Creative Industry Ecosystem In Indonesia

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Why Creative Industry?

Creative Industries: a Definition

"..those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."

UK Government
Department of Culture, Media and Sport

Creative Industries Sub-sectors

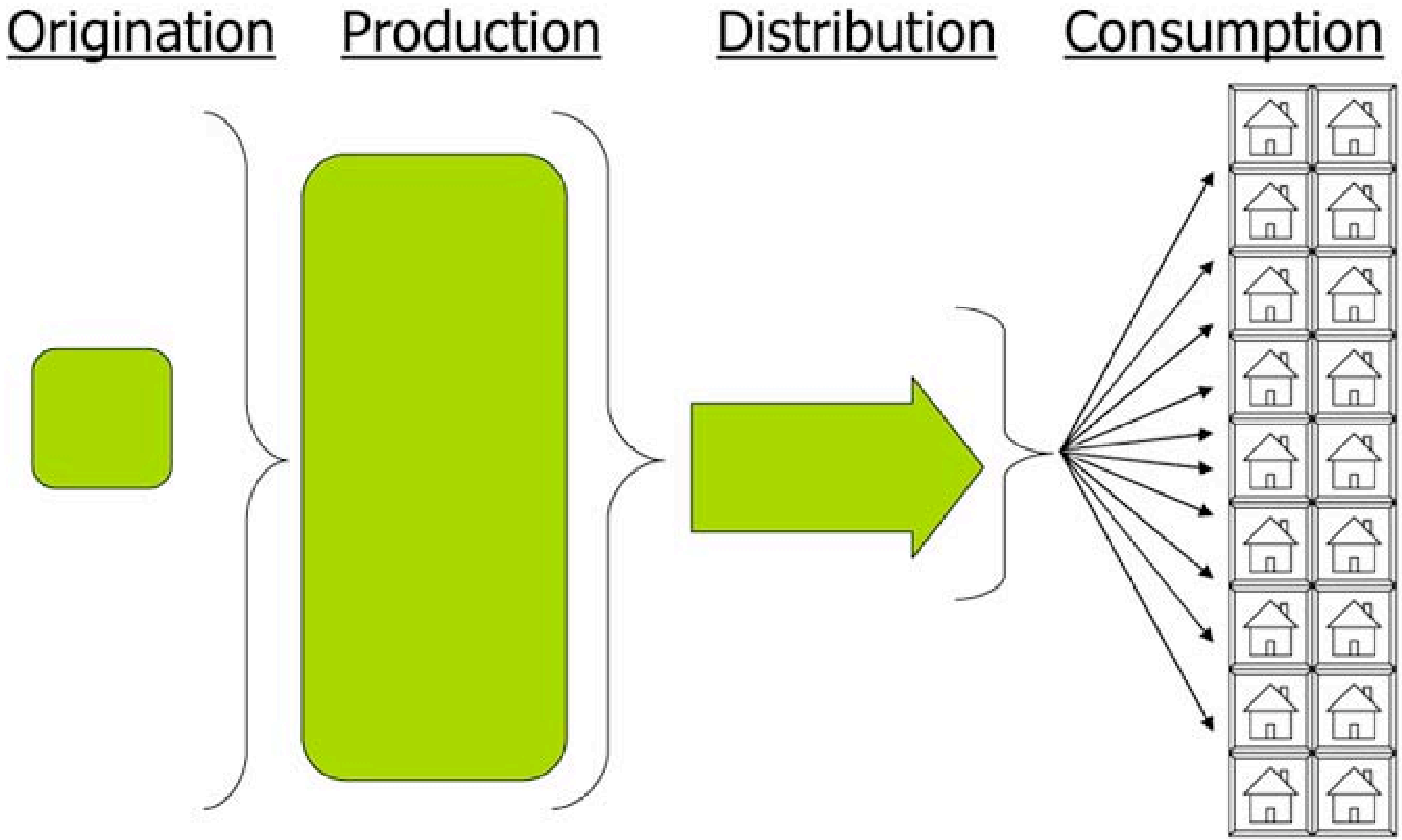
- Advertising
- Architecture
- Crafts, designer furniture
- Fashion clothing
- Film and video production
- Graphic design
- Leisure software (computer games)
- Live and recorded music
- Performing arts and entertainments
- Television, radio and internet broadcasting
- Visual arts and antiques
- Writing and publishing

Core arts field	Visual arts	Crafts, paintings, sculptures, photography	• Non industrial activities • Output are prototypes and "potentially copyrighted works" (i.e. these works have a high density of creation that would be eligible to copyright but they are however not systematically copyrighted)
	Performing arts	Theatre, Dance, Circus, Festivals	
	Heritage	Museums, Libraries, Achaeological sites, Archives	
Circle 1: Cultural industries	Film and Video		• Industrial activities aimed at massive reproduction • Outputs are based on copyright
	Television and Radio		
	Video games		
	Music	Recorded music market, Live music performances, Revenues of collecting societies in the music sector	
	Books and press	Book publishing, Magazine and press publishing	

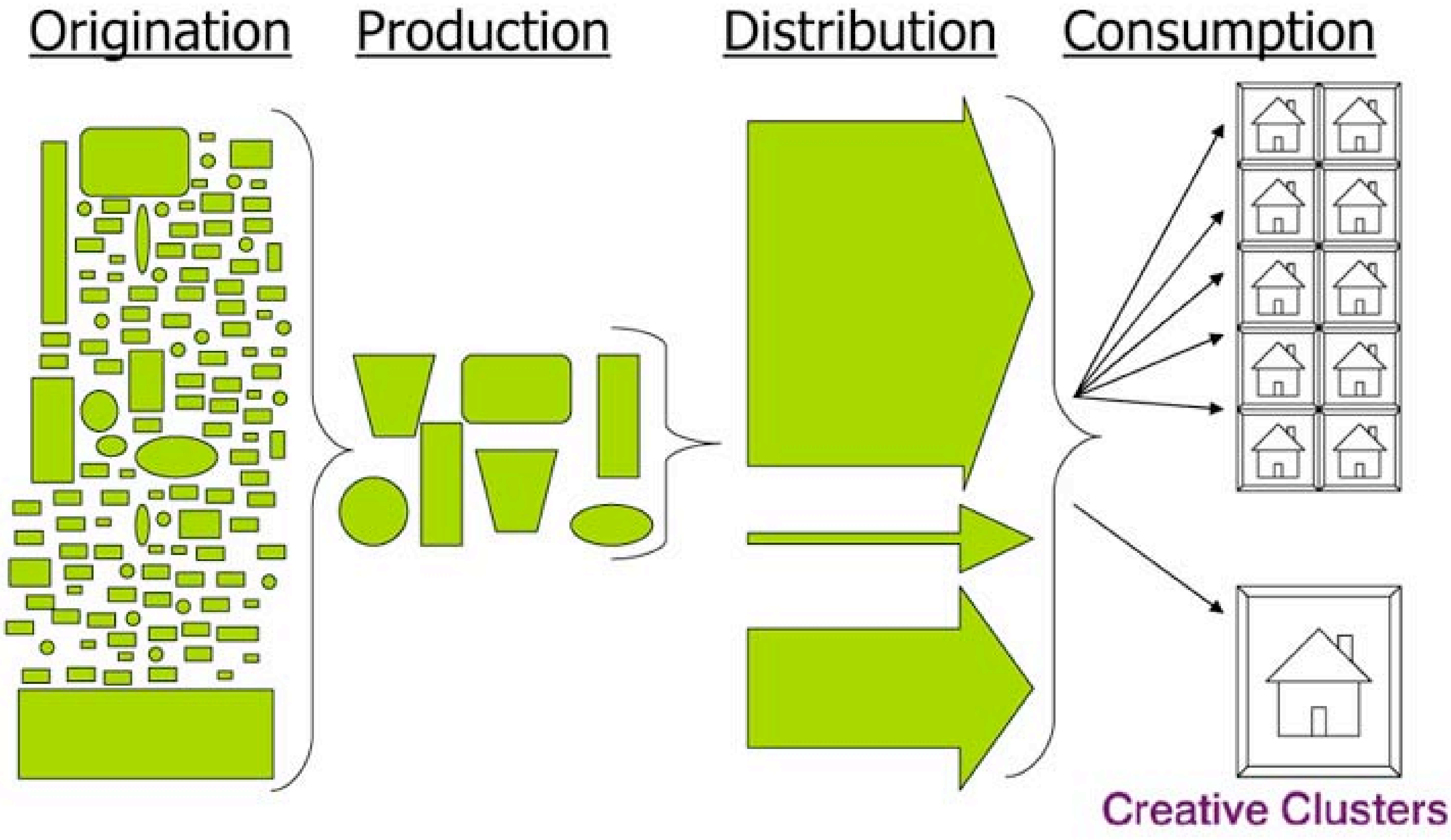
Circle 2: Creative industries and activities	Design	Fashion design, Graphic design, Interior design, Product design	• Activities are not necessarily industrial, and may be prototypes • Although outputs are based on copyright, they may include other intellectual property inputs (e.g. trademark) • The use of creativity is essential to the performance of these non cultural sectors
	Architecture		
	Advertising		
Circle 3: Related industries	PC manufacturers, MP3 player manufacturers, mobile industry, etc.		• This category is loose and impossible to describe on the basis of clear criteria; it involves many other economic sectors dependent on the previous circles such as the ICT sector.

Since human resource is the most important resource in creative industry, it suits very well for Indonesia.

