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Rethinking Push-Pull Factors and Multiplier Effects of Egalitarian and Inclusive Creative Economy through The Lens and Vantage Point of A Recent "Citayam Pop-up and Makeshift Fashion Week" Phenomenon Related to the SE Asian Youth Street Subculture

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Abstract

How the subculture and marginalized community have become the leading sectors in the egalitarian and inclusive creative economy is a growing issue and still needs elaboration. One of the subculture phenomena that happened recently in one of Southeast Asia's countries is known as Citayam Pop-up and Makeshift Fashion Week (CFW). Then this paper aims to elaborate on how the CFW can contribute and play a significant role in the development of an egalitarian and inclusive creative economy. The current CFW was not developed instantly, yet it is through the complexities of push and pull factors that are very typical among SE Asian marginalized people that led to the onset of SE Asian subculture, particularly among the youth. Driven by finding their self-identity, wanting to belong, and combined with economic, family, and peer pressures, this group of suburban youth, at the beginning, find a corner of a city in the middle of the business district as a medium to express their identity in the form of CFW. As a result and in lieu of growing discourses, the CFW has boosted local economic growth, and the adolescents who participated in the CFW have also received endorsement from a startup business for marketing certain teen products. In the long term, the mutual relationships created can lead to job opportunities.

Keywords: Citayam; fashion week; inclusive; makeshift; subculture

Introduction

The creative economies are distinguished by the presence of many transaction networks and income streams. The creative economy sector earns money through selling items include merchandise, providing services include professional fees, live performances, game creation, and even licensing intellectual property includes royalties and subscription fees. The creative economies foster a circular economy and an experience economy. A book, for example, can be adapted into a screenplay for a movie, which can then generate a soundtrack includes sound recording that generates copyright flows, and there is also the possibility of producing specialty merchandise ranges from toys, clothing lines, to crafts and designs that can be protected and commercialized through patents and trademarks. In this view, the creative economy is an ecology of economic flows with transversal value chains that can have a "long shelf life" and generate a plethora of spinoffs with catalytic and multiplier effects. When compared to the traditional manufacturing sector, which is strongly reliant on resource flow, creative industries are less reliant on natural resources. Human ingenuity and organization are two critical inputs to creative businesses that may be combined very simply for consumption. As a result, creative economy is distinguished by a combination of art, culture and new technological solutions with business (Kotylak 2013)

Recently, the creative economy has become critical to the economies of European countries and island nations. The creative trade dependence ratio (CTDR), which evaluates a country's trade dependency on creative industries both for products and services to GDP, revealed that more than half (23 out of 36) of the nations with above-average (CTDR > 2.8%) creative trade dependency are European (12 from Central and Eastern Europe). Cyprus, Hong Kong, Malta, and Singapore top the list of open island economies. The creative sector contributes significantly to the economies of several Latin American and Caribbean countries in terms of GDP and employment impact. Brazil ranks first, with a GDP

contribution of 6.7% and a percentage of employment of 5.0%. Albeit, even a smaller economy like Uruguay has impressive figures to report, with GDP and employment shares of 6.0% and 4.9%, respectively. Jamaica, a small Caribbean country, also has a sizable creative sector, with GDP and employment shares of 5.0 and 3.0%, respectively.

Youth subculture is recognized as one emerging creative economy potential. This potential is pushed by peer and sometimes economic pressures, which lead the youth to seek an alternative way to identify themselves, resulting in the formation of youth subculture. In the process, the youth are a factor in making the social structure more dynamic by adding innovation, so much needed for industrial societies. Then it is worth highlighting that the creative class develops the creative economy and that the creative economy's products are then used by members of the class (Budziewicz-Guźlecka 2018). It should be noted that today's younger generation grows up in an environment of rapid technology and technological innovation, demanding constant connection to the Internet. As a result, it is critical to support and acknowledge the potential of young subculture in its development and expansion.

Recently, in Jakarta, the capital city of Indonesia, there has been the existence of a viral Citayam Pop-up and Makeshift Fashion Week (CFW) that is believed to be related to the presence of marginalized youth subculture. Then, in this regard, this paper aims to try to recognize how marginalized youth subculture can contribute to the development of an inclusive creative economy through the CFW as their medium.

What is the Citayam?

Citayam is the name of one of the suburbs near Jakarta, a capital city of Indonesia, with a distance of 42 km. This suburb a decade ago was dominated by empty land covered by grass, bush, patches of home plantation, and fragments of settlement. The livelihood of this suburb was mainly as a farmer and a trader. Due to the rapid development of cities surrounded by the Citayam, this suburb has developed into a variety of rapid development infrastructure. The rapid development of the transportation network with asphalt roads and particular railroads has changed significantly the future and livelihood of Citayam suburb. The Citayam is blessed with transportation gifts since it is located in the middle of the Jakarta and Bogor City railroad connection, known as the most busy commuter railroad in Indonesia. The development, with its rail road network, has provided access to the Citayam people. The development and changes have happened in two ways. First, the Citayam people can now access other cities to find a job or just visit. Second, the people from the city are now accessing Citayam to purchase cheaper land than the city, and their existence has brought a city culture to the Citayam people. This condition has caused an exposure of suburban Citayam dwellers to be exposed and gain more exposure to the city lifestyle.



