Negotiating City Identity through Creative Economy*

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Abstract

Creative economy is not only contributed toward social welfare but also creates identity. This case study takes place in Kendal Regency Central Java Province. The purposes of this study are to observe the creative economy landscape, to give initial data and conceptual input for the Kendal Regency Government to conceptualize their city branding. As exploratory research, this research is using mixed methods. Quantitative descriptive data was gathered by the survey on the creative economy subsectors. Qualitative data were taken from non-participant observation, semistructured interviews, and literature review. This exploratory study found that 10 of 16 creative economy subsectors have existed in Kendal Regency. They are visual communication design; product design; film, animation, video; photography; craft art; culinary; fashion; art performance; and music. These clusters can be used as city identity to formulate city branding, especially the craft art; culinary; film, animation, video; and art performance. Unfortunately, these potential resources were not involved on city branding created by the local government. In symbolic interactionism, people and their environment influence each other in culture-making processes. And so, in the processes of city branding. All the elements of the city should be in synergy to make a city branding. But it is not found in Kendal Regency.

Ekonomi kreatif tidak hanya berkontribusi terhadap kesejahteraan sosial tetapi juga menciptakan identitas. Studi kasus ini mengambil tempat di Kabupaten Kendal Provinsi Jawa Tengah. Tujuan dari penelitian ini adalah untuk melihat lanskap ekonomi kreatif, memberikan data awal serta masukan konseptual bagi Pemerintah Kabupaten Kendal dalam rangka untuk membuat konseptualisasi tentang *city branding*. Sebagai penelitian eksploratif, penelitian ini menggunakan metode campuran. Data deskriptif kuantitatif dikumpulkan melalui survei pada sub-sektor ekonomi kreatif. Data kualitatif diambil dari observasi non-partisipan, wawancara semi terstruktur, dan studi pustaka. Studi eksploratif ini menemukan bahwa 10 dari 16 subsektor ekonomi kreatif telah ada di Kabupaten Kendal. Sepuluh subsektor tersebut adalah desain komunikasi visual; desain produk; film, animasi, video; fotografi; seni kerajinan; kuliner; mode; seni drama; dan musik. Klaster-klaster tersebut dapat digunakan sebagai identitas kota untuk merumuskan *city branding*, khususnya seni kriya; kuliner; film, animasi, video; dan pertunjukan seni. Sayangnya, sumber daya potensial tersebut tidak dipertimbangkan dalam *city branding* yang dibuat oleh Pemerintah Daerah. Dalam interaksionisme simbolik, orang dan lingkungannya saling mempengaruhi dalam proses pembuatan budaya. Begitu juga dalam proses *city branding*. Semua elemen kota harus bersinergi untuk membuat *city branding*. Namun ini tidak ditemukan di Kabupaten Kendal.

Keywords: city branding; clustering; creative economy subsectors; stakeholder engagement; symbolic interactionism

Introduction

As one of the regencies in Central Java Province, Kendal has a strategic position. Located on the northern coastline which is the lifeblood of the distribution of goods and services in Java Island, on the west side and the adjacent city of Semarang provides a spill-over effect on the industry and its derivatives activities. Kendal Regency that characterized by the presence of industrial investment as the big push investment Kaliwungu KIK (*Kawasan Industri Kendal* -Kendal Industrial Zone). KIK is administered as an international scale industrial estate management by the private sector. Besides, Kendal has another very decent potential for the development of agriculture, tourism, and SMEs. Those factors will support the concept of self-sufficiency in Kendal Regency (Dinas Komunikasi dan Informatika-Pemerintah Kabupaten Kendal 2018).

The Ministry of Communication and Information compile 100 Smart City movement in Indonesia since 2017 with one aim is to set up a municipal district in Indonesia to be better prepared to meet the digital revolution. Kendal Regency was selected as one of the districts in the 100 districts/cities that were selected as their pilot project in 2018. A smart city is a document that is a breakthrough to achieve goals. In line with the document RPJMD (Rencana Pe-rencanaan Jangkan Menengah Daerah -Regional Medium-Term Development Plan), the smart city becomes part of the RPJMD indicators. Six priorities that were being developed in Kendal Smart City Program consist of "Smart Living, "Smart Economy", "Smart Branding", "Smart Governance", "Smart Environment", and "Smart Society" (Dinas Komunikasi dan Informatika-Pemerintah Kabupaten Kendal 2018)

Smart Branding is an innovative regional marketing design to increase regional compe-titiveness by developing three elements, that are tourism, business, and city appearance. The purpose of smart branding is to increase regional brand value through social and cultural activities development that leads to greater welfare. There are three elements in developing Smart Branding: 1) Establishing and marketing a tourism ecosystem (tourism branding). 2) Establishing a platform and marketing the regional business ecosystem (business branding). 3) Establishing and marketing the city appearance.

