

Creative Industries and Digital Economy – Perspectives from Southeast Asia and Central Europe

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Research on strategy and practice of Cultural and Creative Industries (CCIs) is an emerging field. Different industries and regions have various adaptations by digitalization, ICT, design, research, tourism, cultural heritage, new media, and also connectivity, collaboration and innovation. Each subject contributes to and correlates in the chain of process that becomes much shorter and efficient in the future practice of CCIs.

This chapter gives a brief introduction to current CCI figures and after that it will focus on CCI trends in Southeast Asia (SEA with countries such as Cambodia, Indonesia, Malaysia, Philippines, Thailand, and Vietnam) and Central and Eastern Europe (CEE countries as Albania, Bulgaria, Croatia, Czech, Hungary, Poland, Romania, Slovakia, Slovenia, Estonia, Latvia, and Lithuania). The current studies of these trends include analyses on creative cluster, class, city and economic growth (Chuluunbaatar, E. et al., 2013). As the American economist, Thorstein Veblen (2007) concluded, consumers spend money on “luxury” cultural goods (i.e. visual arts, cinema, photography) to express their social status. Therefore, cultural content, goods and services are becoming increasingly important. CCI contributed with US \$200 billion globally to the digital economy (economy based on digital computing technologies). In 2013, when digitally online-purchased “luxury” cultural goods generated the biggest revenue source. However, design industry and ICT developments represent inclusive growth in business and society (World Economic Forum, 2015) generating more accessible, challenged established business models, copyright system and cultural products (Towse & Handke, 2013). The CCI is an increasingly common component of urban economic development discourse that characterizes wealth of regions arguably (Gibson, 2004; De Miguel et al., 2012) and gives explanations for debates in politics, science and media (Department for Culture, Media and Sport 2015; Heinze & Hoose, 2013).

Digital technologies have transformed the way many creative works are generated, disseminated and used. They have made cultural products more accessible, challenged established business models and the copyright system, and blurred

boundaries between producers and consumers. This is presenting an up-to-date overview of academic research on the impact of digitalization in the creative sector of the economy.

All participants in the digital market (online retailers, streaming platforms, etc.) are dependent on CCI services, online content and new media trends which account for most of the revenues mainly generated by cultural content (EY, 2015). Nowadays, services or goods with cultural content is increasingly promising. Previously, services that were close to culture-based activity (i.e. trading, transport/courier) were considered as informal having less potential to be commercialized in the digital market. However, analysts of CCI had a different perspective. This informal culture-based market is considered as an asset to digital economy (The Boss Group, 2015). This scattered and unorganized market is a real 'cultural content' that appears to be a market demand. This typological issue of scattered and unorganized culture-based market seems to best fit into current regional trends in CCI.

1. An overview: global trends in CCIs

It has been long argued that creativity and culture have become key drivers of economic success. However, there is not any comprehensive study with an overall picture of creative, cultural, and copyright industries, or intellectual properties. Thus, a summary of global trends based on the current and relevant literature is necessary.

Electronic data interchange, commercialization of the Internet, digital services, the cultural and creative industries (Kloudova & Chwaszcz, 2014) together have generated new and emerging market areas in the 21st century. "Support to CCIs has, likewise, evolved rapidly, witnessing core changes in intellectual property law, increased support through state aid, and a greater recognition of their potential contribution to the economy" (European Commission, 2016).

By definition CCIs are "the creative industries, which comprise of the culture industries that contain arts and all aspects of culture, and in part has a role to play within the creative economy – the economy perspective that includes not only the creative offering but the channels in which it is emitted and the related industries" (Taylor, 2015). Governments, companies, organizations, and projects are focusing on the estimated gross impact on products, jobs, researches and start-ups in CCIs. But the highlighted challenge here is the lack of clear and quantified evidence in this sector including 1) the rapidly changing digital market; 2) highlighted employees' soft skills;

3) the movement of fresh funding as a financial instrument form; and 4) freelancer projects redrawing several traditional standards and business process.

