with MCF managers, Nimas, MCF programs related to collaboration and connectivity were carried out through presentations to introduce what MCF was, MCF's vision and mission, as well as the objectives of the MCF itself. In addition, this presentation was held to spread awareness of creative economic actors and the public regarding the creative economy. These presentations are more targeted to institutions that can support the development of the creative economy and the MCF itself such as universities, the Office of Industry and Trade, the Ministry of Cooperatives and SMEs, the Creative Economy Agency (Bekraf), and financial institutions such as Banks.

After making a presentation, then the MCF and other parties will conduct a Memorandum of Understanding (MoU) or cooperation agreement. By signing



the cooperation agreement by both parties then both of them can collaborate in MCF programs. MCF programs include training for creative economic actors, activating the role of cooperatives, promoting e-commerce or electronic-based businesses and also holding a mbois festival. Training for the creative economy is done by determining the coordinator of each sector by choosing one community from each sector. It is the coordinator of this sector who then designs training programs for the communities that are members of the sector. This is what is called collaboration and connectivity. In addition to collaborating with the institutions mentioned earlier, MCF also collaborated and built connectivity with the creative economy forum in the city of Bandung, BCCF (Bandung Creative City Forum). The purpose of MCF's connectivity and collaboration with BCCF is for comparative studies related to the development of the creative economic community.

One of the MCF's main programs is the Mbois Festival. The Mbois festival is an event where creative economic activists can be created. In the Mbois festival, there are various workshops such as art workshops and shows, creation and directing concepts, design, fashion, music, and games. So far, the Mbois festival has been held twice. The first mbois festival organized by the Department of Industry and Trade (Disperindag) of Malang in collaboration with MCF was first held on 2 November 2016 to 16 December 2016 at the Digital Innovation Lounge (DiLo) located on Jl. Basuki Rahmad Malang (Department of Public Information Malang Government, 2016). While the Mbois Festival 2 is held on November 3, 2017, to November 5, 2017, in Malang City Point (Department of Public Information, Malang Government, 2017). Aside from being a creation venue, the existence of the Mbois festival can also be a branding and affirms the city of Malang as a creative city as declared by the Mayor of Malang, M. Anton (Surya Malang, 2017) and also as a place to expand networks so as to enhance collaboration and connectivity between industry players and other agencies.

While the MCF working mechanism based on commerce principles, MCF collaborates with State Corporation (BUMN) and Belanja.com as e-commerce to market products from 16 creative economic sectors in Malang. In addition, MCF



also succeeded in collaborating with the Bank Rakyat Indonesia (BRI) by being the manager of the Malang BRI Creative House (RKB) which is part of the BUMN Creative House. In this RKB there are displays of products from creative economic actors to be promoted offline. Also, the RKB is also a place for training the creative economy community in Malang. MCF Coordinator, Vicky Arief Herinadharma also said that with the RKB, it would be easier for SMEs actors and creative economic actors to carry out the learning and sharing process. Both related to business and financial knowledge, segmentation and target markets, production processes, marketing methods, and access to capital. (Malang Today, 2017).

This MCF collaboration with BRI is one of the achievements of the MCF in building a creative economic ecosystem in Malang. In addition, based on the results of interviews, other MCF achievements, MCF has been able to facilitate approximately 120 training from all creative economic sectors in Malang with 3 priority sectors, namely craft, fashion, and culinary sectors. Whereas for the Malang's creative economy mainstay sector itself, based on quotes conducted by Bekraf, are the application sector and game developer.

MCF also achieved achievements in being the representative in various creative economic events such as HelloFest, a celebration or creative industry festival held every year in Jakarta and 'ComunicAsia2016' exhibition event in Singapore (Malang City Government Public Information Agency, 2016). Even in the event, the Malang Creative Fusion booth received a very positive response from many parties, including Singapore, Malaysia, the Philippines, Korea, China, and others. PT Solustar Singapore is one company that provides an appreciation that is realized by offering collaboration in the field of web developers. In addition, MCF is also getting the attention from a Singaporean marketing company named TORAJA to cooperate in selling products from MCF and offers from the Association of Indonesian Animation and Content Industry (AINAKI) in Jakarta to join the association (Malang City Government Public Information Agency, 2016) This is also proof that the MCF is indeed a facilitator for activists



in the creative city of Malang who can attract foreign investors and facilitate the exhibition of products abroad.

