

Effect of Design or Style Trend Change to the Creative Industries Business

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Abstract

This paper tries to investigate the effect of design/style trend change to creative industries business, and also to study where the creative industries entrepreneurs learn of that new trend. Using the qualitative approach, the samples were 22 entrepreneurs from 3 selected creative industries, namely printing, architecture and music from Semarang city. From the investigation revealed that the trend change has no serious impact on creative industries business than other influence like the economic change. The creative industries entrepreneurs learn the latest trend from two sources, first from mass media, like books, magazines and internet, and second from what they called community.

Keywords: creative industries, trend, change, source

1. Introduction

The discourse about creative economy become more popular in the recent period, creative economy is believed as the new wave in the world trend economic. UNCTAD (2008) define the creative economy as:

- The creative economy is an evolving concept based on creative assets potentially generating economic growth and development;
- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development;
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives;
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy;
- It is a feasible development option calling for innovative multidisciplinary policy responses and interministerial action;
- At the heart of the creative economy are the creative industries.

Today, creative industries are among the most dynamic sectors in world trade. Over the period 2000-2005, international trade in creative goods and services experienced an unprecedented average annual growth rate of 8.7 per cent. The value of world exports of creative goods and services reached \$ 424.4 billion in 2005, representing 3.4 per cent of total world

trade, according to UNCTAD. Nowadays in the most advanced countries, the creative industries are emerging as a strategic choice for reinvigorating economic growth, employment and social cohesion. Another important conclusion is that developing-country exports of related creative goods (including computers, cameras, television sets, and broadcasting and audiovisual equipment) increased rapidly over the period 1996-2005 from \$ 51 billion to \$ 274 billion.

Creative economy emphasizes on nonmaterial production based on the creativity, design is one of the creative economy output. Design is important as the value chain determinant for the creative industries. In order to compete in an often-crowded marketplace, companies look to designers to style their products so that they are attractive and relevant to the target consumer at the time of release and for the duration of the product's shelf life. Rusten and Bryson (2005) said that firm may take strategy to develop design informed or design rich product to increase the value added, it calls design product strategy, similar to this firm can develop fashion rich products that are designed to be exclusive and only available in special location.

The work of the industrial designer was considered, specifically that of the product designer who works in industries, in the development of products or processes that lead to innovation and differentiation from competitors. Pereira and Noveiro (2007) associated design to innovation, as it aims to

relate the hardware to the dimensions, instinctive responses and emotional needs of the user, but notes that some new products are designed but involve no technological change. Strategic management may see the function of design as adding value, increasing production efficiency in use of materials and energy, and generating increased profits. Industrial design, therefore, is important both in developing the form of an innovative product, and in designing products that are new but do not involve new technology.

One potential problem for the creative industries is the rapid design trend changing. In the more globalized world, influence of design trend from the other side of the world can't be avoided. Valuable sample is shown by Eldemery (2009) that worry about globalization effect on architecture, in the case of trend, he argued that after the born of the "International Style", epitomized by German architects Mies van der Rohe, Walter Gropius, and other, today, pressure to globalize architecture primarily springs from two sources: the culture of commerce and the culture of design. The global culture of commerce is driven by changing consumer expectations, market opportunities, and business agendas. Their architectural manifestations include iconic, sky-scraping banking towers, chains of standardized hotels, franchise restaurants, and shopping malls full of all-too-familiar name-brand stores. The global culture of design is supported by architects who study what other Architectural history is filled with movements opposing cultural and aesthetic diversity while sanctioning particular philosophies of architecture for national and international distribution.

One of the important matters in the creative industries is innovation; product life-cycles tend to be short for the majority of creative products (Vogel, 2003 in Handke, 2007). The rapid change of creative industries product as fast as the dynamic of creativity of creative industries producer. And also the customers of the creative product are the creative people that always want to consume the latest product. The present of new popular design can influence all of the industries. Alter the preference of customer, and also forces the firms and entrepreneurs in the creative industries to adapt to the trend.

Wood, Multrie, and Eckert (2008) a synthesis of literature in adjacent fields and compares the literature understanding with real industrial practice related to the trend and design in industry. That research comprises many important issues associated with the trend driver, trend diffusion, trend evolution, and design strategy. That is very comprehensive research; however there are some notions that interesting to be discussed. First, the samples in that research seems to be an active trend creator, so they have independence to create new design, so it needs more explorations to asses the effect of trend to the relatively passive firms/entrepreneurs. Second, it is not clear enough about the effects of trend changing to the business, is it beneficial or not to the company. And how are their efforts to solve that problem.