Industrial Economy Structure



Creative Industry Structure



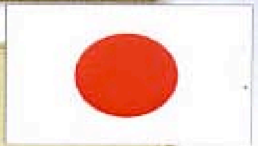
Let’s study the global market for creative industry

Fostering strategy for Cultural Industry of key nations

USA

- As the largest in the world, the US entertainment industry is one of the two key driving forces alongside military exports
- Exports in media and content exceed $110bn per year, surpassing chemicals, aircraft and automotives (2005)
- Strengthening in Intellectual Property-based trade policy

Japan



- The world leader in games, animation, character and comics, taking the 2nd position in the world cultural content market share
- Exports in animation to US exceed steel by 4 times
- '04. 5. Establishment of VIPO

China

- '01~'05. Fostering of cultural industries through integration in communications, broadcasting and IT industries
- '04. 7. Formation of a dedicated agency to foster the games industry
- '05. Announcement of the 5-year plan to foster the Chinese Cultural Industry

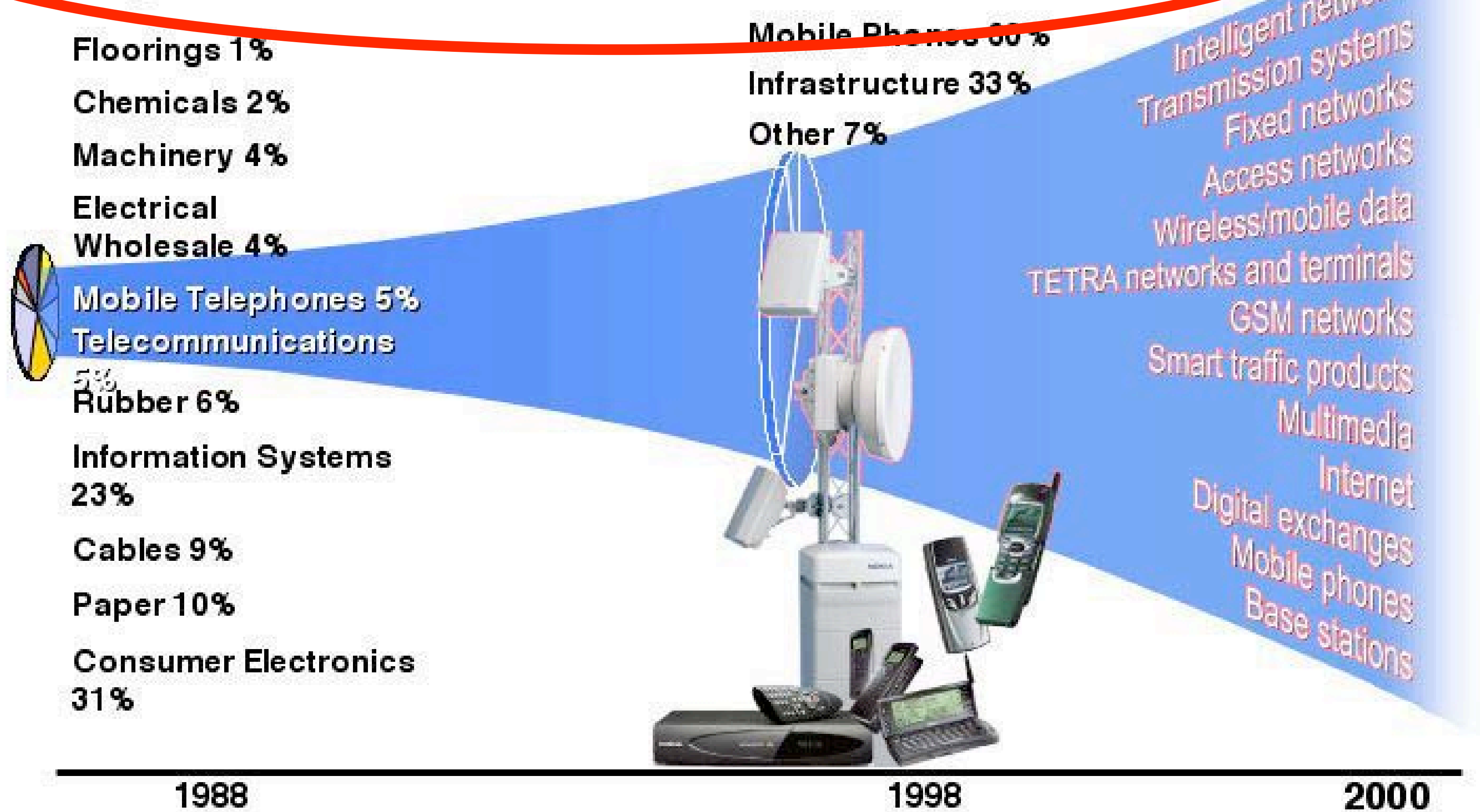
With $625 billion mobile industry in 2008, data services accounts for 30% growth compare to 5% growth in voice and calls.

Nokia

Nokia's Change

Net sales USD 5.2 billion 1988
Market capitalization USD 1.4 billion at year end 1988

Net sales USD 19.9 billion 1999
Market capitalization USD 236.5 billion, as of February 28th 2000

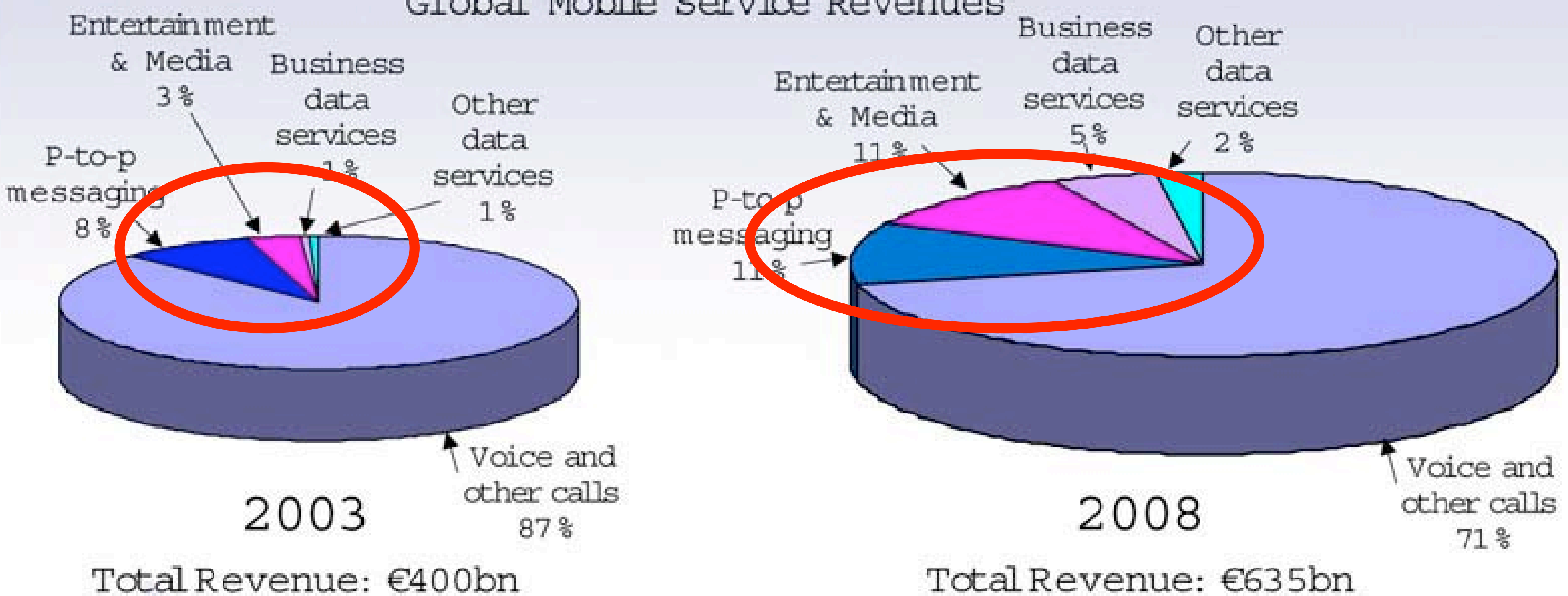


NOKIA

Source: Nokia June 2004

June 2004 Forecast of Mobile Services

Global Mobile Service Revenues



Growth in Mobile Services Market between 2003 and 2008: CAGR 10%
of which:
Voice and other calls CAGR 5% and data services CAGR 30%

"Other data services" includes Transaction Services and Advertising

NOKIA

Japan

The content industry has the potential to become a leading Japanese industry alongside manufacturing.

Media and Content Industry Division
Commerce and Information Policy Bureau
Ministry of Economy, Trade and Industry

Japanese Content has a Worldwide Reputation

《Japanese content attracts worldwide attention》

・Japanese content (comics, game software, animation etc) has a worldwide reputation. (Japanese animation accounts for 60% of world broadcasts.)

・Demand for the popular game Pocket Monster has expanded into TV animation and character goods, producing an estimated economic spillover effect of more than 2 trillion yen.