Referring to the UNESCO report in 2015 based on consultation with group EY, the expansion of the creative economy is detected. Global numbers of workers engaged in CCI and the size of the business demonstrate the overall significant economic impact of the CCIs. Expressed in data, 2250 billion US\$ and 30 million jobs globally indicate that CCI is an important driver both in developed and developing countries. As the conclusion of the report states "It can forge a better future for many countries around the globe to improving the quality of life and providing resources for imagining diverse new futures. Furthermore, the cultural and creative industries generate non-monetary value that contribute significantly to achieving people-centered, inclusive and sustainable development" (UNESCO 2013, 185). The CCIs phenomenon provides alternative ways in new markets for different creative logics. The hybridization of economic models (Salmon, 2015) with combinations of free and premium services are changing the business approaches and roles of creative and cultural industries. CCIs are unavoidable in the focus of the 21th century.

If we extend the global panorama briefly to GDP figures, CCI sectors and their impact on welfare, the results speak for themselves. A survey carried out by World Intellectual Property Organization (WIPO, 2010) on the impact of creative economy in 17 countries revealed that in several countries the contribution of the creative economy reaches 5 percent of total GDP. Indonesia is a country that has well developed creative industries which contribute to GDP with more than 5 percent. Countries whose contribution to the GDP is above 5 percent are: USA (11.09 percent), Australia (10.3 percent), Russia (6.06 percent), Hungary (6.66 percent), Indonesia (6 percent), the Netherlands (5.9 percent), and Romania (5.55 percent) (UNCTAD, 2010; Kementerian Pariwisata dan Ekonomi Kreatif RI, 2012). These numbers have been growing in developed countries: the creative industry in 2014 was accounted for higher GDP ratios. Illustrated by our regional focus, Hungary reached 7.42 percent and Indonesia 7.05 percent (WIPO, 2015).

Based on 150 interviews with experts and stakeholders, the growth seems to be fueled by eleven key sectors which are visual and performing arts, radio, music, books, newspapers and magazines, film, television, architecture, gaming, and advertising (UNESCO, 2015). Following a sector-research by UNCTAD (2010), the most productive creative products are advertising, publishing, design, and visual arts. Emerging fields by digital economy are digital music industry, video streaming, digital cultural content, video games, e-book, and online advertising via sharing and collaborative economy (Daunorienė et al., 2015; Demailly & Novel, 2014).

The impact of CCI is quite fundamental for developed and welfare countries as well. The abundance of the consumer society, the service-oriented markets and the personalization embody the demand for high quality services via creative, cultural and copyright industries. Aggregation by the emergence of real-time content consumption, social media services and community-based business networks has fueled market segmentation and diffusion of cultural and creative works (EYGM, 2014).

Based on the overview of global trends, the following part is going to focus on CCIs in two emerging regions, the fields of CEE including Hungary, and SEA including Indonesia. Both regions offer best practical case studies to illustrate how CCIs are working on the basis of business considerations.

2. Regional highlights in CCIs

2.1. CEE & Hungary

The cultural and creative industries had an annual revenue of €535.9 billion and employed more than seven million workers in Europe in 2014, which is 26 percent of the total CCIs jobs globally (EYMG, 2014). Europe is the second largest CCIs market with these figures after the Asia-Pacific region. The European Union represents 32 percent of the global CCIs revenues (World Creative, 2016). If the growth keeps up in a linear fashion, the CCIs sector will reach a contribution with app. €800-900 billion to the European economy in 2020 (European Commission, 2016, European Parliamentary Research Service Blog, 2013). Based on the above figures, CCIs is the third biggest employer in the CEE region behind construction and FMCG (Cooke, 2014). This result has produced a substantial sector for research, development, innovation, and ICT.

Europe's cultural economy is rooted in traditional-classical cultural heritage as well as in institutions adapting smart and intelligent solutions on these foundations. The objective is to become a trendsetter in the rapidly digitalized era, starting from this duality. With contemporary art background, the key roles are coming from three different areas 1) global advertising industry and fashion 2) most visited museums in the top 10 around the world and 3) UNESCO "Creative Cities" programs. These scopes are representing a developed ecosystem with best practices for the actors of CCI globally (World Creative, 2016). These trends have direct connection to the ubiquitous computing and the digitalized new markets.