Those three elements are developed by these strategies; 1) Establishing Kendal Connected. 2) Developing Kendal Smart Investment. 3) Kendal Permata Pantura (Tourism, Industry, Agriculture, Services). 4) Improved City appearance that has more specific character. 5) Developing the events and product displays in public spaces (path, corridor, and space). 6) Building the new thematic city landmark at each toll exit.

Smart branding terms used in the Kendal Smart City Program actually have a similar concept with city branding in general (Ayu, Dwihantoro, and Lokantara 2020). The physical and social attribution play the main part to create the specific character of an area compared to others

Karvelyte and Chiu (2011) stated that many factors construct city branding. Ranging from values, culture, artifacts, society, political perspective, public policies, physical planning according to its geographical, economic, and social condition.

As we can see in Table 1, we may conclude that the concept of smart branding in Kendal

Regency merely focuses on physical development. Like, building signage, landmark, and tourism attraction. Brand identity means about the way brand owner wants their brand is experienced and perceived. Besides, brand image refers to the way a brand is being experienced in reality. Some chosen factors need to be communicated to the target audience as attractive factors in their messages (Moillanen & Rainisto, 2009).

Pike (2008) also has the same perspective, he argued that the elements of destination brand are brand identity, brand image, and brand positioning. When Kendal Regency – smart branding comes with that physical development, it's lacking of brand identity. Because brand identity means how the society within the area define themselves.

It should be formulated between the government, the economic actors, and the resident. The physical development is just the brand positioning, without the brand identity, it would be non-sense messages. They are not significantly impacting the audience's mind about city characteristics. The main purpose of city branding is to make such an enticing image for tourists, and investors. At the same time, it strengthens the city's residents. So, they should create a mutual concept about their identities together.

This northern coast of Java regency has many local natural dan human resources potentials, such as agriculture, fisheries, some creative sectors like crafts, food and beverages, film production, and performance arts. These local potentials in Kendal have not been compensated with their creativity as added values to city identity. Lack of empowerment programs from local government and the lack of socialization related to the development of local brands have

Tabel 1
Kendal Smart City Program

Variable	Indicator		Program	Budget (IDR)
Tourism	Destination	Tourism visiting growth	SIMPAR application	232.000.000
		Number of tourism destination	e-Ticketing	350.000.000
			New recreational mode	35.122.378.000
City Image	Street Vendor Arrangement	Arranged street vendor	Street vendor arrangement	4.000.000.000
		Borderline (Edge)	Unspecified	Unspecified
	Landmark	City Navigation (Signage)	Unspecified	Unspecified
Business	Efficiency and Effective Invensment	Application	DIANTER (Digital Pelayanan Terpadu) - Online permit	80.000.000
		Conduciveness and flexibility	unspecified	Unspecified
		Creative Industry	unspecified	Unspecified

made it difficult for their distinct creative products to compete in the market. So we need the database and clustering of creative economic potential can be used as an integrated manner for policymaking for city branding. It also can be worthwhile for developing local economic product brands as their identity. The problem is the database and potential clusterization does not exist yet.

Recently, the concept of creative economic development has become one of the positive solution trends in facing the competitive economy era. According to Howkins (2007), the creative economy is a new economic era that intensifies information and creativity by relying on ideas and knowledge from human resources as the main production factor.

The global crisis caused the creative economy growth in Indonesia, thus it gives ideas to create and innovate new works. The subsectors of the creative economy have the potential to be developed because there are many creative human resources and a lot of cultural variety richness in Indonesia.

So far, the definition of the creative economy cannot be clearly formulated yet. Creativity, which is a vital element in the creative economy itself, is still difficult to distinguish whether humans' process or innate character. Kementerian Perdagangan (The Ministry of Trade of the Republic of Indonesia) (2008) formulates the creative economy to develop a sustainable economy through creativity with an economic climate that is competitive and has reserves of renewable resources. UNDP (2008) delivered a clearer definition, which formulated that the creative economy is an integrative part of innovative knowledge, creative use of technology, and culture (Sopanah, Bahri, and Ghozali 2018).