【Character popularity ranking】

1	Crayon Shin-chan	74
2	Songoku	73
3	Doraemon	68
4	The Famous Detective Conan	57
5	Chibi Maruko-chan	53
6	Snoopy	49
7	Donald Duck	43
8	Mickey Mouse	39
9	Garfield	39
10	Sakuragi Hanamichi	37

Survey respondents: 1000 people 20 years or older living in three Chinese cities (Beijing, Shanghai, Guangzhou)

《The impact of the content industry is not limited simply to the economy》

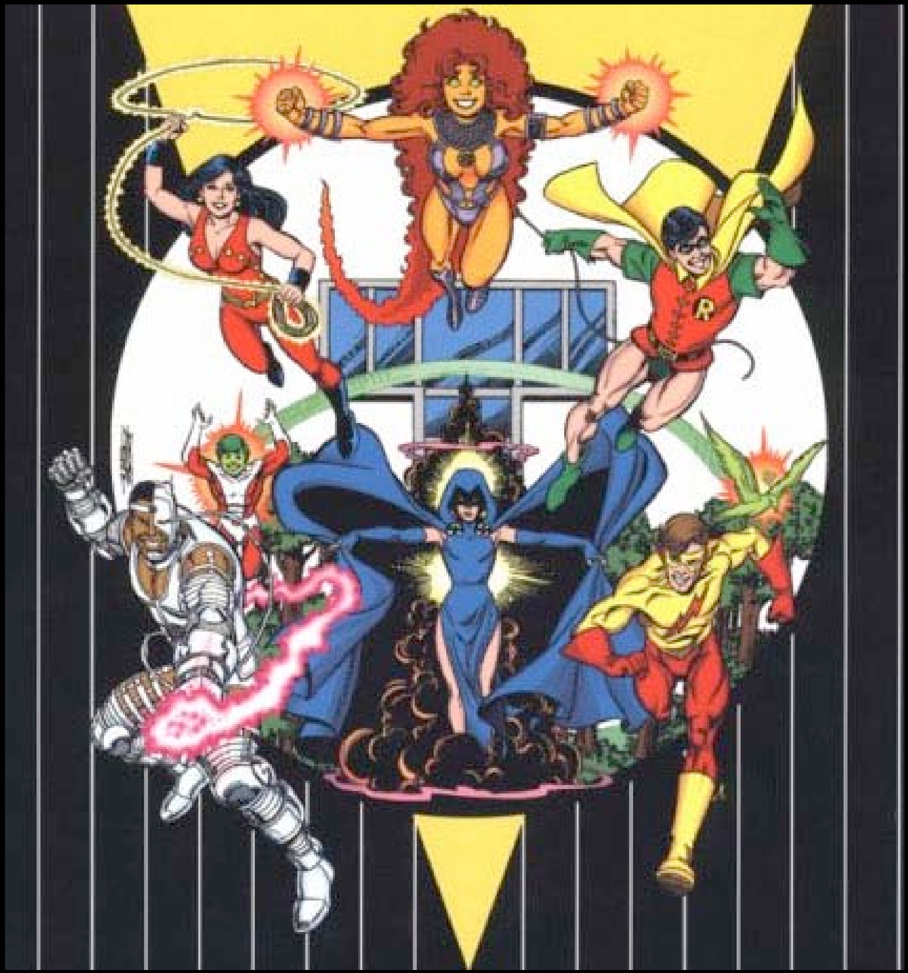
・The world content industry growth rate is expected to be more than 6.5% in 2006.

・Content, an amalgam of information and image, will also have a substantial economic spill-over effect on the offshore expansion of other industries.

・Content will deepen respect for Japanese culture and mutual understanding between ordinary people in Japan and other societies, as well as significantly enhancing Japan's international status.

The content industry has the potential to become a leading Japanese industry alongside manufacturing!

Manga (comics) and anime (anime) has become a global trend. 60% media produced in Japan is in the form of manga/anime and manga production is 3 times than toilet paper.



The New Teen Titan comics by DC Comics has been recreated in anime style

Korea

In Korea, digital content is planned to become the growth engine for its Broadband IT Korea initiatives.
40% compound annual growth rate is expected from game, animation, mobile contents, e-learning and digital television.

Knowledge & Information Industry Division
Ministry of Information & Communication

Online distribution model characterized Korean $1 billion game industry and character licensing and franchising is very big.

CCR
www.ccr.co.kr

Character Marketing

The Characters

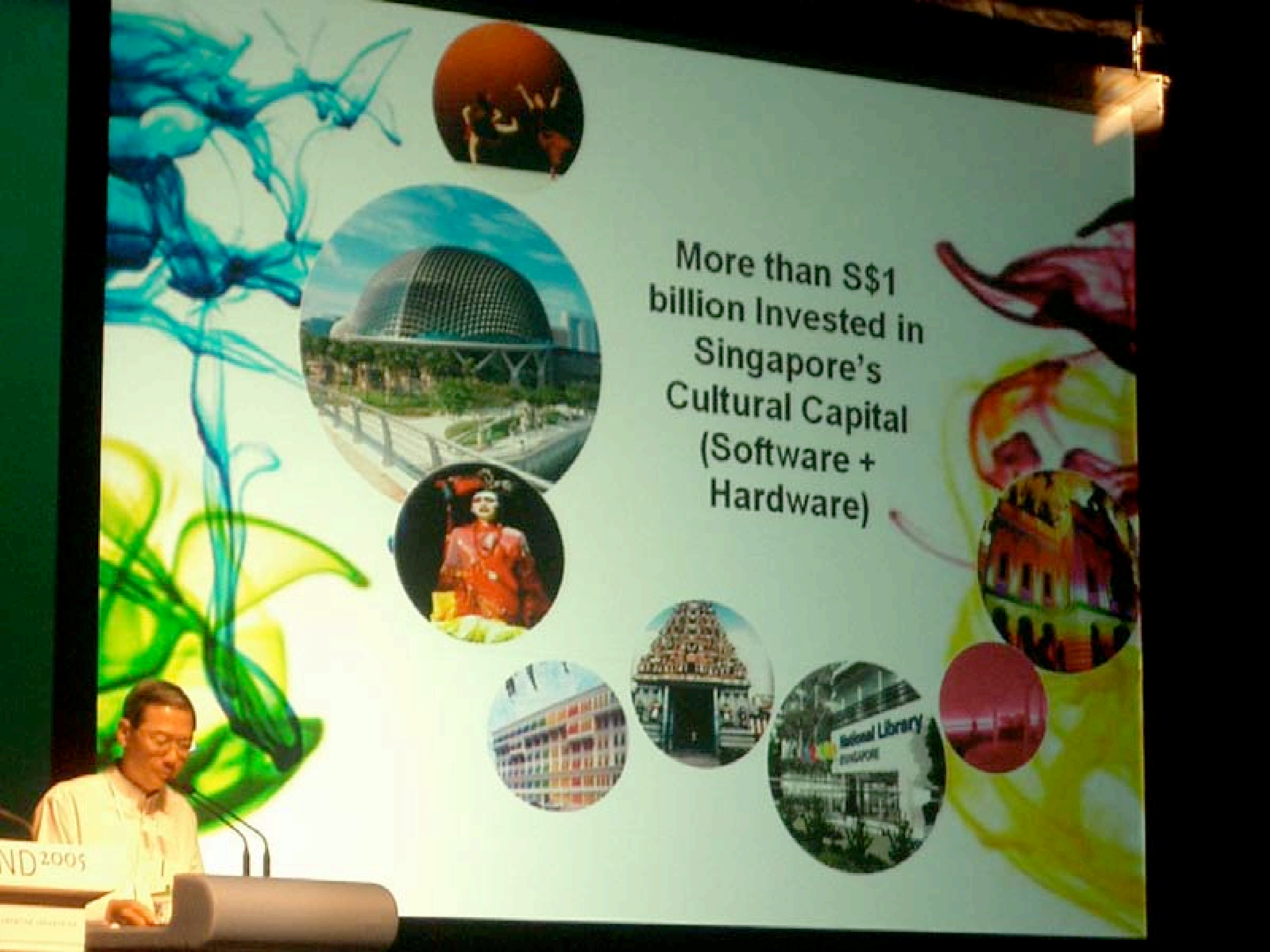
Character Marketing

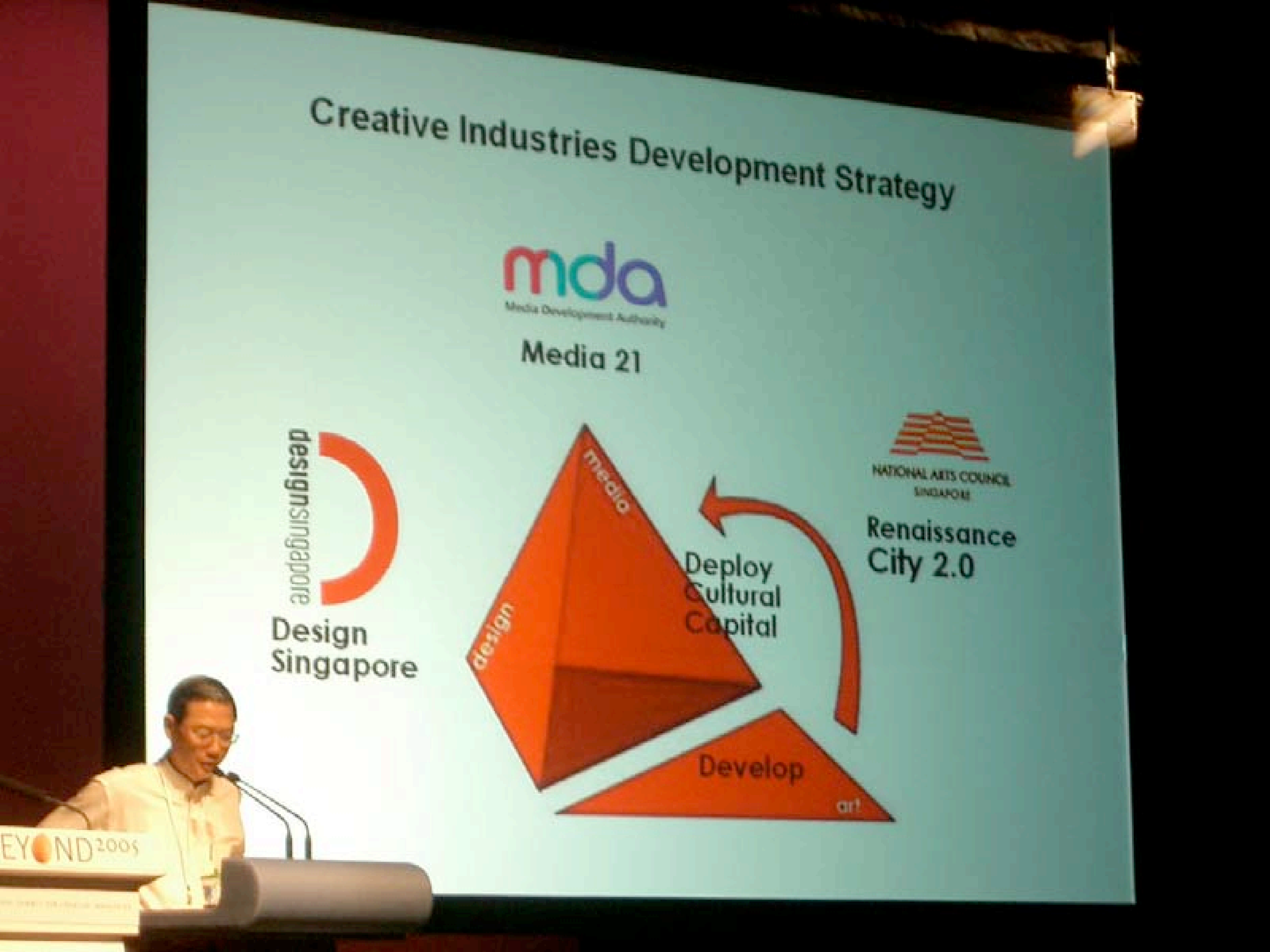
Character Marketing was big for Fortress!!!
Card, Toy, Action Figure,Coca Cola, Snacks, etc..