Major actors of digital developments are global information and communications technology (ICT) companies such as classical GAFA companies (Google, Apple, Facebook, and Amazon) or newcomers like Netflix, Airbnb, or Waze. Additionally, European tech influencers are also well-known, such as Skype, SoundCloud, Spotify, Uber, TransferWise or TechCrunch. Zooming in to the Hungarian market, there have been developed worldwide used services as well. Prezi, the cloud-based creative presentation software, LongMeln, the collaboration tool by Software as a Service (SaaS) solution and Ustream, the video streaming service acquired by IBM in 2016 are the flagship use cases to represent a really wide and versatile Hungarian market in ICT. All the above-mentioned examples represent various CCI-overlapped innovation via interactive communication and media, online service and design, creative and cultural contents/contexts. The direct and indirect impact on CCIs is obvious: digitalization has opened the door before collaboration, innovation, open sources systems, and engagement by crowds for common goals (see crowdsourcing). Without a doubt, ICT is an engine of CCIs' development.

The European Union plays a vital role in creating a supportive framework of innovation together with digitalization. Considering online copyright protection combined with open source services, e-commerce regulation with free markets, creative and cultural product sponsorship systems, European Capitals of Culture programs with digital embeddedness support the organizations and professional partners to extend their perspectives and future visions. Corporations and transfers among different sectors have become more flexible in this process. However, the regulations provide the market neutrality and intensive interactivity among business players in digital economy. Adapting to the framework set by the EU is the key to gaining a decent profit.

New media with interactive communication, design and digital screens/projections have a special role in these trends. The combined digital media usage, the content streaming and downloading, the e-book conversions and the online marketing are rapidly increasing with a growth of more than 100 percent in sales in the last decade (EY, 2014). The consistent growth is predictable referring to brand new trends as well such as data-driven solutions, optimization for city working, 3D printing for architecture and new creative environments. The European countries with significant attention to CCIs are among others Austria, Czech Republic, Estonia, Finland, Great Britain and Portugal (Chala, 2015). The creative industry strategies are included in the programs of their governments. In this case, it is very important to stress that the "cultural" and "creative" industries are not separated from each other: the connectivity and co-operation between them are in focus (Pupek, 2015). Creative and smart

connected projects in future-oriented cities such as Barcelona, Budapest, Dublin, Hamburg, Helsinki, Krakow or York are focusing on these synergies.

European regions are also looking for their synergies. Central and Eastern European Countries (CEE), Poland and Hungary among others, try to build a bridge toward Western European innovative economies and creative industries. The purpose is the competitiveness and also the preservation of values. The significantly increased numbers of business segments and creative incubation centers have been forming the CCI landscape of CEE. Illustrated with examples, Kitchen Budapest, iCatapult, and Design Terminal are programs to support talented young people, start-up projects and creative industry co-operating with different domestic or international markets from telecommunication to IT. Communities, bottom-up or top-down organized events and media publicity stimulate ideas and collaboration for these centers and programs, university incubators, science and technology parks (Morovan, 2015). Hungary has launched several best practices and use cases for local, regional, and also global new markets which is a good opportunity to rethink research and innovation goals in the region. The country "is among the first to take advantage of expert EU teams" advice to overhaul its system with flagship innovation and projects for the CEE region.

2.2. SEA & Indonesia

With a population of 600 million, Southeast Asia is in a special position to be the melting pot for new mobile business models. Digital connectivity in Southeast Asia means internet-enabled mobile devices. Internet penetration in Southeast Asia is below the global average (40 percent vs. 44 percent), however the growing accessibility of mobile broadband subscriptions has significantly boosted connectivity in the region's developing countries during the course of 2015 (Kemp, 2015; Guerra & Moreira, 2015). The cultural and creative industries landscape of SEA is shaped from the culture, the heritage, the arts and the economy together. Across Southeast Asia, national networks of creative places, cities and communities have increasingly been established.

Currently, Indonesia is part of the ASEAN-5 countries (Indonesia, Malaysia, Singapore, Philippines, and Thailand) with the fastest growing economies in the region. Rapid economic growth creates a supportive background for the region's countries to upgrade their economic structures with emphasis on innovative technologies and emerging industries. Several new initiatives and institutions form the landscape in the SEA countries. Indonesia has recently created the Creative Economy Agency (BEKRAF), a non-ministerial government agency to handle the development of the

creative industry. Including the Indonesia Kreatif, a working group for creative economy development initiated in 2010, it aims to be a hub agency. An important pillar of the creative landscape in Indonesia is the Bandung Creative City Forum (BCCF) which has become an umbrella organization and establishes connections between multiple creative centers (British Council, 2014; CIEL SBM ITB, 2015).