This paper tries to reveal the effects of design trend changing in the creative industries. Is the design trend changing beneficial or not for the business, and then how do the creative industries entrepreneurs learn about the latest trend. This study is important to disentangle the problems related to the innovation process in the creative industries.

2. Research Objectives

The objectives of this research are:

1. Explain the effect of design or style trend change to the creative industries business.
2. Explain where the creative industries entrepreneurs learn about the latest design or style trend.

3. Literature Review

Potts *et al.* (2008) argued that 'the arts' provide an evolutionary service that benefits both society and the economy, both individually and in the aggregate. The Creative Industries, as the economic generalization of the arts, have positive economic and social value, to be sure. Their specific hypothesis has been that this value is greatest when the technological and social conditions of human systems are changing fastest, as is seemingly now the case in 'postindustrial' economies. This value derives from their social network market services, and so the social network market perspective thus offers a basis for analysis of how socio-cultural and economic systems co-evolve. Such a unified

framework should be central, not peripheral, to analysis of both economic and cultural theory and policy.

The rising share of intangibles in economies worldwide highlights the crucial role of knowledge-intensive and creative industries in current and future wealth generation. The recognition of this trend has led to intense competition in these industries. At the micro level, firms from both advanced and emerging economies are globally dispersing their value chains to control costs and leverage capabilities. The geography of innovation is the outcome of a dynamic process whereby firms from emerging economies strive to catch up with advanced economy competitors, creating strong pressures for continued innovation. Mudambi (2008) proposed two distinct strategies could be discerned with regard to the control of the value chain. A vertical integration strategy emphasizes taking advantage of 'linkage economies' whereby controlling multiple value chain activities enhances the efficiency and effectiveness of each one of them. In contrast, a specialization strategy focuses on identifying and controlling the creative heart of the value chain, while outsourcing all other activities

In cross-industry innovation, already existing solutions from other industries are creatively imitated and retranslated to meet the needs of the company's current market or products. Such solutions can be technologies, patents, specific knowledge, capabilities, business processes, general principles, or whole business models. Innovations systematically created in a cross industry context are a new phenomenon for theory and practice in respect of an open innovation approach. While the cognitive distance between the acquired knowledge and the problem to be solved was regarded as a counterproductive factor in older research, recent theory regards it as positively related to innovation performance. Enkell and Gassmann (2010) examined 25 cross-industry cases to ascertain cognitive distance's influence on innovation performance. Their study revealed that there is no direct correlation between a higher or a closer distance and a more explorative or exploitative outcome.

Holzl (2005) said that the most important difference between creative and manufacturing

industries is found in the labor market for the creative industries, which values training on the job much more than formal education. Given the attention policy makers direct towards the creative industries, the study of entrepreneurship, entry and exit and its determinants from an industrial organization perspective is needed.

The basic economic properties of creative industries that make them distinctive from other industries are:

- a) Products of creative industries are typically experience goods for which tastes have to be acquired through consumption.
- b) Beside being experience goods, which refers to the individual level, products of creative industries are often symbolic goods, whose value is derived from cultural values, that is value is constructed by imitating others or the want to distinguish oneself from others. This is clearly visible in the case of arts. The value of art is a function of social consensus, where the opinion of art world insiders has greater weight.
- c) Due to the to elements products of creative industries differ unpredictably in the quality levels that consumers see in them. This induces a great uncertainty about how consumers will value a new creative product.
- d) Creative industries are typically characterized by a high level of product differentiation. The products sold are differentiated, for example, no art work is like another. Some of the products are reproducible, others not. The high degree of product differentiation is linked to the symbolic and positional content of many cultural products and to the fact that cultural products contain some aspect of novelty that is product innovation.
- e) Most creative products are durable, in the sense that they can be used repeatedly.
- f) Some industries are characterized by a specificity of technological development.
- g) It is often argued that the art has positive external effects and characteristics close to public goods, therefore public subsidies for the arts are warranted.