Singapore

Singapore target is to increase its 3% GDP from creative industry to 7% in 2012. Its initiatives including Media 21, designsingapore and Renaissance City.

Media Development Authority


More than S$1 billion Invested in Singapore's Cultural Capital (Software + Hardware)
National Library
SINGAPORE
ND2005


Creative Industries Development Strategy
mda
Media Development Authority
Media 21
designsingapore
Design Singapore
media
design
Deploy Cultural Capital
Develop
art
NATIONAL ARTS COUNCIL SINGAPORE
Renaissance City 2.0
BEYOND2005

Indonesia

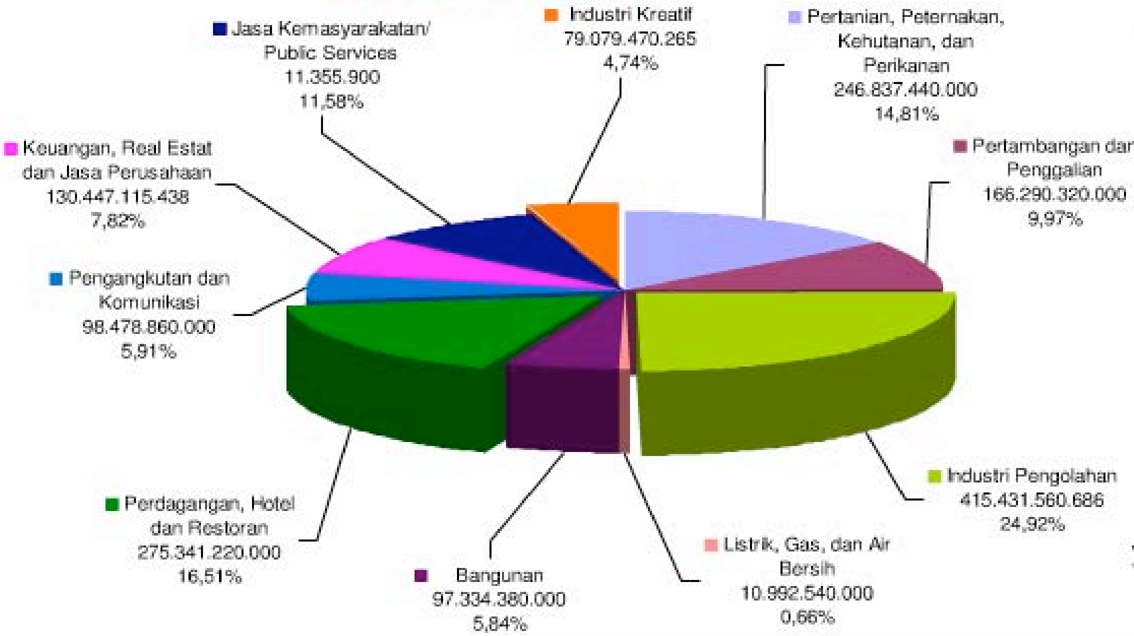
Ringkasan Kontribusi Ekonomi Industri Kreatif

Indikator	Satuan	2002	2003	2004	2005	2006	Rata-rata	Peringkat
1. Berbasis Produk Domestik Bruto (PDB)								
a. Nilai Tambah	Miliar Rupiah	72.013	75.563	79.892	81.015	86.914	79.079	9
b. Pertumbuhan Nilai Tambah	Persen		4,93%	5,73%	1,41%	7,28%	4,84%	8
c. % Nilai terhadap Total PDB	Persen	4,78%	4,79%	4,82%	4,63%	4,71%	4,75%	9
2. Berbasis Ketenagakerjaan								
a. Jumlah Tenaga Kerja	Orang	3.331.373	3.186.734	3.697.052	3.813.122	4.483.953	3.702.447	7
b. Tingkat Partisipasi Pekerja	Persen	3,63%	3,51%	3,94%	4,02%	4,70%	3,96%	7
c. Pertumbuhan Jumlah Tenaga Kerja	Persen	-	-4,34%	16,01%	3,14%	17,59%	8,10%	3
d. Produktivitas Tenaga Kerja	Rp Ribu/Orang	21.617	23.712	21.610	21.246	19.383	21.514	6
3. Berbasis Aktivitas Perusahaan								
a. Nilai Ekspor	Ribu Rupiah	38.099.672.139	35.805.832.902	44.255.659.443	47.108.719.278	60.389.352.240	45.131.847.200	6
b. Pertumbuhan Ekspor	Persen	-	-6,02%	23,60%	6,45%	28,19%	13,05%	6
c. % Ekspor terhadap Total ekspor	Persen	7,52%	7,06%	6,68%	5,95%	6,77%	6,80%	6
d. Jumlah Perusahaan	Perusahaan	1.078.024	938.850	1.232.286	1.216.161	1.520.759	1.197.216	6
e. Pertumbuhan Jumlah Perusahaan	Persen	-	2,78%	19,01%	-5,40%	14,41%	7,70%	4
f. % Jumlah Perusahaan terhadap jumlah Total perusahaan	Persen	2,54%	2,27%	2,88%	2,92%	3,60%	2,84%	6

http://industrikreatif-depdag.blogspot.com/

Kontribusi Nilai PDB Sektoral

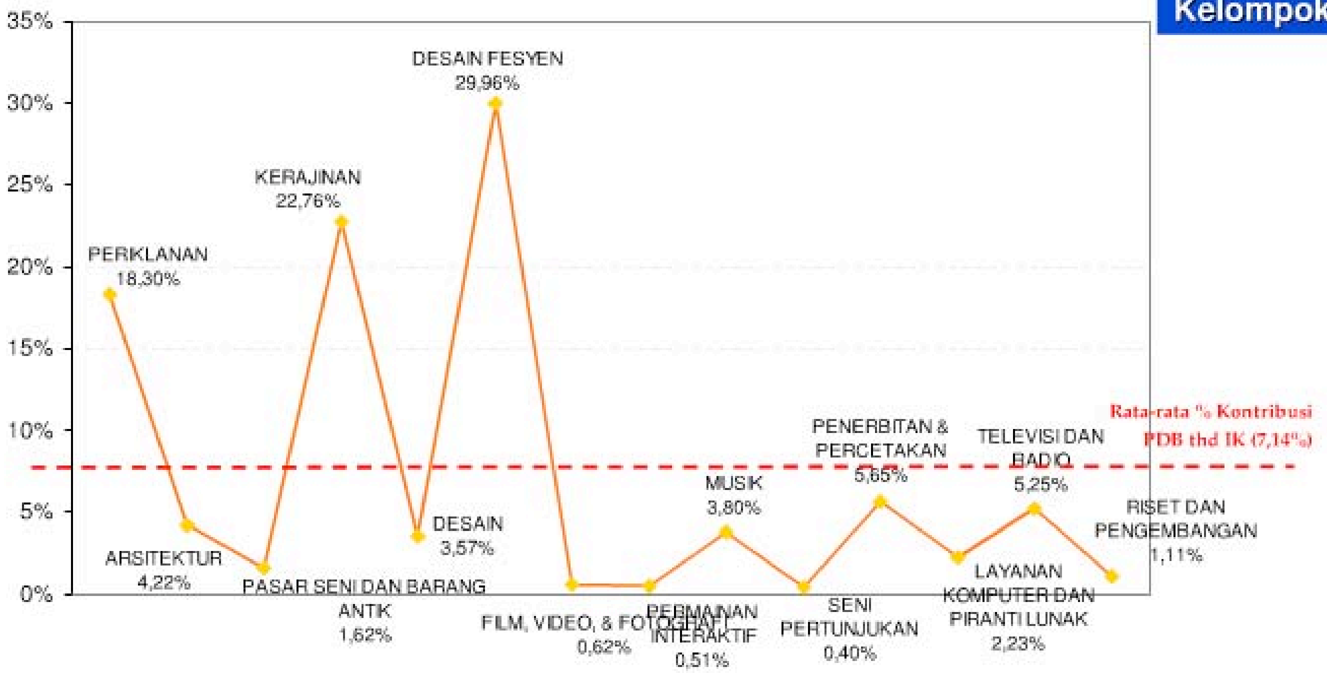
Rata-rata Nilai PDB Sektoral tahun 2002-2006 atas dasar harga konstan tahun 2000