Strong initiatives were taking place in Thailand, namely the Thailand Creative & Design Center (TCDC) and the Chiang Mai Creative City project. The TCDC has the goal of promoting the interaction among creativity, abilities, capital and cultural business, creating a sustainable climate for the production of quality services in terms of global cultural and creative demand in the area of design (Kemp, 2015). The Chiang Mai Creative City Project has the vision to become a recognized center for IT, digital content, activities and talent by developing the city as a service hub for the rest of Northern Thailand.

In the case of Cambodia, through the Cambodian Living Arts (CLA), the aim is to develop talent and ability in these domains, increasing the recognition and sustainability of the field on a national and international scale. In Hanoi, Ho Chi Min and Hai Phong (Vietnam), there are several creative centers which operate as collective art spaces; such places can boost the development of creative works. These places would become a new destination, attracting thousands of tourists and helping to construct a new image of Hanoi as a cultural destination, both contemporary and creative (British Council, 2014).

Moreover, in the Philippines, the 98B Collaboratory is a forerunner in multi-disciplinary platforms for contemporary art in the country – including growing movie industry that intensively promotes their local heritage through cinema. The development of the creative sector all over Southeast Asia is also intimately related to tourism, namely to the cultural heritage.

The Malaysian government developed a famous national homestay program in which guests are hosted by one of 3424 selected families to promote and experience local cuisine, culture and daily life. The program won the United Nations Ulysses Prize for Excellence and Innovation in Tourism (UNDP, 2013).

Looking deeper into Indonesia, Creative Economy refers to the model of UK Department of Culture, Media, and Sport (DCMS) – known as the concentric circles model to estimate the size and growth of this sector and to formulate policy-making. Indonesia's creative economy is driven by the industries which have their origin

in individual creativity, skill and talent, which have a potential for wealth and job creation (Departemen Perdagangan, 2009). A non-ministerial government agency was established to handle the development of the creative industry with reference to the Presidential Regulation No. 72 Year 2015 on Amendment of Presidential Decree No. 6, 2015 about the Creative Economy Agency. The agency divides the creative economy of Indonesia into the following 16 sub-sectors, 1) Application & Game Developer; 2) Architecture; 3) Interior Design; 4) Visual Communication Design; 5) Product Design; 6) Fashion; 7) Film, Animation & Video; 8) Photography; 9) Crafts; 10) Culinary; 11) Music; 12) Publishing; 13) Advertising; 14) Performing Arts; 15) Fine Arts; 16) Television & Radio.

Currently, BEKRAF is focusing on three sectors movies, apps, and music. These sectors have enormous potential to generate development for other sub-sectors. Cinema involves other sub-sectors as well: music, fashion, culinary, architecture, and various others. Focusing on these three sub-sectors it also means that the Indonesian creative economy industry has priority shifted towards Digital Economy (Larasati, et al., 2011). Characterized by the growth of digital literacy and nation-wide acceptance of local products, these three industries have high potential for growth. According to gaming market research firm Newzoo's data, Indonesia is now the fastest-growing gaming market in Southeast Asia (Newzoo Summer Series #21, 2016). About 100 new games hit the market every year. US investors have expressed interest in building an animation studio in Batam, Bandung and Yogyakarta, known to have a lot of talents in the area (The Jakarta Post, 2016). Indonesia e-Commerce Association (idEA) estimates that in 2017, e-Commerce in Indonesia will reach US\$ 25-30 billion, making Indonesia potentially a main player of e-commerce in Southeast Asia (Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia, 2013) (Tim PokJa Ekraf Rumah Transisi, 2014).

In line with the rapid growth of the digital economy in Indonesia, Indonesian government launched a national program to train approximately 1,000 technopreneurs and offer protection to start-up entrepreneurs. President Joko Widodo invited the two digital giants (Facebook and Google CEOs) to support Indonesia's programs aiming at training more technopreneurs and explained that small and medium enterprises (SMEs) played a major role in Indonesia's digital economy (Amindoni, 2016).