There are 16 creative economy subsectors according to Presidential Regulation Number 72 the Year 2015 concerning the Agency (Peraturan Presiden Nomor 72 Tahun 2015 tentang Badan Ekonomi Kreatif). Those 16 creative economy subsectors consist of architecture, design

Figure 1
Destination Branding Component

interior, visual communication design, product design, film, animation, and videos, photography, crafts, culinary, music, fashion, application and game developers, publishing, advertising, television and radio, performing arts, and fine arts.

Nowadays, creative industries actually emerge more from small and medium enterprises. For example, it is a creative industry in the form of distributions that intentionally produce product designs in small quantities. This further raises the impression of exclusivity for consumers so that distro products become feasible to buy and even collect. Based on data from the Ministry of Trade (2008) noted that the contribution of the creative industry to GDP from 2002 to 2006 averaged 6.3% or equivalent to 152.5 trillion if converted. Creative industries are also able to support up to 5.4 million workers with a participation rate of 5.8%.

According to Dr. Mari Elka Pangestu (2008), the Creative Economy Development Convention mentioned several reasons why the creative industry needs to be developed in Indonesia; 1) make a significant economic contribution. 2) Creating a positive business climate. 3) Building the image and identity of the nation. 4) Based on renewable resources. 5) Creating innovation and creativity which is a competitive advantage of a nation. 6) Provide a positive social impact.

One of the reasons for the development of the creative industries is the positive impact that will affect social life, business climate, economic improvement, and also affect the image of the city/regency.

This research was using mixed methods to analyze data about creative economy subsectors all over Kendal Regency. Quantitative data resources came from the census method. Qualitative data gathered by non-participant and participative observation, and also semi-structured in-depth interviews using snowball sampling.

The descriptive quantitative research purpose to describe the object or population characteristic systemically, factual, and accurately using the quantitative data (Kriyantono 2014). Quantitative data analysis came from census data gathering with the clusterization method to categorize the creative economy subsectors ecosystem that existed there. Data clustering is a process of grouping data that has a maximum level of similarity and data between has a minimum difference. Clustering methods can generally be divided into two namely hierarchical clustering and partitional clustering (Tan, Steinbach, and Kumar 2006).

In hierarchical clustering data are grouped through a hierarchical chart, where there is a merging of the two closest groups in each iteration or division of all data sets into Whereas in partitional clustering data are grouped into a number without any hierarchical structure between one another. Partitional clustering method each has a central point (centroid) and in general, this method has an objective function that is minimizing the distance (dissimilarity) from all data to each center.

Cluster analysis is a multivariate technique whose main purpose is to group objects based on their characteristics. Cluster analysis classifies objects so that each object that is closest in

common to other objects is in the same cluster. The focus of cluster analysis is to compare objects based on a set of variables, this is what causes experts to define a set of variables as a critical stage in cluster analysis. A cluster is a set of variables that represent the characteristics used by objects.

Cluster analysis solutions are not unique, cluster members for each settlement/solution depend on several elements of the procedure and several different solutions can be obtained by changing one or more elements. The overall cluster solution depends on the variables used as a basis for assessing similarity. The addition or reduction of relevant variables can influence the substance of cluster analysis.

Three things must be answered in the cluster analysis process; 1) There are three sizes to measure the similarity between objects: the size of correlation, the size of distance, and the size of the association. 2) The procedure applied must be able to group objects that have high similarity into the same. 3) How many/groups will be formed? In principle, if the amount decreases the natural homogeneity will automatically decrease.

The clusterization method aimed to make a geographical group that has a similar characteristic of creative economy subsectors.

Qualitative data analysis gathered by non-participant analysis when the researchers came to the meeting with the officials Research and Development Planning Agency of Kendal Regency[1] about Smart City in June 2019.

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[1] BAPERLITBANG-Badan Perencanaan, Penelitian, dan Pengembangan

Qualitative data also gathered by the participative observation when they give us feedback on our research result presentation in November 2019 about mapping and clusterization about creative economy subsectors in Kendal. Moreover, semi-structured in-depth interviews are gathered with the 18 creative communities in Kendal by Juni until September 2019 about their position and government support on their activity.

To conceptualize the city (Kendal Regency) identity formula on the city branding process, researchers were using Social Construction Theory by Berger and Luckmann (Berger and Luckmann 1991). Rahmanto (2020) said that city branding as the objective reality made processes. Those processes made by the interaction between branding actors use symbols and language as their tools. Branding processes are also the subjective embodiment of human expressions into objective things. In the other words, the brand of a city is a man-made product, vice versa which creates the character of their society itself.