Commission of European Communities (2009) argued that design is a tool for innovation in mature markets where technological developments bring only marginal improvements

to the end-user, and in low-tech markets. Good design can increase sales revenues and profit margins by differentiating products and services, making them more attractive to customers. This is linked to its potential not only to give a mature product a 'new look', but also to weave in—together with marketing—considerations of an intangible nature related to user needs, aspirations, image and culture. Design thus contributes to creating unique competitive advantages that help the move away from pure price competition, not least through the creation and strengthening of identities and brands at corporate or product level.

Pereira and Noveiro (2007) that the education currently offered to the future industrial designer is not satisfactory. It is suggested that education in design needs to be revised, broadened and deepened in the aspects considered the most critical especially at the level of management knowledge. As a result it is expected that the NGD acquire basic conditions to enter into professional life, act in a positive and efficient way to help those who hire their services and improve people's lives. As a consequence the designers themselves turn into agents of transformation, bringing more information about their activities and contributing to create in the firms favorable working environment.

Design was a key aspect of company activity and central to the New Product Development (NPD) process. Novel risk-tracking participatory methodologies were developed and employed to identify perceived risks at the outset of NPD and to track risk thereafter. Jerrard, Barnes, and Reid (2008) concluded that there was wide diversity of perceived risk with little commonality amongst the companies, despite shared core criteria amongst the firms themselves, and the new products that were tracked. The study provides a recognition that management process involved can be at the cost of innovation if it doesn't provide leadership in risk-taking.

Product design management is becoming an increasingly important concept. However, there is no generally accepted agreement as to exactly what activities this management involves. Gomez (2004) saw at the implications of the ideas involved in complex adaptive systems,

steeped in the new science of complexity, for product design management. Highlighting four product design management activities: strengthening the relationships between firm members and the outside, fostering relationships between areas or people within the process of product design, increasing information flow to a maximum, and promoting a balanced heterogeneous participation in design decision making.

Huang *et al.* (2010) said that in the collaborative design there are five elements in the dimension of decision aspect: (1) participant, (2) product, (3) process, (4) organization, and (5) information. The dimension of design stage includes three stages: (1) planning and concepting, (2) system-level design and detail design, and (3) testing and prototyping. The dimension of collaboration scope includes three types of collaboration: (1) cross-functional, (2) cross-company, and (3) cross-industry. Because of the three reference dimensions, a cubic architecture is developed.

Wood, Multrie, and Eckert (2008) provided some emerging comparisons between design disciplines. The product designers interviewed were unlikely to use formal trend research methods: inspiration, tacit knowledge and experience accounts for much of their creative output. However, trend consultancies have developed methods of identifying and using trends to develop products for 5-10 years in the future. The fashion industry also has established ways of to rapidly identify or predict trend information.

4. Method

This research uses the qualitative approach, this method is chosen based on the statement of problem of the research, which aimed to answer the "how" and "why" question. This method uses the descriptive data from the researched sources, that description will be defined from its language and context. Data will be taken from observation to the creative industries entrepreneurs in Semarang city to understand the real condition. The semi-structured interview will be deployed to gather the information.

Population in this research is the creative industries entrepreneurs in Semarang city, because creative industries comprise so many

industries. Will be chosen some industries purposively, they are printing industry, architecture industry and music industry. Sampling will be continued to get the accurate, valid and reliable to answer the question on this research, the sampling method used is snowball sampling.

5. Result and Analysis

5.1 Influence of Latest Trend to Creative Industries Business

Data gathering was conducted through interview to 22 entrepreneurs of creative industries in Semarang City; these are the composition by the industry, 9 printing entrepreneurs, 7 architecture entrepreneurs, and 6 music entrepreneurs. All of three industries above are classified as the creative industries, and of course there are differences among them. Previous study by Stamp, de Jong, & Marlet (2008) classified creative industries in Dutch into three classes, arts, media and publishing and creative business service, there are some differences among each class, particularly in the context of dominant ideology, share of subsidy, most important client, output, product features and source of innovation. Even though there are some differences among industries in this research, but in the case effect of the change in design trend almost all of these industries are influenced.

In the creative industries, the change in popular trend is a normal condition and regularly happened. All of this research samples shown that phenomena, for example in the architecture business there is a change from classic to minimalist style. As well as in the music business there is a change from pop rock to hip hop. That change is felt by these entrepreneurs and they should adapt with that circumstance because it influences the preference of their customer.