As mentioned earlier, the stretching of the creative economy in Indonesia is inseparable from the international norms of the SDGs, especially the 9th SDGs. MCF, which is one of the communities formed from the existence of a learning process related to these points, can be said to have won 4 out of 5 targets in the 9 SDGs, among others, points 2, 3, 4 and 5 with indicators of each achievement as follows: The second target indicator is the addition of the proportion of manufacturing value to GDP and income per capita. The target indicator of the three achievements is the addition of the value of the proportion of small industries to total industrial added value and the proportion of small industries with loans or credit. The fourth target indicator is the decline in the CO₂ ratio or the greenhouse effect with the value-added industrial sector. The fifth target indicator is the corresponding proportion of innovative and creative industry research and development budgets.

The achievement of the second indicator is proven by the manufacturing industry in Indonesia contributing 22% to GDP (Okezone Finance, 2017) whereas the city of Malang alone accounts for 15.5% of the East Java Regional GDP (Kabar 24, 2014). It shows an increase in the proportion of manufacturing value to GDP and income per capita. MCF as a facilitator of the creative economy in Malang including the craft and culinary sector certainly also plays an active role in increasing the manufacturing value of the regional GDP.

Next, the third indicator of its achievement is proven by several banks in Malang that have made it easy for SMEs to take credit. The Malang government has prepared credit loans for SMEs of 2.5 billion by cooperating with Bank Perkreditan Rakyat (BPR), the interest is only 9 percent per year, so it does not burden SMEs. (Malang Times, 2016) Also, banking institutions in Malang, which provides loans to SMEs, namely Bank Rakyat Indonesia (BRI), which cooperates with MCF through the RKB, not only manages training, it also provides funding assistance through micro-business credit distribution (KUR). According to the data, until now the distribution of micro KUR from January to May 2017



amounted to Rp. 3.06 trillion. The amount was distributed to 213,056 debtors. A total of 60 percent of them were channeled to SMEs, while the rest goes to the agricultural sector. (Radar Malang, 2017).

While the fourth indicator is indicated by the desire of the Malang city government to become a creative city based on the environment. This was conveyed by the Mayor of Malang in the Malang Creative Forum (MCF) public dialogue involving the Malang Government, environmental experts, the media and entrepreneurs. The dialogue discussed how to build a city with a creative economy by considering the environment such as the importance of maintaining water quality, structuring billboards that are environmentally friendly and so on. Also, the Mayor of Malang also said that the creative economy sector in the city of Malang continues to be driven directly to the environment-based creative economy and also encourages the community to be more advanced by developing an environment-based creative economy. Besides, the Malang city government has also revitalized parks in Malang to increase green open space in order to provide education to the people of Malang about the importance of protecting the environment (Malang Government Public Information Department, 2016). By the revitalization of these parks, it can certainly reduce the level of pollution and the CO₂ ratio in Malang city according to the third target indicator in points to 9 SDGs. Therefore, the development of a creative economy in the city of Malang that is environmentally based can also reduce the CO₂ ratio with the value-added industrial sector.

Furthermore, the achievement of point 5 indicators related to the innovative and creative industry research and development budget is to give funds to Bekraf in the amount of IDR. 1.02 trillion for the development of the creative economy. The funds will then be channeled to the regional government with funding of Rp. 500 billion to fund the development of the creative economy in each region (Kompas, 2016). Thus, this has shown that there is a proportion that is suitable for innovative and creative industry research and development budgets.



Conclusion

From the analysis, it can be concluded that MCF as the first community in Malang which is engaged in the creative economy empowerment plays an essential role in creating a productive economic system in Malang. The existence of a community such as MCF can help the regional government and the central government in achieving the targets contained in the nine the SDGs. This relation is in harmony with the networking principles in intermestic approach. The network catalyzes capillarity principles from the international level to the domestic level. They are first implemented as the government policy by the central government, and then it connected to the policy in the lower level government. Furthermore, the implementation of the policy is supported by the non-state actor. As explained in the networking model which consists of two groups of actors, namely state and state actors, in this case, the state actor is the Malang city government and MCF as a non-state actor with the type of cooperation interaction to achieve its goal, in implementing SDGs 9 points. The contribution given by this paper is by providing the case study analysis about the success of international norm implementation in the domestic (city) level by the intermestic networking approach. It can be a good reference for the practitioner in developing a creative city or implementing international norm in the domestic level using the same way.



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