As for this research, we use "Developing a Creative Cluster in a Postindustrial City: CIDS and Manchester" by Justin O'Connor and Xin Gu (2010) as the reference. The research that takes place in Manchester City, United Kingdom describes the economic policy often opposite the creative industries policy. So there is an institution called CIDS (Creative Industries Development Service) which mediates to create a more appropriate policy language. This research tries to explain that the creative industry should be understood as an urban policy. In addition to the creative industry can

benefit and contribute to the image of the city, but also embedded in social and cultural life. Creative industries tend to be actively shared narratives of urban regeneration, local identity, and creative city. Policies here not only re-engineer business services but also represent the aspirations of the social, cultural creative industry sector at a broader level.

Kendal as a new industrial area has some potency of conflict between economic policy (in general) with creative economy policy, so reference about a similar topic will be needed to examine the pioneering creative economic development in Kendal.

The other reference for this research is Classification of SME and Potential Areas Based on Map as Economic Development Strategy by Supriyanto and Rozaq (2017). This research provides information on the existence of micro, small, and medium businesses by the potential of existing regions. This study focus is MSMEs that have permits in the city of Semarang by analyzing the development of life cycle based information systems. The qualitative data in the form of psychographics was developed into information on maps. To facilitate decision-making, then MSE is designed in a cluster. This web-based display provides easy-to-understand information about MSME clusters based on assets and turnover in an area and its potential in the form of text and maps

The distinguished of this study from previous research is the mapping of the MSME-based and community-based creative economy subsector rather than based on MSME in general. In line with the research objectives are to, 1) Provide a database about the creative economy's potential to initiate policy-making about creative economy development by the government of Kendal Regency. 2) Digging data about how these subsectors of the creative economy ecosystem already exist in Kendal regency as a formula to create their city identity.

Mapping and Clustering of Creative Economy Subsector Based on Potential

The creative economy cluster becomes a strategy to find out the potential area that can be used as strategy to develop the city identity concept in Kendal Regency. The creative economy actors are predominantly by small and medium entepreprise, and the art community.

The creative economy subsector that is currently growing and developing in Kendal Regency consists of several subsectors like culinary, crafts, crafts, photography, performing arts, music, fashion, and product design. But it still face some obstacle to make them bigger and expand their market. We can see the cluster of creative economy subsectors development in Kendal in Figure 2.

The main leading creative economy sub-sebctor in Kendal Regency is Craft. There are 24 bussiness in Craft subsector across Boja, South Kaliwungu, Kangkung, Kendal, Patean, Pegandon, Sukerejo, and Weleri district at Kendal Regency. Their main products are of leather puppets, leather crafts, bags, wallets.

In the second place, there is culinary subsector. Kendal Regency has 17 culinary main products. They are Presto Milkfish, Dried Bonefish Pull, Petis Crackers, Coffee, Deker Syrup. This subsector nodes are spread on Gemuh, Kangkung, Kendal, Limbangan, Patebon,

Pegandon, Plantungan, Rowosari, and Sukerejo Districts.

The other creative economy subsectors that follow are performance art; music; photography; fashion; publishing; film, animation, and video; product design; and visual communication design. Even they are not leading in quantity, the subsectors like performance art and film, animation, and video can be considered as plus points for Kendal Regency identity.

The performance art subsector has some distinctive character that can be used as an iconic identity for Kendal Regency like theater, *srandul*, and *drumlek*.

Before, the cluster classified by its subsector. We also provided some data that classified by it region. So, the Kendal Regency can concentrate some subsector development on certain areas. As we can see on Figure 2, the highest number of creative economy subsectors is Kendal district in Kendal Regency. It is dominated by film, animation, and video; photography, crafts, culinary, music, and performance art subsectors.