In the context of transmission, the popular trend are transmitted from the big cities to the smaller one. Semarang popular design or style are influenced by Jakarta popular design or style, but Jakarta is not independent, it also absorbs the popular design or style from the other big cities in the world. Like this statement:

“For example this is the current trend in Semarang, whereas in Jakarta has been

changed, it should be not for long time Semarang will be influenced, we haven't estimated the influenced from abroad.” (Mr. D, architecture entrepreneur).

Surprisingly, the transmission process is not occurred only by idea transmission, but sometimes occurred physically:

“Many Jakarta's architects are here, in fact, nowadays for the high buildings the architect is from Jakarta even from abroad.” (Mr. D, architecture entrepreneur).

There is a geographical dimension in the creative industry, where design or style is one of most important factors. Florida (2002) said that talent is concentrated in big cities with a rich diversity. There is another evidence from Rusten and Bryson (2005) related to the design industry center in Norway, that the design firms are concentrated in the most heavily areas of the country. The abundant resources of talent in the big cities ease them to produce and release new popular design. So the creative industry entrepreneurs in the middle population city like Semarang should prepare and ready for the change in design or style trend from the other big cities.

The design or style trend change can occurred fast, sometimes the creative industries entrepreneurs haven't ready yet to master the change. Adaptation should adopt not only for the industries that directly interact with their customer, like printing and architecture, but it occurred too in industry that use the other company, like in the music industry, where musicians use the producer and recording company to commerce their product. Adaptation is better conducted to make their product saleable.

“The ears of Indonesian people should be made to easy listening, producer don't want to get lost when release a product.” (Mr. B, music entrepreneur).

It is interesting to explore how does the change of the design or style trend effect their business. Is it become an obstacle to them? Especially when they can't run and adapt to the change. This statement gives an answer:

“Sometimes the latest trends release only on a couple of months, and I can’t follow it instantly, but when I was in front of customer, I have to say I can make it and after that I will ask my community about that.” (Mr. N, printing entrepreneurs).

So they see that the design or style trend change is not a serious problem, even if they haven’t master it, they can learn about new design or style trend quickly. Than see it as a problem, they think that the other factors, like economic factors have more effect on their bussiness, for example, in the presence of inflation or if the material become more expensive, it will disturb their bussiness more, like this statement:

“The trend change is not too difficult, the determinant factor is price, when the building material is expensive, people lazy to build a house.” (Mr. An, architect entrepreneur).

One possible explanation about why the creative industries entrepreneurs ready enough to face that change, because their capability in that field is quite reliable. Creative industries entrepreneurs often have deepened their business in the long time before they officially involved in that business. Holzl (2005) said that the most important difference between creative and manufacturing industries is found in the labor market for the creative industries, which values training on the job much more than formal education.

About the effect of economic cycle to creative industries has been discussed by Freeman (2007), he said that one of the reason the presence of volatility in the creative industries is because the creative industries production on its economic scale usually classified as luxurious good. That’s why the demand to creative industries goods elastic to the income, creative industries is sensitive to the cyclical alteration in income.

But besides adapting the new design, the creative industries entrepreneurs also make some improvements. They don’t take all of the change that is offered by new trend, this is because as an entrepreneur they need to be recognised as their

character, their uniqueness, so personal branding is important for them. Like this statement:

“We have to follow the trend, but on the other hand we should have our own uniqueness.” (Mr. B, music entrepreneur).

So, the concepts of personal branding and product differentiation have been better understood by them. And it makes the concurent trend is not the only determinant factor to their bussiness. In the certain degree, when the creative industries entrepreneur can choose a specialisation on certain niche market, the change in trend design just has a little impact on bussiness. There is an architecture entrepreneur, he gives a service in the house design, partikularly for the chinese people, he combines between conventional architecture and the feng sui aplication, although he should upgrade his design with the latest trend, but it isnot the most important matter, because his customers choose to use his service primary because of the feng sui service consideration.

“A long time a go, I advertised house design service based on the feng sui consideration, after that many people gave me order, untill I have to select them.” (Mr. Da, architecture entrepreneur).

Another example is given by the music entrepreneur, he usually performs the “keroncong” music, that is not a mainstream music, that music is identic with the people from the past generation. Therefore he feels need to combine it with the latest trend in order to be familiar with the recent generation.