- Kontribusi PDB Sektoral atas dasar harga konstan tahun 2000 untuk periode 2002-2006
- Industri Kreatif menduduki peringkat ke-9 dari 10 lapangan usaha utama yang telah didefinisikan oleh BPS
- Rata-rata Nilai kontribusi Industri Kreatif tahun 2002-2006 adalah Rp 79,08 triliun yaitu sebesar 4,74% dari total nilai PDB Nasional
- Kontribusi PDB terbesar adalah di tahun 2006, sebesar Rp 86,914 triliun, yaitu sebesar 4,71% dari total nilai PDB Nasional

		NILAI PDB (Ribu Rp)					
No	Lapangan Usaha	2002	2003	2004	2005	2006	Rata-Rata
1	Industri Pengolahan	369.270.696.057	391.954.746.700	418.154.297.496	439.851.714.644	457.926.348.534	415.431.560.686
2	Perdagangan, Hotel dan Restoran	243.266.600.000	256.516.600.000	271.142.200.000	293.877.200.000	311.903.500.000	275.341.220.000
3	Pertanian, Peternakan, Kehutanan, dan Perikanan	231.613.500.000	240.387.300.000	247.163.600.000	253.726.000.000	261.296.800.000	246.837.440.000
4	Pertambangan dan Penggalian	169.932.000.000	167.603.800.000	160.100.500.000	165.085.400.000	168.729.900.000	166.290.320.000
5	Jasa Kemasyarakatan/Public Services	132.997.113.349	138.560.962.291	145.926.335.123	153.807.525.768	163.759.031.523	147.010.193.611
6	Keuangan, Real Estat dan Jasa Perusahaan	115.612.266.030	121.155.435.255	130.009.604.126	138.757.956.750	146.700.315.026	130.447.115.438
7	Pengangkutan dan Komunikasi	76.173.100.000	85.458.400.000	96.896.700.000	109.467.100.000	124.399.000.000	98.478.860.000
8	Bangunan	84.469.800.000	89.621.800.000	96.334.400.000	103.483.700.000	112.762.200.000	97.334.380.000
9	Industri Kreatif	72.013.124.564	75.563.055.753	79.891.563.255	81.015.402.838	86.914.204.917	79.079.470.265
10	Listrik, Gas, dan Air Bersih	9.868.200.000	10.349.200.000	10.897.600.000	11.584.100.000	12.263.600.000	10.992.540.000
		1.505.216.400.000	1.577.171.300.000	1.656.516.800.000	1.750.656.100.000	1.846.654.900.000	1.667.243.100.000

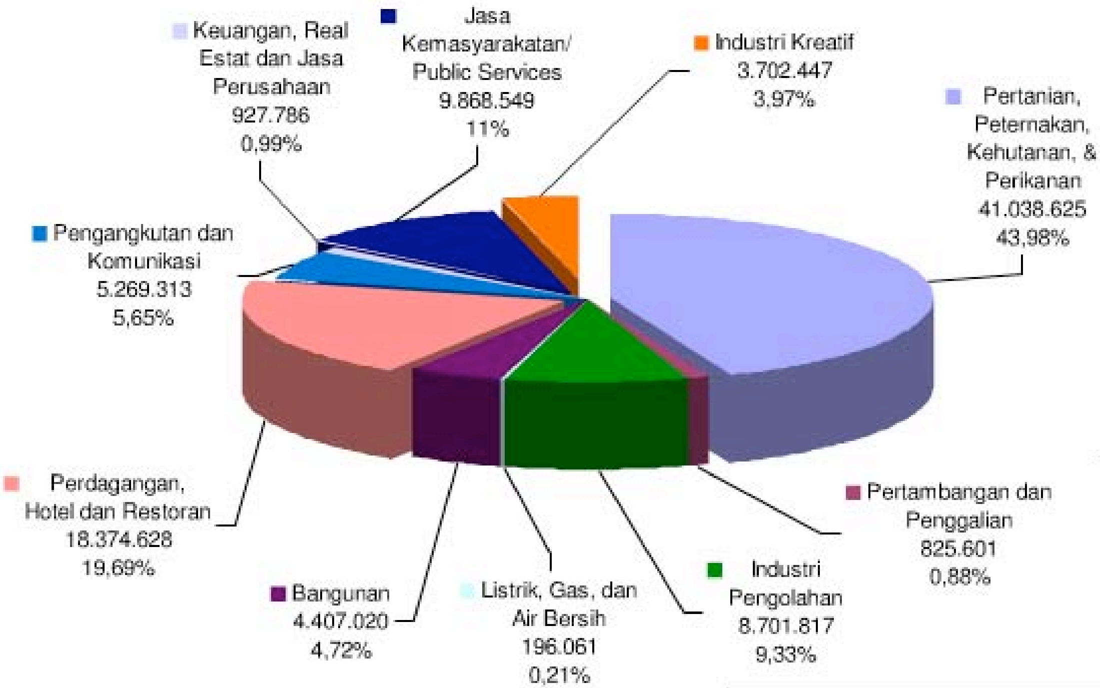
% Kontribusi PDB Kelompok IK thd PDB IK



No	Kelompok Industri Kreatif	% PDB THD PDB INDUSTRI KREATIF (Harga Konstan) 2002	2003	2004	2005	2006	Rata-rata
1	DESAIN FESYEN	33,57%	30,92%	28,33%	28,22%	28,76%	29,96%
2	KERAJINAN	24,84%	22,73%	22,57%	21,53%	22,11%	22,76%
3	PERIKLANAN	15,26%	18,30%	18,97%	19,85%	19,11%	18,30%
4	PENERBITAN & PERCETAKAN	5,00%	4,93%	6,11%	6,07%	6,14%	5,65%
5	TELEVISI DAN RADIO	5,06%	5,38%	5,52%	5,30%	4,98%	5,25%
6	ARSITEKTUR	3,80%	3,90%	4,10%	4,56%	4,76%	4,22%
7	MUSIK	2,85%	3,05%	4,30%	4,42%	4,40%	3,80%
8	DESAIN	3,33%	4,27%	3,53%	3,41%	3,32%	3,57%
9	LAYANAN KOMPUTER DAN PIRANTI LUNAK	1,94%	2,14%	2,28%	2,39%	2,39%	2,23%
10	PASAR SENI DAN BARANG ANTIK	1,48%	1,61%	1,67%	1,67%	1,68%	1,62%
11	RISET DAN PENGEMBANGAN	1,10%	1,10%	1,09%	1,13%	1,12%	1,11%
12	FILM, VIDEO, & FOTOGRAFI	0,66%	0,64%	0,63%	0,63%	0,54%	0,62%
13	PERMAINAN INTERAKTIF	0,64%	0,58%	0,51%	0,45%	0,37%	0,51%
14	SENI PERTUNJUKAN	0,47%	0,45%	0,41%	0,37%	0,32%	0,40%