In the second place, there is Kaliwungu district predominately based on product design, performance art, film, animation, and video subsector. Its primary product design subsector is wooden craft-like doors and frames.
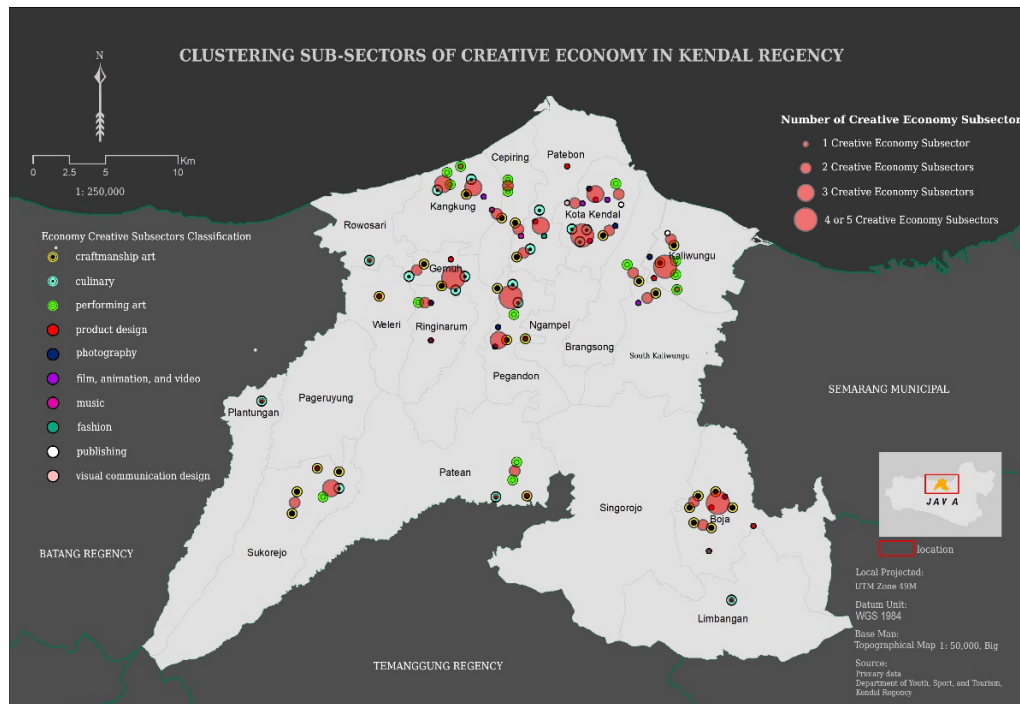

Figure 2
Clustering Subsectors of Creative Economy in Kendal Regency

The cluster based on location distribution of creative economy subsectors can be developed character of districts in Kendal Regency through encouraging local economic growth and creating space for the creation.

Government Roles and Dominance on Conceptualized City Branding

A brand is imagination and symbols that are created and internalized within consumer minds. The brand can be seen as the consumer's cumulative knowledge about what they know, think, feel, and associated with a product or other entity (Kotler and Lane 2013). A brand can also be perceived as the impression that's on a client's mind about a product or a service. It sums all elements, the tangibles, and intangibles that have uniqueness (Moillanen, Teemu & Rainisto 2009). Not only symbols that differentiate with others, but the atribute can also be related psychologically, and socio-logically with the product.

The process of making a brand is called branding. Branding is a process to give the power of a brand through products and services It's the way marketers teach the consumer to differentiate between other products or services (Kotler and Lane 2013) . Consumers identify the products by their name and elements. Mental structures are created by the branding process, It gives consumers to clarify their decision by the values held.

In recent years, places are competing to create their distinctive uniqueness through the city, nation, or, destination branding. Unlike other products or services, places are dynamic living entities. So, place branding not merely reimaging or make-over of cities (Holcomb: 1994 on Kavaratzis and Hatch 2013). It has several combinations between physical and non-physical (Lestari, MD Dali, and Che-Ha 2020), tangible and intangible aspects over a place.

Physical elements of a place branding, that also known as city images are 1) landmark, the identifiable physical object of the urban landscape, it usually used as the point of orientation. 2) Paths, the routes that are used as people mobility throughout the city. 3) Nodes, the junctions, 4) edges, the city's boundaries, and breaks. 5) District, the area that has similar characteristics to their inhabitant. Those physical elements have a function to create the cognitive image of certain places (Lynch 1960). The physical elements would have no meaning if it does not associate with some historical values.

Historical values mean the non-physical, the intangible aspects. The cultural, community, environmental, and economy. The historical values are related to the place identity. When the place identity communicates to their target audience, that will be the outcome basis of place branding. As Govers and Go (2009 on Kavaratzis and Hatch 2013) describe 'historical, political, religious and cultural discourses; through local knowledge, and influenced by power struggles are constructed place identities.

As dynamic living entities, place identities can be derived from 6 indicators of historical values: 1) the national or city struggle toward colonialization, conflict, or other events like city development. 2) Local/ traditional architectural values. 3) Archeological values. 4) Religious/ spiritual values. 5) Local wisdom about social, economic, or cultural activities. 6) Environ-

mental balance and sustainability between natural resources and artificial resources (Budiharjo 1991).

Later, those tangible and intangible elements of a place formulated in the place branding process. The place branding process consists of five stages. The first stage is Start-up and organization. In this stage describe securing commitment with the highest management (political and business life), increasing commit-ment with all stakeholders, public relations, making a compact inner circle of actors – the steering group, making visible communication project broadly.