The country also started to organize programs related to the digital economy, such as Cyber Province. Cyber Province projects concern community-oriented service models and are based on information technology as an accelerator for regional development (i.e. e-budgeting, e-procurement, e-service, etc.) (Wirdana, 2015). Besides trying to encourage accountability and good governance, this effort is also intended to encourage interconnectivity and to build literacy in the digital economy.

The government launched other programs such as, "Indonesia Connected" in 2012, "Indonesia Broadband" in 2016, and "Digital Indonesia" in 2018. "Indonesia Connected" is a program that aims to improve internet connectivity between islands in Indonesia. Early 2012, the number of provinces that were connected to the internet infrastructure reached 80 percent to include 27 of the 33 provinces in Indonesia. But in the eastern part of Indonesia ICT infrastructure is still underdeveloped. "Indonesia Broadband" is a program that aims to provide all regions in Indonesia with broadband networks. The government targeted to reach a broadband penetration of 30 percent of the total population by 2014 (UNCTAD, 2010). The establishment of interconnectivity between the islands would further facilitate interaction and communication for Indonesia both within Asia and globally.

Based on the 2010 Digital Economy Rankings, due to weak connectivity aspects as well as consumer and business adoption Indonesia lags behind other ASEAN countries, which had made it to the world's top 10 countries. However, Indonesia is considered competitive in terms of its business environment covering aspects of political, macroeconomic, market share, policy towards private enterprise, foreign investment policy, international trade, taxation, financial condition, and employment (UNCTAD, 2010).

3. Flagship case studies

3.1. Culture.Crane Survey 2015: future from the perspective of prominent European concert halls, opera houses and theatres

As recognized by the European Commission, "CCIs are, at the dawn of the 21st century, undergoing considerable change as a result of increased digital technologies, the economic crisis of the past several years, and considerable changes in the regulatory framework. The challenges facing CCIs are compounded by a lack of clear evidence and information in the sector, which further limits the ability of financial backers to recognize their potential."¹

Culture.Crane was called to life as a long-term project for Crane Ltd. in order to focus on the European cultural and creative industries' (CCIs) audience-driven marketing needs, uniting its proficiency in the field of CRM, customer behavior-motivated marketing and technological solutions with the cultural marketing and sales expertise.

¹ Source: [online form:] http://ec.europa.eu/culture/policy/cultural-creative-industries/index_en.htm

Culture.Crane recognized the shortage in relevant research learnings or applicable knowledge available on specific needs, thus decided to take a snapshot of target clients to provide customized services based on understanding their challenges. The aim with CULTURE.CRANE SURVEY 2015 was to map the experience of European culture-providers, to gain understanding of the marketing and communication challenges they face as well as the desires and requirements they have to address. The plan is to repeat the survey on a yearly basis to build a benchmark and observe trends.

The survey was carried out in two phases – the first phase aimed at gaining insights from selected, prominent institutions, while the second phase intended to provide a representative sample of industry members:

1. qualitative one-on-one professional telephone interviews with marketing executives of prominent European cultural institutions such as The Concertgebouw (Amsterdam), Palace of Arts (Budapest), Stockholm Concert Hall, Bozar – Centre for Fine Arts (Brussels), Harpa Music Hall (Reykjavik), Casa da Musica (Porto) and the Luxembourg Philharmonic Orchestra.
2. quantitative online query among European cultural institutions – twenty-one participants from sixteen countries.

Culture. Crane project was invited to Classical Next 2015 – the most prominent conference devoted to the classical music industry worldwide – to present the key learnings and conclusions of the Survey – which were as follows.

Despite the varying functionalities (concert hall, cultural center, conference and concert hall, theatre, etc.), financing structures and cultural specialties of institutions, responses have shown commonalities in customer behavior and demands, in marketing and sales challenges and practices if not strategies applied to address them. It seemed that the biggest challenge was to stay competitive in an environment with an increased number of cultural program offers, reaching out to new audiences that require different mind-set – message, channels and approaches. With other words, cultural institutions are challenged to fight competitive cultural or non-cultural programs and are also challenged to reach new audiences which would also require new strategies. In order to successfully cope with such emerging marketing and sales tasks, cultural institutions can also apply tools from other industries that have already proved to be effective in similar business situations.