Jumlah Tenaga Kerja Sektoral

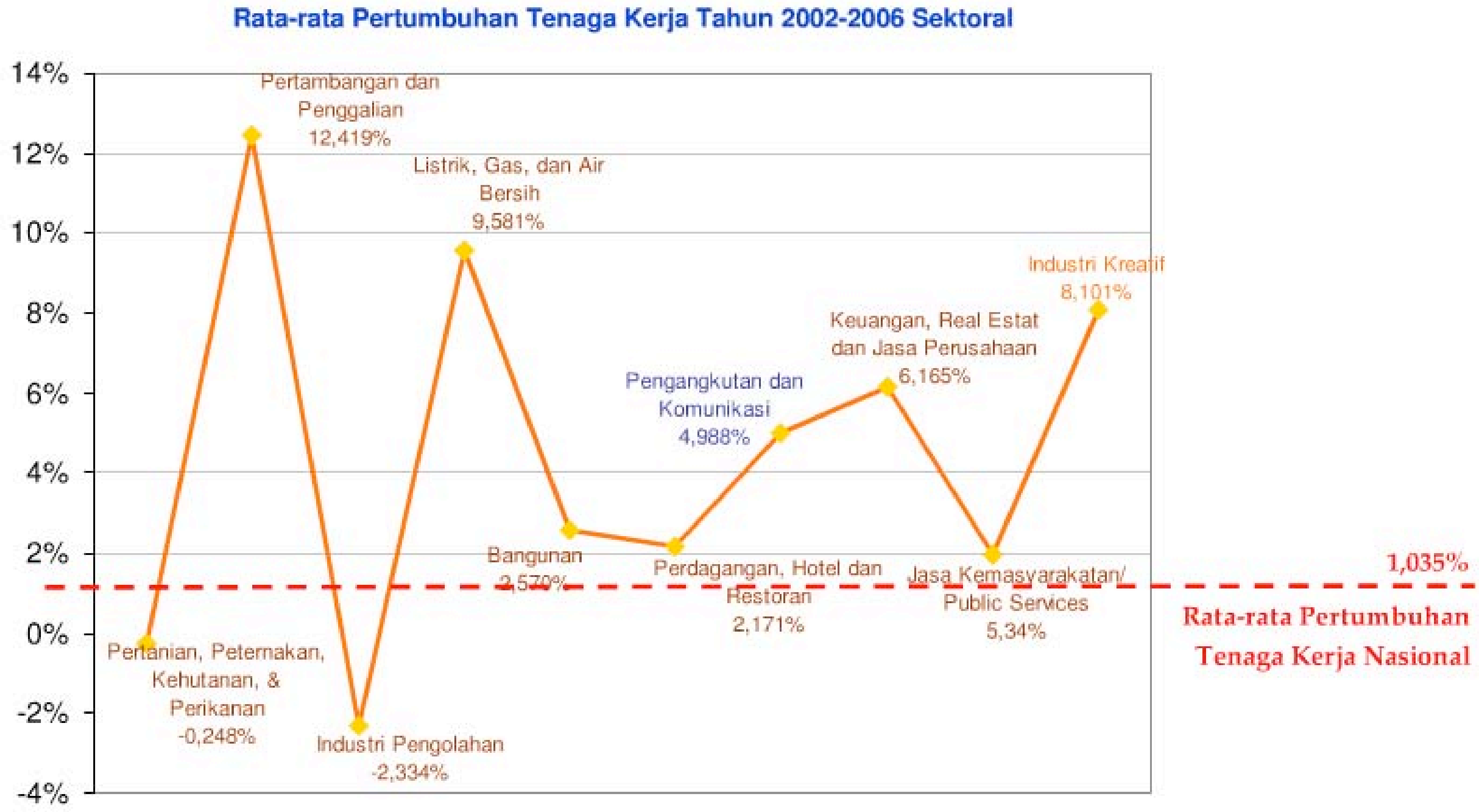
Rata-rata Jumlah Tenaga Kerja Sektoral



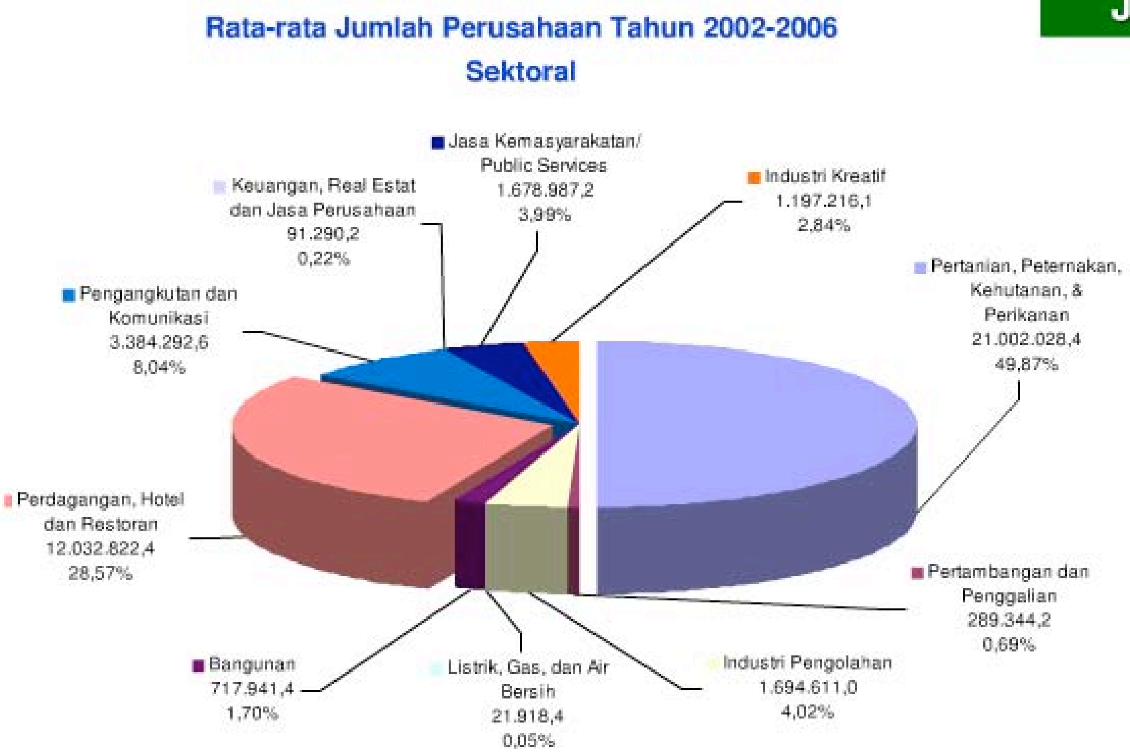
- Rata-rata 3 terbesar Jumlah Tenaga Kerja Sektoral adalah sektor Pertanian,peternakan, kehutanan dan perikanan (41,039 juta); Perdagangan (18,374 juta), Hotel, dan Restoran; dan Jasa Kemasyarakatan/Public Services (9,87 juta)
- Jumlah Tenaga Kerja Industri Kreatif menduduki peringkat ke-7 dari 10 lapangan usaha utama Jumlah rata-rata tenaga kerja di industri kreatif adalah 3,7 juta dari 93,3 juta tenaga kerja total di Indonesia.

		JUMLAH TENAGA KERJA					
No	Sektor	2002	2003	2004	2005	2006	Rata-rata
1	Pertanian, Peternakan, Kehutanan, & Perikanan	40.633.271	42.001.437	40.608.019	41.814.197	40.136.200	41.038.625
2	Perdagangan, Hotel dan Restoran	17.795.386	16.845.995	19.119.156	18.896.902	19.215.700	18.374.628
3	Jasa Kemasyarakatan/Public Services	9.833.308	9.199.059	9.862.477	9.885.866	10.562.033	9.868.549
4	Industri Pengolahan	9.450.714	8.514.272	8.241.909	8.762.567	8.539.625	8.701.817
5	Pengangkutan dan Komunikasi	4.672.584	4.976.928	5.480.527	5.552.525	5.664.000	5.269.313
6	Bangunan	4.273.914	4.106.597	4.540.102	4.417.087	4.697.400	4.407.020
7	Industri Kreatif	3.331.373	3.186.734	3.697.052	3.813.122	4.483.953	3.702.447
8	Keuangan, Real Estat dan Jasa Perusahaan	846.534	1.068.490	907.210	810.209	1.006.489	927.786
9	Pertambangan dan Penggalian	631.802	729.047	1.034.716	808.842	923.600	825.601
10	Listrik, Gas, dan Air Bersih	178.279	156.358	230.869	186.801	228.000	196.061
	JUMLAH TENAGA KERJA	91.647.166	90.784.917	93.722.036	94.948.118	95.457.000	93.311.847