The second stage is the research stage. In this stage, the social actors find quantitative and qualitative data about how the place is conceived internally and how the external audience perceives it—making group discussions to establish the brand identity that is beneficial to all stakeholders who involved.

The third stage is forming a brand identity that came from the research stage. Choose the core idea, identity, and promise of value on brand identity. Making brand structure, positioning, organization, and distribution of work, financing.

The fourth stage is making, executing, and enforcing the plan by making integrated operational plans, steps, visual look, And the last stage is implementation and follow-up (Moilanen and Rainisto 2009).

Place branding as part of constructing social reality. Social construction theory addresses the process of people who construct their understandings of the world jointly. It advocates

the meaning that developed in coordination with others by making social interaction that fabricates social reality. Peter Berger and Thomas Luckman on his concept about Social Construction of Reality (on Littlejohn & Foss, 2009) divide the construction process into three stages, which are: 1) Social actors develop the concepts, figure them out and make them concrete. Then 2), the particular social construction maintain by people to remain viable. If it's no longer relevant, it will disappear by ignoration. 3), It needs to be repaired periodically by social actors, because it may change over time.

Place branding stakeholders are potentially unlimited. If we can map it up, the most visible and salient are policymaker business owners, investors, non-profit organizations, residents, students, special interest groups, tourists, and visitors. It means, technically the place branding constructs jointly between those stakeholders (Dinnie 2011). But, we may found that place branding is initiated, planned, and implemented by the policymaker. For example, in the case study about city branding that conducted by Ma et al. (2020) in several medium-sized cities. Their study shows that the stakeholder involvement mechanisms they identify confirm that city branding creation in China primarily follows political rather than business channels. Chinese local public authorities and, more specifically, key politicians, departments, and public enterprises are core stakeholders in branding creation. However, this leads to challenges in the branding implementation since key public sector players tend to withdraw when implementation begins, leaving previously

uninvolved private (and public) players to implement the brands.

We found the same pattern as Ma, et al. study in this study. Kendal Regency provides its city branding concept and implementation solely by the policymaker, with only a few stakeholders involved. It also doesn't have a clear concept about its city branding.

From the qualitative data that we found from the focus group discussion held by the smart city council and the Research, Development, and Planning Agency of Kendal Regency, they explain city branding merely about developed the signage or other landmark.

Also, when we talk about the creative economy which can be developed into their city identity, we found several mistakes in their classification of the creative economy subsectors. Even, we found that there isn't any specific department in the Kendal Regency Government that supervise the creative economy section. The data collected about the creative economy are overlapping and not coherent.

On their Smart City masterplan 2018-2028, the city branding concepts are partial, not integrated with other programs, as shown in Table 2.

When we read about the definition of the smart branding concept of Kendal Regency, smart branding is an innovation to market their regency to elevate competitiveness. There are three main elements in the smart branding concept: tourism, business, and city image. Smart branding aims to enhance city brand value that would encourage economic activity and the development of regional socio-cultural life that led to an increase in welfare ((Dinas Komunikasi dan Informatika-Pemerintah Kabupaten Kendal 2018). But in reality, the other stakeholders like residents, and creative economy actors have minimal roles involved in creating the city branding concepts.

City branding has a different characteristic from traditional location, destination marketing, and investment promotion. It should drive and inspire consistent and on-brand behavior by all its stakeholders. It differs city branding from those organizations responsible who send out marketing messages. When the messages may or may not be supported by the reality created by social actors there (Gelder 2005).

From Table 2, we can see that the focus of smart branding of Kendal Regency is being partial to each smart city component, and only focused on tourism, investment, and city appearance development. It lacked residents' involvement there. When smart branding can be integrated with the smart society, smart living, and smart environment.

In the traditional "city branding", the habitant often being neglected in this process. The stake of residents is undervaluing when they can shape and enhance the city brand. Meanwhile, the residents' attitudes and attachment about the city they live, play, and work within influence the tourists' perception.

To develop a strong brand, policymakers need to identify a clear set of brand attributes that the city possesses and which can form the basis for engendering positive perceptions of the city across multiple audiences.

It needs a coherent strategy for brand development and effective policy implementation and communication for internal and external audiences. Combining leadership and partnership in policymaking, public involvement, and consultation is necessary to create a successful city brand. This kind of approach enables the city to strengthen its city brand development by involving all the stakeholders (Dejanović and Lukić 2018)

We need to ask the question to the relevant target group to know their perception about the city that they associate with, like "'What comes to your mind when you think of this city?" The process of identifying and agreeing upon a relevant set of city brand attributes requires stakeholder engagement rather than top-down coercion about the policymakers' program (Dinnie 2011).