Figure 1. At the beginning, despite their economic status and to follow their peers, youths from developing suburbs came and flocked to Jakarta Business District and established a makeshift street fashion show that is now recognized as Citayam Pop-up Fashion Week (CFW).



Figure 2. A makeshift street style fashion week known as Citayam Pop-up Fashion Week in Jakarta City with its crowd.



Figure 3. A beverage vendor biking around CFW enjoys CFW due to an increase in revenues. This bike caters to water, ice, and soft drinks and is needed by the crowd attending the CFW due to the humid and hot tropical city weather.

Table 1. Push and pull factor analyses of CFW participants.

Push factors	Pull factors
<ul style="list-style-type: none"> • Peer pressure • Economic situation • Lack of family attention • Lack of opportunity of living in the suburbs 	<ul style="list-style-type: none"> • Easy and affordable transportation access to CFW spots • Free public space and opportunity to get public attention • Economic opportunity to gain revenue through endorsement

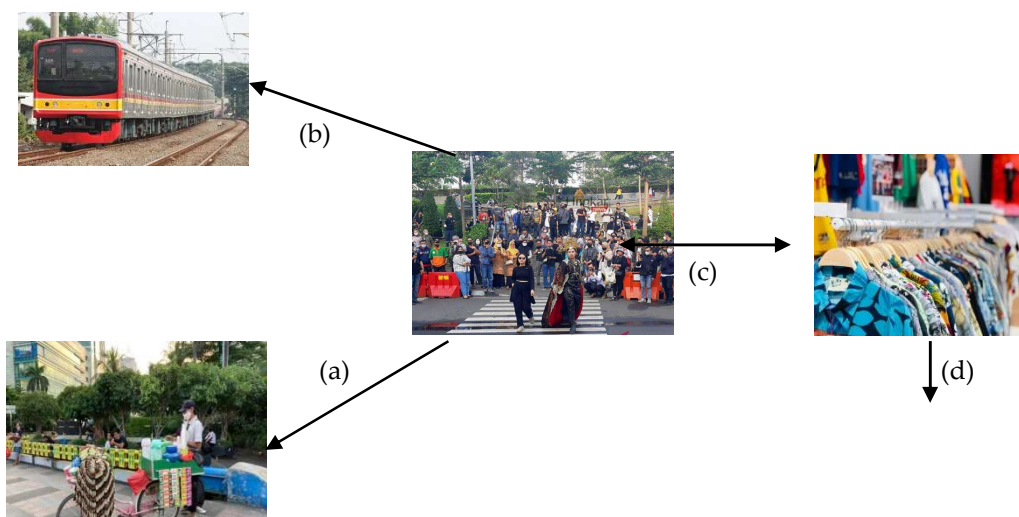




Figure 4. Multiplier effects and cash flow model of the CFW creative economy The CFW will boost revenue for small-business beverage vendors (a) and state-owned railroads (b). And it also creates a 2-way cash flow (c) by increasing the revenues of the clothing business startup and at the same time receiving endorsements from the clothing business startup. The CFW, at the end, will indirectly create a job opportunity in the related auxiliary sectors (d).

How the Citayam Pop-up and Makeshift Fashion Week (CFW) developed

There is no such thing as Citayam Pop-up and Makeshift Fashion Week in the city plan or development strategy. It happened in an instant, and the environment and social determinants may be the best explanations for this impromptu phenomenon. CFW was located in the corner of the heart of the Jakarta business district. The unique landscape of this corner combined with the urban revitalization of this city makes this corner attractive. A decade ago, this corner was just a typical busy business district of a pre-developed SE Asian city with unkempt pedestrians and dense 3-story buildings. A really unpleasant place to visit and enjoy. Then, refurbishment of this corner with wide sidewalks and the emerging of modern buildings has made this corner become a spot worth visiting.

Driven by multiple push factors (Table 1), since the onset of July 2022, a group of youth from surrounding developing suburbs around Jakarta including Citayam suburb and fostered by the ease of the railroad, started to flock to this spot (Figure 1). Realizing the appearance required to visit this spot and influenced by peer pressure, the youth began to use their outfits as proxies for their identity and status in lieu of their economic situation, the majority of whom come from low-income families. The numbers of suburban youth showing their outfits are getting higher and this has become a so-called street fashion show (Figure 2). The phenomenon of suburban youth showing their outfit in lieu of their economic status due to peer pressure is in agreement with a phenomenon that is also observed worldwide, even in developed countries. It is a human tendency to feel the need to belong. Everyone wants to be accepted by others in some way, especially adolescents. As a consequence of this want to belong, they make themselves think that they need to change their attitudes, behaviors, or beliefs in order to gain acceptance from others (Satsangi 2021). Youth, especially from suburban backgrounds hindered by education and economic situations, are not mentally prepared to be able to resist and deny peer pressure from others. As can be seen in this study, youth all over the world, including in Indonesia, face peer pressure in fashion and are threatened to be bullied by their peer groups. This strong pressure explains why they choose to spend more and invest more to outfit themselves in lieu of their domestic economic situation.