Pertumbuhan Jumlah Tenaga Kerja Sektoral



Jumlah Perusahaan Sektoral

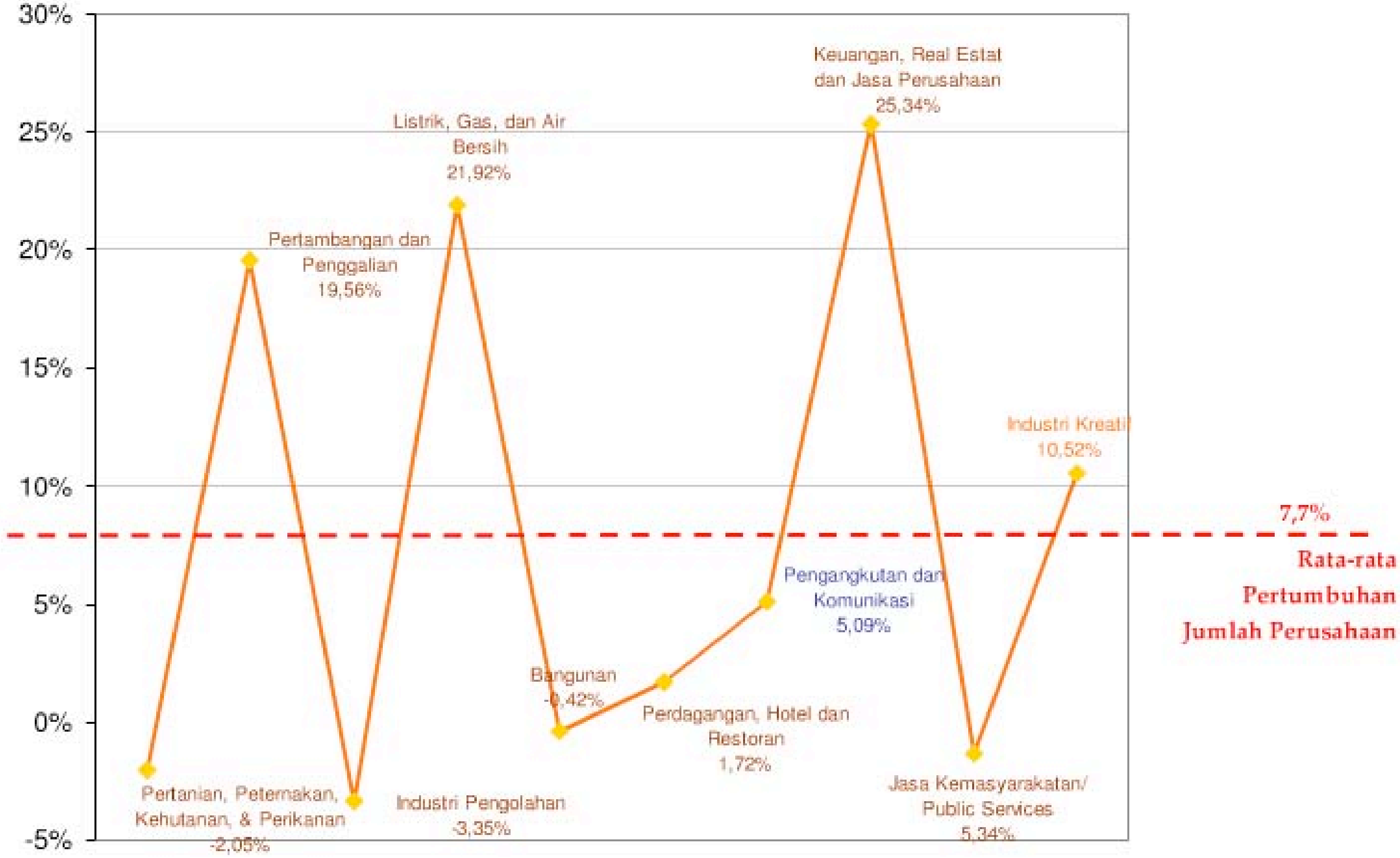


- Jumlah Perusahaan 3 terbesar Sektoral adalah pada sektor Pertanian,peternakan, kehutanan dan perikanan(21 juta) ; Perdagangan, Hotel, dan Restoran(12 juta); dan Pengangkutan dan Komunikasi (3 juta)
- Jumlah Perusahaan Industri Kreatif menduduki peringkat ke-6 dari 10 lapangan usaha utama yang telah didefinisikan oleh BPS.
- Jumlah rata-rata Perusahaan di industri kreatif adalah 1,2 juta dari 42 juta tenaga kerja total di Indonesia.

No	Sektor	JUMLAH PERUSAHAAN 2002	2003	2004	2005	2006	Rata-rata
1	Pertanian, Peternakan, Kehutanan, & Perikanan	21.870.661	21.487.997	20.979.668	20.542.816	20.129.000	21.002.028,4
2	Perdagangan, Hotel dan Restoran	11.791.660	11.148.922	12.528.635	12.179.595	12.515.300	12.032.822,4
3	Pengangkutan dan Komunikasi	2.950.536	3.306.539	3.491.003	3.587.085	3.586.300	3.384.292,6
4	Industri Pengolahan	1.933.296	1.810.043	1.544.456	1.524.533	1.660.727	1.694.611,0
5	Jasa Kemasyarakatan/ Public Services	1.733.691	1.664.059	1.775.413	1.593.384	1.628.390	1.678.987,2
6	Industri Kreatif	1.078.024	938.850	1.232.286	1.216.161	1.520.759	1.197.216,1
7	Bangunan	771.079	711.204	738.657	631.567	737.200	717.941,4
8	Pertambangan dan Penggalian	239.503	238.648	383.103	225.967	359.500	289.344,2
9	Keuangan, Real Estat dan Jasa Perusahaan	57.207	73.907	87.161	98.953	139.223	91.290,2
10	Listrik, Gas, dan Air Bersih	12.871	16.110	27.204	28.007	25.400	21.918,4
	JUMLAH	42.438.528,000	41.396.279,000	42.787.586,000	41.628.067,000	42.301.800,000	42.110.452,0

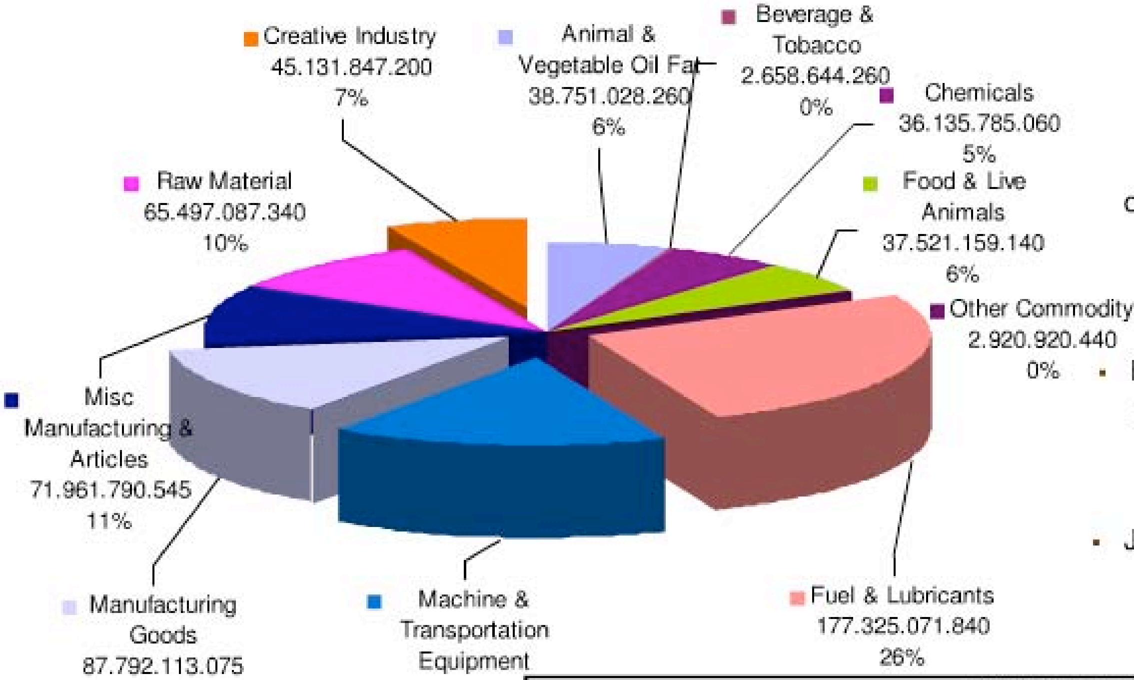
Pertumbuhan Jumlah Perusahaan Sektoral

Rata-rata Pertumbuhan Jumlah Perusahaan Tahun 2002-2006 Sektoral



Nilai Ekspor Sektoral

Rata-rata Nilai Ekspor Tahun 2002-2006 Sektoral



- Nilai Ekspor komoditas 3 terbesar adalah pada Fuel & Lubricants; Machine & Transportation Equipment; dan Manufacturing Goods dengan rata-rata jumlah tenaga kerja tahun 2002-2006 berturut-turut adalah: 177 juta; 106 juta, 87 juta.
- Nilai Ekspor Industri Kreatif menduduki peringkat ke-6 dari 10 lapangan usaha utama yang telah didefinisikan oleh BPS.
- Jumlah rata-rata Nilai Ekspor di industri kreatif adalah 45 juta dari 672 juta tenaga kerja total di Indonesia

		EKSPOR (Ribu Rp)					
No	**Sektor**	**2002**	**2003**	**2004**	**2005**	**2006**	**Rata-rata**
1	Fuel & Lubricants	121.345.123.200	130.782.666.000	171.074.885.000	217.438.265.000	245.984.420.000	177.325.071.840
2	Machine & Transportation Equipment	87.510.709.800	81.402.759.200	107.797.665.000	127.256.065.000	127.362.400.000	106.265.919.800
3	Manufacturing Goods	74.218.471.029	67.831.499.401	89.047.306.117	99.616.733.609	108.246.555.216	87.792.113.075
4	Misc Manufacturing & Articles	58.940.341.031	58.689.627.597	71.496.694.440	82.266.237.113	88.416.052.544	71.961.790.545
5	Raw Material	38.558.220.000	45.098.536.700	57.710.995.000	81.079.785.000	105.037.900.000	65.497.087.340
6	Creative Industry	38.099.672.139	35.805.832.902	44.255.659.443	47.108.719.278	60.389.352.240	45.131.847.200
7	Animal & Vegetable Oil Fat	23.753.848.200	25.098.873.100	42.032.015.000	47.027.585.000	55.842.820.000	38.751.028.260
8	Food & Live Animals	32.508.700.800	30.004.909.900	36.540.630.000	42.630.735.000	45.920.820.000	37.521.159.140
9	Chemicals	26.544.737.400	28.214.792.900	37.569.680.000	42.032.015.000	46.317.700.000	36.135.785.060
10	Other Commodity	2.874.925.200	2.577.302.000	2.235.845.000	1.964.550.000	4.951.980.000	2.920.920.440
11	Beverage & Tobacco	2.372.229.000	1.864.337.300	2.610.045.000	3.199.410.000	3.247.200.000	2.658.644.260
	JUMLAH EKSPOR	**506.726.977.800**	**507.371.137.000**	**662.371.420.000**	**791.620.100.000**	**891.717.200.000**	**671.961.366.960**

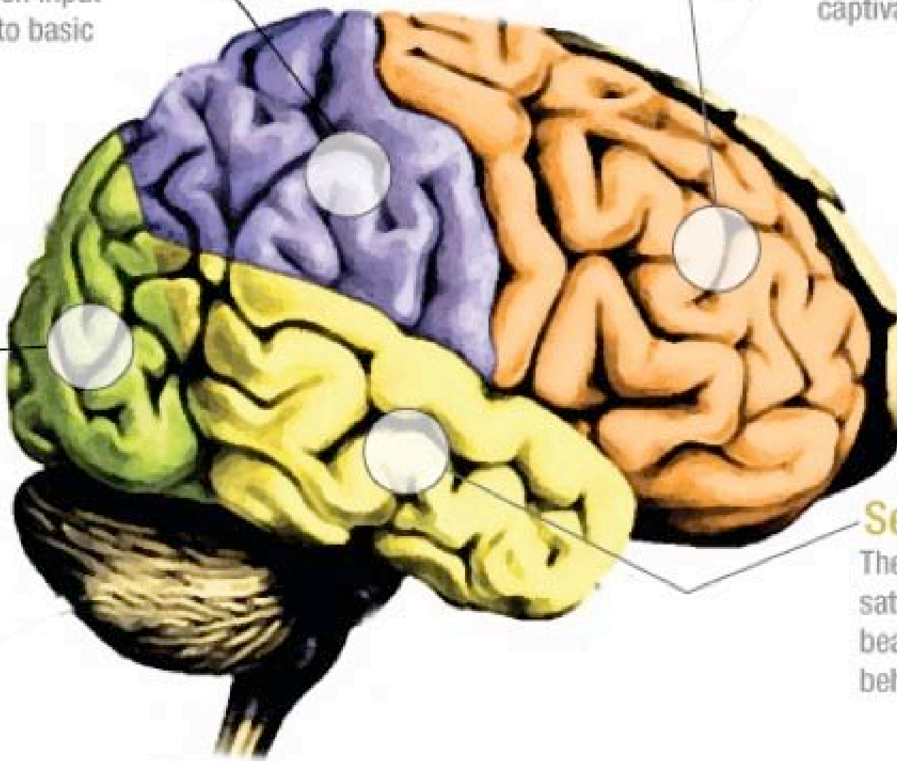
Creative Class

We can measure a country or a city's worldwide economic competitiveness based on what we call the "3 T's" of economic growth: Technology, Talent and Tolerance.