City Identity: Inhabitant and Creative Economy Actors

In The Image of a City, Lynch (1960) describes identity as distinctive strong images that obvious and visible at the first sight. It has its exclusivity due to its uniqueness. Every city has its unique identity arranged by either negative or positive memories and images.

Identity might be defined as the relationship between the self and the otherness. It implies the relationship between individuals and their society. Identities are socially constructed, that influenced by the environment and what takes place within (Cheshmehzangi and Heat 2012).

The city identities are the thing that makes a city marketable, saleable. Places are products,

their identities and values should be designed and marketed as a product. The objective of place branding is to found or create a uniqueness that differentiates from others. It is concerned with the way of culture and history, economic growth, and social development, infrastructure and architecture, landscape, and environment, among other things that can be combined into a saleable identity that is accepted by all people (Achrol and Kotler 1999; Kotler 2015).

Successful city branding is built on a consensus of the city identity and core values of the city between city authorities, policymakers, and various stakeholders (Lestari et al. 2020). Just like the symbolic interactionism concept. How the culture, the language, the reality are form by interaction between the individuals within and their envionment, City or regent as a reality by its resident is created by their interaction within and the environment (every aspect who lives there) (Carter and Fuller 2016; Giovanardi 2012; Mahendra et al. 2020; Mueller and Schade 2012; Schade et al. 2018).

The character of its residents can create the city identity because residents are critical participants in the co-creation of a credible and enduring city brand. The skills, talents, and entrepreneurial drives of the residents also contribute to the growth of the city. In the other words, residents add some value to their brand equity of the city they live in (Insch 2011).

The creative assets of the residents who live in a region can create a distinctive city identity. Creativeness is often used as city branding strategies. Many cities declare the creative economy as their potential. But, some have the

creative potential and don't bring themselves as assets for branding (Dudek-Mańkowska and Grochowski 2019). In this case, is Kendal Regency, from 16 subsectors of creative economy, Kendal Regency has 10 existed creative economy that can be seen on Table 3.

Tabel 2
Smart City Indicators 2018-2028

Smart City Component	Variable	Indicators
Smart Governance	Public service	Public Administrative Service
	Bureaucracy	Increasing the provision of infrastructure, facilities and services the society basic needs
Smart Branding	Public Policy	Public policy that has positive impacts on society through the public aspiration mechanism.
		Feasible tourism destination
	Tourism Branding	Tourism infrastructure Visitor-friendly culture
	Bussiness Branding	Convenience and conducive marketing and trading ecosystem Convenience and effective investment platform Specialized regional creative services and goods
	City Appearance Branding	Architecture value that reflects the local wisdom
		Border/Edge Line, landmarks, directions/city navigation (signage), road structure (path) city mode point
Smart Economy	Competitive Industry	Integrated and competitive industry ecosystem (primary, secondary, and tertiary industry)
	Public Welfare	Properous income
	Transaction	Cashless society, Bankable Digital economy that promotes e-commerce and market place utilitation
Smart Living	Harmony	Residential, commercial, recreational
	Health Service	Food, Healthcare, Sport
	Mobility (Transportation Services)	Inclusive transportation services for individual, public, and logistic needs
Smart Society	Community	Social Interaction, Human Resources Development Edication Ecosystem (Formal, NonFormal, Inclusive)
	Efficient Learning Ecosystem	Education platform (smart school, smart campus)
Smart Environment	Security	Utilizing IoT for social security toward life, property, disaster management
	Environtment Protection	Land, water, and air resources management
	Waste Management	Green open space River restoration
	Energy	Air Pollution control Domestic waste management Industrial waste management

Table 3
Creative Economy Subsctors in Kendal Regency

No.	Creative Economy Subsector
1	Architecture
2	Interior Design
3	Visual Communication Design
4	Product Design
5	Film, Animation, dan Video
6	Photography
7	Handicraft
8	Fashion
9	Music
10	Publishing
11	Application
12	Game Developer
13	Advertising
14	Fine Arts
15	Performance Arts
16	Television dan Radio

Unfortunately, the government of Kendal Regency does not care enough about the set that they already have. We induced in-depth interviews with 20 creative economy community actors from several creative economy subsectors (visual communication design, product design, film and animation, publishing, photography, performing art). They told us that they already engage with other communities and trying to communicate about what they need to develop a creative industry in Kendal Regency with the official government. But the official government are just listened to them and has no follow up after the meeting.