“It is forced by the condition, if keroncong plays the old song, it will be not saleable, so we must combine it with the modern one.” (Mr. T, music entrepreneur).

So, one role of the design or style trend change is that it can be a tool to refresh the old product to be a preferred product again. And particularly in the music industry, it is normal one song is sung by many artists in the different time and different style. Holzl (2005) said that creative industries are typically characterized by a high level of product differentiation. The

products sold are differentiated, for example, no art work is like another. Some of the products are reproducible, others not. The high degree of product differentiation is linked to the symbolic and positional content of many cultural products and to the fact that cultural products contain some aspect of novelty that is product innovation.

5.2 How the Creative Industry Entrepreneurs Learn the Latest Trend

Commonly, as an entrepreneur they follow the growing of the trend development, but sometimes they can do it. So sometimes the information of the latest trend comes from their customer. There are two ways learning processes that conducted by the creative industries entrepreneurs to adapt with the latest trend. First, they learn it themselves by open the books, magazines, and searching in the internet, and second, they ask and consult to what they call “community”.

“Our position as an entrepreneur obligates as to be ready of every tasks, an order should be accepted although we don’t understand to realize it well, then we ask to somebody, or look for it in the internet.” (Mr. An, architecture entrepreneur).

Learning themselves is conducted by browse information through the mass media, books, magazines, and newspapers could be the perfect source for information gathering, and now, the wide using of internet help them much.

“Mass media and internet support this bussiness very much, if we want to find the information that we need, we can search through mass media or internet.” (Mr. T, music entrepreneur).

Because they should learn about the latest design or style trend, internet is more preferred than the other media. The easiness of finding information by using internet makes them choose internet more than the other, it can’t be separated from the improvement of the internet like many social networking instrument in it. Like the statement below:

“I usually download pictures from internet, in face book sometimes there is an address which releases a new design if we click it, that is

better than buy a book, you know book is expensive.” (Mr. An, architecture entrepreneur).

Mbambo and Cronje (2002) said that any sustainable adoption and usage of the Internet would require a careful sector-by-sector needs analysis. Specific and situation-based Internet provision is recommended rather than indiscriminate and wholesale national provision. Needs analysis and market research should precede any kind of Internet provision. Providers, suppliers and designers should examine every aspect of each sector’s needs—as well as each sector’s readiness to use the Internet before facilitating access for that sector.

One important argument was proposed by Freeman (2008), Using the term Cultural and Creative Sector as the outcome of two processes: the revolutions in service sector productivity which have culminated in the age of the internet, and the separation of mechanical from creative labour, which we inherit from the age of machines. Creative labour is a general economic resource, employed both inside and outside the CCS. In the CCS, creative labour is found in its most advanced and specialised form, and has applied to maximum effect the new service technologies, which have emerged with the internet age.

The next method to obtain information about the latest trend is by look it to their community. In this research, found that the community for latest design or style sharing information consist of two types, first, community in the same supply chain, and community outside of supply chain.

Community in the same supply chain means that the community members are linked by the relationship in the supply chain line. Example of this kind of linkage is sharing information between businessman and supplier. It can be seen by this statement:

“Usually the invitation card latest design is informed by the material store; they always inform us the prospective design in the future.” (Mr. S, printing entrepreneur).

Suppliers have broader information of the latest design trend not only because they sell a material for the latest design or style, but they

supply the other company, so they know about the application of the latest design or style in the real business on that time, such information is very valuable for creative industries entrepreneurs.

“One of my communities is my supplier, they offer their products and in the same time giving the information about the latest trend, because they supply the other company too.” (Mr. Da, architecture entrepreneur).

Coordination among independent firms, such as raw-material suppliers, manufacturers, distributors, third-party logistics providers and retailers, is the key to attaining the flexibility necessary to enable them to progressively improve logistics processes in response to rapidly changing market conditions. Simatupang, Wright, and Sridharan (2002) identified sharing information as one of the modes of coordination beside logistics synchronization, information sharing, incentive alignment, and collective learning. In this paper, for the creative industries entrepreneurs, supplier is not only informing them the latest design or style trend, but also the application of that design or style in the real business around them.

The community outside the supply chain has a very wide scope, from the school friend, their business partner and people with same profession with them. Commonly community located in one city or town, but as well as the technology improvement community can exist although the distance is quite far. Community from big cities where the design dynamics is faster will very beneficial for the creative industries entrepreneurs.