As it is usually said: "Culture is the mirror of the world" – and culture consumption habits have shown significant changes during the last five years. The expanded variety of programs results in changes how people make their choices. Nowadays the choice between concerts and musical compositions is preceded by selection among the type of cultural programs such as different genres of art, performances, etc. As a result, other than subscriptions or ensuring tickets for a star performer, culture-visitors tend to buy tickets less in advance and online – as confirmed by the continuously growing ratio of online ticket purchases. Diversifying demand also has an impact on the artists – "artist-life-cycles" seem to be shortening. As one of the respondents pointed out: "there is an unceasing appetite for new stars, while complaining about missing established, acknowledged performers".

There is a gap between the ageing core visitors and the new audience of digital consumers. It is a constant headache for marketers whether the aging of core target audience will also entail the disappearance of the classical audience or not. So far it has never happened; new generations have come and filled empty seats again and again. But the new, digital generation cannot be "handled" with the same strategies and methods, while both segments must be serviced according to their requirements. Due to the age of core classical target, printed communication (brochures, ads and magazines) are kept on the palette, but online channels (website, social media, etc.) have already made it to the top 3 information sources. The noteworthy online channels' usage growth has not happened on the account of other media mix elements. Difference is also experienced in the behavior:

1. ad hoc, short term decisions – not subscriptions,
2. immediate online feedback – not personal at ticket office,
3. digital content consumption – not CDs any longer.

Going digital is not an option any longer. Information sources and channels for cultural programs have changed significantly in the past few years. The reach of target audience via online means has significantly increased lately. Furthermore, to the approach of "We make all printed content available online as well", claimed by some executives, online channel has much more into it, it is functioning as a source of information about programs, insights about performers and recently it also provides a culture-consumption option through streaming and webcasts. Trend shows that music streaming is becoming a basic function on mobiles, even replacing online radios. The importance of online platforms and content is recognized by dedicated marketing personnel – in different organizational set-ups, but nearly all halls have dedicated personnel for digital marketing.

In the quest for new audiences, culture providers rely more on image communication and apply new strategies. Desired key achievement for the near future for marketers is to grow audience, which translates into planned actions like image campaigns, moving more to digital, rethinking the content of publications, brand refreshment that at the end of the day results in ticket sales. Respondents of the survey are preoccupied with reaching younger or additional target groups. The main tasks of image communication, as claimed by the majority, are to break down barriers of accessibility, communicate diversity and to bring the brand closer to the youth. Some has success with new program profiles. "We discovered that debates are bringing young people to the hall who otherwise would have never come." When asked about strategies that seemed to work well, executives have listed, as per priorities, 1) customer-driven marketing 2) new program types 3) digital tools and channels – such as Facebook, Google platforms, Instagram, and newsletters.

Undoubtedly new tools and platforms are required to bridge audience generation gaps. Going digital is not an option. Institutions and marketers judge themselves to be ahead of their audience digitally (taken as average, given that a larger part of respondents clearly divides their audience into an older core target and a young one representing two extremes in digital development). On average, they are using a minimum of six different online tools or platforms. Live streaming is considered as an opportunity to involve new audiences, but experiences are mixed – a great number of halls are having either budget or demand barriers. Same approach and tools are recognizably not sufficient to address new, digital audience that require interaction, differentiated online content rather than printed publications, peer recommendation and sufficient online information to make a call for ad hoc cultural program selection. The survey has pointed out that still more than the half of the participants have above 55 percent of their publications printed. Furthermore, primary audience feedback source is ticket office, while on average, online purchase is responsible for 30 to 50 percent of all ticket sales, and is steadily growing.

Survey results show that big data is there, but not necessarily systemized and leveraged yet. Tools that are widely used in other industries – in the automotive or telecom industry for example – are not utilized in cultural institutions, but the need for integrated databases or CRM (customer relationship management) systems has already been recognized. One reason for this is the desire to measure sales and marketing effectiveness.

All survey participants have their own ways to get feedback on activities (varying from various reports to business intelligence tools), but with very few exceptions these tools are not applied in connection with other systems (ticketing, accounting, etc.), making it difficult, if not impossible, to compare data and have integrated, single-source business reports. "Like the music notes on the staves all having their place and function, when played altogether they become music – this is how a good CRM system composes 'music' based on all the different data."

Marketers also would like to better understand and observe the activity of the audience in order to respond with customized offers. Surprisingly, even if databases are used for campaign retargeting or segmenting newsletter targets, they are less widely utilized for promotional planning or campaign efficiency tracking.