The communities have a routine agenda every year like a theatre show, writing workshop, film workshops, content creation, etc. Every Friday once a month, they held Jurasik (Jumat Sore Asyik) that presented the speaker from other cities with various themes about the creative industries. Sometimes they also bring in Semarang, Jakarta, Yogya, etc. They are using their community network to hold the agenda. The aim is to strengthen the relationship between communities and introduce communities in Kendal to the community. Usually, the event's location used to be at the BKR (Balai Kesenian Remaja -Youth Arts Center). But it's no longer there because it is not allowed at the district government. It such a pity, they are questioning, "why do we want to be creative and have positive activities but the district government does not support it?

Recently, they are nomads, usually rolled from one community base camp to another community that has a place or basecamp.

When the community-based creative economy actors are ignored by the government, the SME-based creative economy actors will not be well organized by the authorities.

The government's appearance through symbol, slogan, and event would influence other stakeholders. But it would have no impact if it doesn't have a certain added value as city identity. It's such a shame when the Kendal Regency government tries to communicate the identity that merely focuses on huge investments that rely on Kawasan Industry Kendal (Kendal Industry Area). On the other hand, they neglected such a strong identity held by the residents who also the creative economy actors. Surprisingly, some of the creative economy actors have achieved national and international recognition, like Rumah Kreatif Film Kendal.

According to Dwiyanto (2008), ideally, the government's main role for developing creative industries; 1) Catalysts, facilitators, and advocates who provide stimuli, challenges, encouragement so that business ideas move to a higher level of competence. 2) Regulatory that produce policies relating to people, industry, institutions, intermediation, resources, and technology. The government can accelerate the development of creative industries if the government can make policies that create a conducive business climate for the creative industries. 3) Consumers, investors, and even entrepreneurs. The government as an investor must empower state assets to be productive in the scope of creative industries and be responsible for investment in industrial infrastructure. 4) Urban planner. Creativity will flourish in cities that have a creative climate. To develop this creative economy well, it is necessary to create creative cities in Indonesia. The government has a central role in the creation of creative cities, which can accumulate and concentrate the energy of creative individuals into a magnet that attracts individuals/companies to open businesses in Indonesia.

But, in this case, the main role of the Kendal Regency Government in developing the creative economy is not fully functioned yet.

Optimization of Creative Economy Potential Towards City Identity and Local Economic Resilience in Kendal Regency

Based on the results of mapping the creative economic potential, Kendal Regency's official government didn't use them as an asset to create city identity, nor build local economic strength. So, it has not been able to commercialize properly yet.

The local government needs extra effort as a coordinator, regulator, and facilitator. Local governments are required to work together with stakeholders from various groups to reach an agreement to make a breakthrough as a meaningful solution for creative economy practitioners.

In the process of developing the creative economy especially in the regions is a systemic relationship and interdependence. Accelerating creative economic growth is essential not only to encourage sector growth but also to place The government obliged to foster public awareness, so that they increasingly respect, recognize, and even explore the various potential capital creatives that are owned and exist within the community itself.

Fundamentally, the creative economy is such an asset to develop the city. It can create the city identity that also contributes to social welfare because it's a renewable resource that came from intellectual property. In other words, public awareness, which is realized through an appreciation of all the creative economy's potential, will increase creative economic transactions. Besides, public interest can be fostered through the creation of creative ideas that refer to the characteristics, advantages, and uniqueness of each region.

Conclusion

As a sense of urgency grips many city authorities to create a brand for their urban place, the needs, interests, and values of important stakeholders might be overlooked. One group is often neglected in the process of building city brands. Undervaluing the stake that residents have in shaping and enhancing a city's brand could undermine the aims and intentions of a city's original brand strategy. While it might be unrealistic to satisfy the demands and desires of all residents, they are instrumental in building the city brand, as they 'live and breathe' the city's brand identity. Residents' attitudes and attachment to the city where they live, work and, play can influence the perceptions of tourists and visitors through their recommendations and complaints. Residents' skills, talents, and, entrepreneurial drive also contribute to the city's and region's growth and prosperity. In these and other ways, residents can add value to the brand equity of the city in which they live (Insch 2011).

The creative economy assets owned by Kendal residents can be used as a unique city identity. Furthermore, creativeness is often used as city branding strategies. Many cities declare the creative economy as their potential. But, some have the creative potential and don't bring themselves as assets for branding (Dudek-Mańkowska and Grochowski 2019). As researchers, we hope for the government of Kendal Regency can put a lot of attention to these assets. []

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