In lieu of adolescent frugality, spending money on fashion, their existence has led to cash flow and boosted small-scale business. As an example, consider the presence of a beverage vendor bike. Considering Jakarta is a hot and humid tropical city, dehydration is becoming more common among those who do more outdoor activities. In the business district, dealing with dehydration is more difficult since the only source is available in the limited convenience stores and sometimes is quite expensive. Then the modest street beverage vendor is the more preferred solution (Figure 3). Prior to the CFW phenomenon, a vendor bike could only generate 20000 Indonesia rupiah per day, or the equivalent of US\$ 13.47. However, due to the presence of this makeshift street fashion show that attracts attention and audience, the revenue jumped to US\$ 33.66 per day, an increase more than two fold. Then, this is considerably the multiplier effects of this CFW.

Considering the outfit is a prerequisite to being in the CFW, the adolescent who participated in this event did not hesitate to purchase a new outfit. Adolescents are compromised with their economic situation, so they opt to purchase from a local maker (Figure 4). Indeed, this will bring the wind of change to the domestic outfitters since most of them have a small enterprise background with limited support of capital. This situation has a positive two-way impact. On the one hand, street style fashion will increase revenue for the outfit makers; on the other hand, the outfit makers will support the participants of CFW through endorsement mechanisms. This endorsement will lead to revenue for the participants of CFW, most of whom have limited experience and educational background. Taking one example, a 16-year-old youth can make at least US\$ 20.20 for one time product endorsement. By looking at the numbers of profits that can be gained either by vendor bike or 16-year old youth and comparing them to the national GDP and city

minimum wage, those revenues are quite significant and justify the multiplier effects of CFW in boosting small scale economic enterprise.

"The Citayam makeshift fashion week owes its existence to the marginalized adolescents from Citayam and other suburbs who travel to Jakarta to find and express their identity in regards to wanting to belong as an escape from economic and domestic pressures at home driven by peer pressures"

Economic potential of marginalized subcultures and youth entrepreneurship

The economic gain and potential from marginalized people and subculture creation is in agreement with the previous study (Adams 2018, Gibson & Warren 2018, Liang & Wang 2020). One of the main economic activities among the marginalized community is street vendors. As observed in this study, the street vendors in the form of beverage vendor bikes are the most popular vendors, enjoying revenues due to the presence of CFW. As an example, the existence of a tourist spot or just simply street-based activities with large numbers of people can increase the revenues of the beverage vendor. Ardiyanti (2006) observed that the gathering of people doing exercise activity around a sports center has positively impacted the vendor selling beverages around the sports center. The revenue that can be gained by vending bikes around makeshift activities was estimated at US\$ 13.47 to US\$ 33.66 per day (Syamsir 2016), or equivalents of US\$ 990 per month, which is greater than the city's minimum wage equivalents of US\$ 270 per month.

The CFW phenomenon was not only contributing to the revenues of small vendors; CFW participants were also receiving indirect revenues. Youth CFW participants were offered by commercial brand owners to promote and endorse their products. This condition has indirectly created a significant entrepreneurship opportunity. This situation, where the youth mainly come from marginalized and subculture communities, finally creates an opportunity for them themselves in the form of entrepreneurship and endorsement, is comparable to the other works. Compared with lifelong employment in a formal career in the traditional corporate sector, young people need to be encouraged and become fully prepared to take on risk and a leadership role since these are all part and parcel of entrepreneurship.

This is what can be seen in the CFW phenomenon as the subculture advances to take opportunities to entirely new sectors. Given the youth's lack of experience and background, the stakes are quite high. Nevertheless, they can do it with the support of appropriate business services that help to develop new opportunities, facilitate learning, and mitigate risks. From the perspective of public policy, this is especially important for SE Asian countries as investing in youth entrepreneurship provides timely opportunities for upgrading human capital and reorienting the economy towards new skills needed for future growth (Bloom & Williamson 1998).

From this vantage point, today's young, with their street subculture, are on the verge of yet another tremendous global transformation. This era's expectation is defined by the spirit of creative entrepreneurship. They are the generation of opinion entrepreneurs, tackling society's most urgent concerns such as sustainability, ethical consumption, environmental issues, and other conflicts. They are frequently not motivated by profit and devote their efforts to hastening institutional changes through social movements and popular opinion. As a result, the process of global institutional transformation is currently being driven by innovation, heralding a new world order based on global connectedness and unbounded invention. The promotion of investments in this new wave of creative entrepreneurship and social economic growth would facilitate the creative economy's long-term job impact (UNIDO 2013).

Conclusion

To the best of our knowledge, this is the first article that discusses how street subcultures can compete with economic giants by utilizing Southeast Asian countries as examples. Among the discussions around this impromptu fashion week phenomenon, it has contributed to and has the ability to enable the long-term job impact that the creative economy promises.

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