Marketers are challenged by sales objectives overruling communication targets. Even though a greater part of participants fight accessibility problems and prejudices when aiming to attract younger audience, communication focuses on programs which help to fill the empty seats night by night. Asked about key communication objectives, the majority selected image/branding versus sales activation for example, which does not correlate directly with the success criteria set for their marketing activities, sales measures such as the number of tickets sold, hall occupancy or the number of visitors. In addition to the lack of benchmarks, given qualitative image factors are also not widely measured, while the majority of respondents have less than 10 percent of their marketing budget allocated to reach their number one communication objective, that is image communication.

The survey has shown that for marketers the key source of feedback from the audience is still ticket sales and ticket office, representing 45 percent of the respondents, while other 45 percent simply do not measure – thus only a few institutes can afford carrying out a research or their own surveys. There is a demand for trend-watch and benchmark setting research both at international and local levels.

Cultural tourism is still not leveraged by the institutions. Nowadays, when distance becomes relative and audience is only one click away from any cultural scene of the world, more attention should be paid to such a disregarded market area.

According to the European Union, "tourism and especially cultural tourism in a broader sense... deserve priority attention". At the same time, "the cultural tourism market in Europe is therefore becoming increasingly competitive. A growing number of cities and regions in the European Union are basing their tourism development strategies

on the promotion of cultural heritage, and the number of cultural attractions is growing rapidly" (Greg Richards, 1996, ed.). Cultural Tourism in Europe. CABI, Wallingford). This was confirmed by 70 percent of respondents who claimed cultural tourism to be important for their institutions, being responsible for 10-20 percent of their yearly visitors. This field offers huge opportunities even though, surprisingly, 63 percent of the executives in the survey said they do not allocate marketing budget for (cultural) tourism at all.

It appears that customer-driven marketing is the answer for achieving both loyalty and acquisition. There are various ways cultural institutions treat and deal with the most loyal customers – from Friends' programs to loyalty schemes, varied with patronage. Nearly all have in common the dual objective of maintaining/strengthening loyalty as well as acquiring new audiences. Other industries have already recognized that customer-driven sales and marketing are the winning approach in creating advantage. Customers are bombarded with ads and offers. Delivering relevancy slowly but surely differentiates and builds emotional bonding and customer loyalty.

Being listened to, receiving tailor-made offers and experiencing special treatment, in the end results in preference, dedication and even advocacy. By now, customers have become much more conscious about what kind of data they provide: when they give out information, they expect a service in return – so data processing and application do not seem to be a choice any longer, but rather a must. As promptly summarized by one of the respondents: "Art should have an impact before, during and after the event, even on people who do not attend the event itself."

At the Classical Next 2015 conference, the vivid interest in the presentation and the intensive Q&A section confirmed the relevance of the topic to the industry. For most cultural institutions, investing in complex and complete CRM system-solutions is not affordable – while many institutions are just recognizing the need to move digital and utilize customer data/knowledge.

Other industries are already well ahead in utilizing digital and technological tools when defining their strategies and promotional activities based on understanding the behavior and the expectations of their targeted customers. CCIs need to speed up the acquisition of this attitude to remain competitive within and outside the sector – as audiences outside of this sector could have already become familiar with digital and advanced technologies. CCIs need to adapt their strategies and tools to contemporary customer expectations.

3.2. GOJEK: A technology-driven two-wheeled taxi to serve SEA's hectic cities

A typical issue that tends to hinder or prevent the development of modern cities in SEA is the complexity of the public transport system. A study carried out by the Castrol motor oil company confirms that Jakarta is the worst city in the world as far as traffic congestions are concerned. Relying on information from TomTom navigation devices in 78 countries, the TomTom Index found that drivers stop and start their cars 33,240 times a year on the road.² Experiencing more than 18,000 stop-starts a year there was diagnosed "severe" traffic. Building connectivity between cities requires action in combating one of Southeast Asia's most intractable problems: urban congestion. Traditional taxi or public transportation becomes unreliable convenience in Jakarta, Manila, Bangkok, or Hanoi. Indonesia started to promote personal ride-order smart application or two-wheeled taxis known as Go-Jek.