“Some of my friends live in Jakarta, Jakarta is much more developed, technology there more modern, so does the material information, so I get information from my friends in Jakarta, Bandung and the other place.” (Mr. D, architecture entrepreneur).

The definition of the community in this statement closed to the definition of the creative class. Florida (2002) argued that creative class has become the dominant class in American society. The creative economy is defined broadly and so the creative class is a disparate selection

of occupations. This class tends to move to cities with particular characteristics, particularly technology, talent and tolerance. Cities that score highly on an index of these characteristics (like Boston, San Francisco and Austin) are the places most likely to see a real creative community. Wojan, Dayton, and David (2007) agreed with this theory and proved that the association of the share of employment in the arts with various indicators of economic dynamism provides plausible support for this conjecture. Community here means that it consists of certain formal occupation with relatively higher education, located in the big cities, using ICTs to communicate each other.

But there is another definition of the community, like these statements:

“Community has a broad scope, not only in one certain place, but also every moment we meet someone, communicate, ask and share information each other.” (Mr. N, printing entrepreneur).

“I became entrepreneur because I often gather with my community, recording community in Semarang, and then I knew that recording business was not too developed. And then I studied of recording, and I saw it as an opportunity.” (Mr. T, music entrepreneur).

The definition of the community in those statements closes with the term of locality, it is not based on formal occupation, fluid and opened to everybody. It is closed to the Arvidsson explanation about the underground and network entrepreneur in creative industries. Arvidsson (2007) said that the cultural industry appropriates the creativity of the underground by hooking into its networks. The network entrepreneurs play a crucial part by means of their position at the top of the hierarchy of the underground they are endowed with the kinds of contacts, sub-cultural capital, respect and the general biopolitical capacity that enable them to recruit and mobilize desired forms of life and to guarantee their quality. The people who are recruited by network entrepreneurs, like DJs and artists, in turn make use of their networks, either to mobilize an attractive crowd of friends and acquaintances, or to develop their own artistic capital in terms of skills and up-to-date-ness. At

yet a lower level there is the 'deep underground' where innovations are made that will slowly trickle upwards. All of these levels are also connected laterally to other environments and milieus (Berlin, New York, Barcelona), chiefly, but not exclusively through ICTs.

6. Conclusion

Information is a key driver of a new economy; globalized world with the information technology improvement makes the information traffic become more intensive. The influence of information is very significant to business; in this period information can create business competitiveness. Through this way, innovation can move from country to country freely. Creative industry as a innovation based industry impacted with the fast and massive change in the trend of design and style. When someone entered one of the creative industries sector, knowledge about the characteristic of this industry should be realized. Shorter life cycle product, never-ending innovation, and requirement to up date the ability with the recent trend. Creative industries now face potential problems from the influence of "innovation contagion" from the other side of the world.

This paper tries to address the issue of design/style trend to the business of creative industries. Can the creative industries actor maintain his business in the situation of the presence of new design/style trend? There is a worries related to this condition, but surprisingly that condition is not harmful for the creative industries business. The creative industries participant can overcome this problem well. Although there is no problem for their business, but the creative industries entrepreneurs always adapt with that new style/design. They can't avoid from the requirement from their customer or business partner.

The next problem is, where they will learn about the new style/trend? Sometimes, they miss the new trend, and know it from their customer, so they should learn it as fast as possible. There are two sources where they can learn about the latest style/design trend, first they can learn from mass media, like books, magazines or by browse the internet. The emergence of internet with all of its features really help the creative industries entrepreneurs learning the latest trend. And

second, they can learn it from their community, community assists them in many aspects, one of them is to give them information about latest trend. Here, found two types of community, one is closed with the Florida definition about creative class, and the other is closed to what Arvidsson called the underground and network entrepreneurs.

7. Limitation and Further Research

This study presents an exploration of the latest trend influence on creative industry business. Sample gathering from three different industries could appear an unconformity among them because the intensity of the changing in each industry must be different. Research on the future can take the theme on how the creative industries combine the latest trend with their own style to their specific market detail, and is it strengthen or weaken their product differentiation process. And it is interesting to see this phenomena in the other cities especially the bigger city in Indonesia, where the new trend is created.

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