Go-Jek is revolutionizing informal transport in one of Southeast Asia's fastest growing metropolises (GrabBike, a similar application originated from Malaysia, is also available in Jakarta) (Go-Jek: Opening the throttle in Indonesia, 2016). Go-Jek is a technology-driven answer to avoid annoying daily traffic and expensive commercial transportation. With high number of internet literacy and digital lifestyle in Indonesia, consumers now have access to public transportation in accordance with their needs. Customers are able to easily and quickly arrange their transportation needs using smartphone applications. Go-Jek apps provide various smart in-town courier services, the business has rapidly expanded from merely giving passengers a ride to allowing customers to order a masseuse or beautician to their doors. But services kept expanding: Go-Food for food delivery services, Go-Massage for massage services, Go-Glam for salon and beauty services, Go-Clean, and many other services under the slogan "A motorcycle taxi driver for every need".

Some SMEs are using Go-Jek to deliver goods to their customers. A jamu (herbal drink) producer in Bandung for example uses Go-Jek extensively to deliver jamu to its Bandung customers. Go-Jek app offers competitive pricing, reliability, and quality service. This service has attracted an increasing number of subscribers to Go-Jek. Since the app was launched in January 2016, the number of registered drivers have exceeded 200,000 across five big cities in Indonesia. Go-Jek search through mobile apps has increased and become the most sought after brand in comparison with other famous services, such as GrabBike, Blu-Jek, and Uber.

² [online form:] https://en.wikipedia.org/wiki/Traffic_congestion

Is Go-Jek just an application? Or is it a transportation company? The new type of service like Go-Jek is an opportunity as well as a problem. For example, conventional motorcycle taxi drivers who do or cannot join Go-Jek have urged the government to ban this application. There were tensions sometimes resulting in physical violence among these drivers. This new type of service is a unique knowledge service creation that is suitable and replicable in Southeast Asia neighbors with common culture. However, this is also a challenge for the Indonesian government and citizens to fight lack of control, regulations, and the rule of the games by consumers and operators. The global trend of electronic marketplaces affects Indonesia as well. Big investments from big venture capital firms go to companies such as Tokopedia, Bukalapak, Matahari Mall, Lazada, Blibli (online marketplace enabling individuals and business owners to open and maintain their online stores for free) and so on. Lazada was recently purchased by Alibaba – a Chinese e-commerce giant. Specifically, in Bandung and Yogyakarta, there are start-ups working in animation, 3D modeling, software development, digital music, mobile phone (hardware) development, and many more. These start-ups, benefiting from the abundance of local heritage, are still ignored by the government or the industry. Again, this gives a vibrant picture about Indonesia following the development trend of the digital market that does in fact change the services and buying habits of many people in Indonesia. Is this just a fad? What will happen if the market goes bust? So, different from the traditional business, CCIs are mutually interconnected and networked, which practically allows for growth potential of new and community-driven business. So as, it is likely that many new businesses arise through this interconnection.

4. Conclusions

Several conclusions can be drawn from the cultural and creative activities – ICT, design, research, business, tourism, heritage, cross-media, and also connectivity, collaboration and innovation – in Southeast Asia and Central Europe. These points are highly important in the quest for new customers, new tools and platforms to cope with the current 'traditional' management. In the future, each subject contributes to the chain of process that becomes much shorter and more efficient in the future practice of CCIs. Users are contributors and also collaborators. It is essential to create free, open platforms and research-based knowledge transfers that allow managing complex issues (i.e., bureaucratic barriers) in responding typical local issues and culture problems.

Based on the above analysis, we can formulate five suggestions:

1. It is necessary to create CCI strategies by business decision makers and governments to allowing future expansion of a completely new cultural and creative business, and to anticipate barriers and bottlenecks of future developments.
2. More systematic ICT background should be available for research and decision-making.
3. Digital innovations and their impacts must be documented, compiled and analyzed to build an online database library and knowledge transfer of CCIs.
4. Actions should be taken regarding future collaboration and interconnectivity on new media platforms. Given that current CCI projects are built through interconnectivity, it is reasonable to guarantee that those big data CCI resources remain open, connected, accessible, and free for global usage.
5. Continuously conducting comparative analyses of CCIs in different regions are necessary. Taking into account that the main source of CCIs is culture, the various specificities and hallmarks could help the CCI projects to find best practices and future visions.

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