Richard Florida - The Rise of the Creative Class

Analytical
This part of the creative minds craves data, structure and organization. The analytical portion dissects research input and looks for patterns that point to basic human needs and behaviors.

Expressive
The expressive side desires to tell stories and narratives in compelling fashion. This portion seeks to attract, engage and captivate an audience.

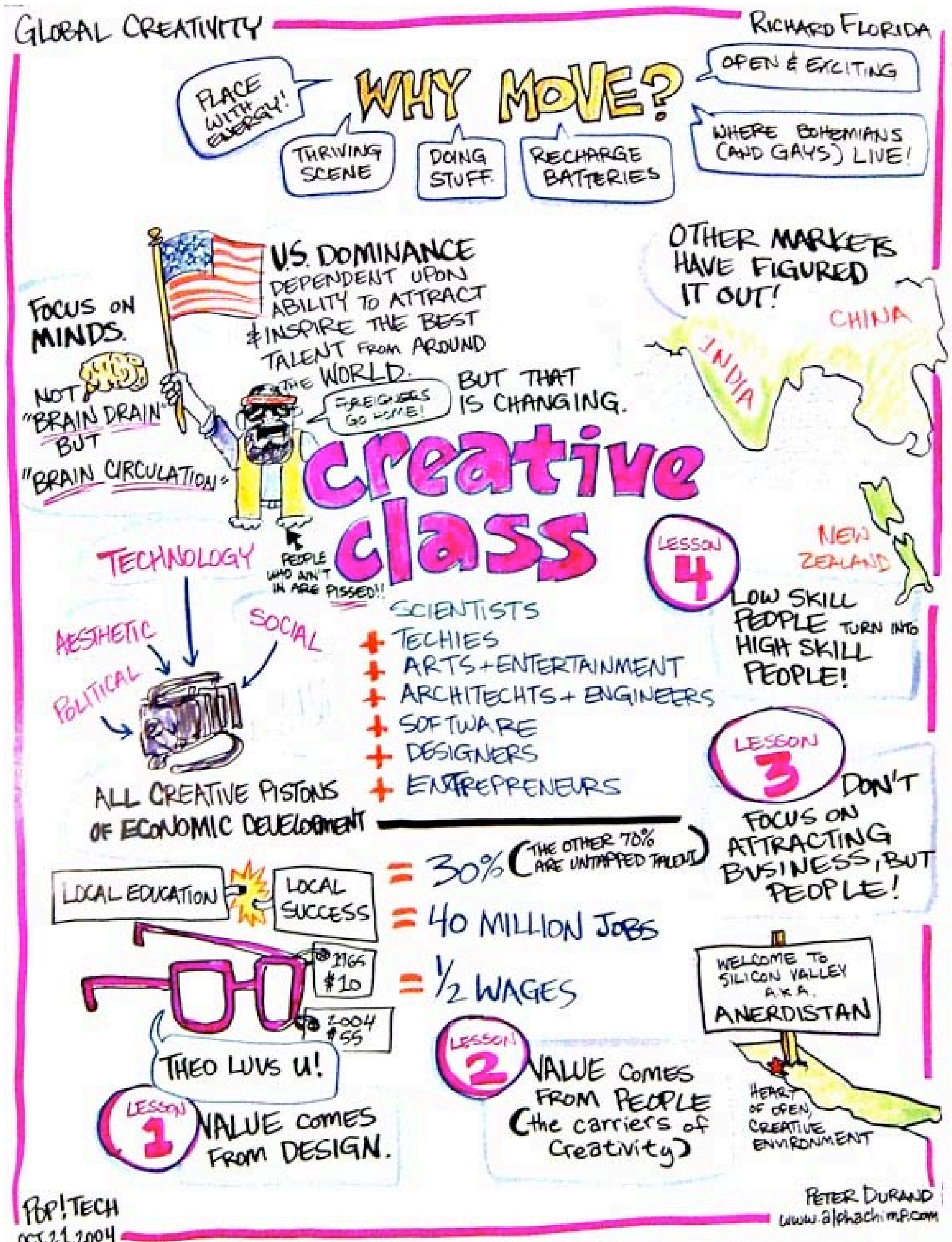


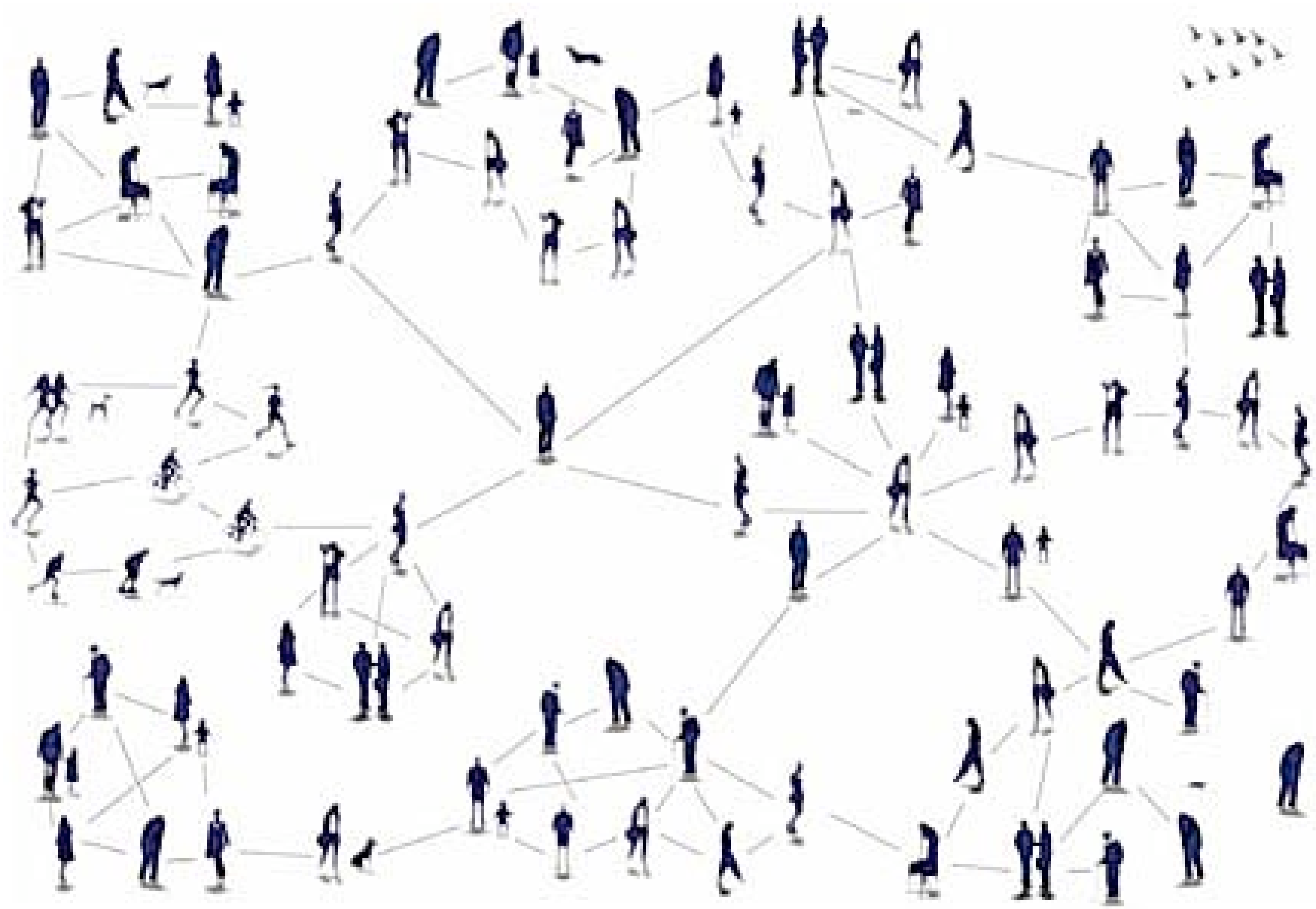
Curious
The curious portion tends to ask "why"—more than once. This part is willing to try and experience anything if it means gaining a better understanding of the problem—it thrives on observation and immersion.

Sensual
The sensual side seeks to satisfy all the senses. Aesthetics, beauty and form are driving forces behind the sensual.

Anatomy of the **NEW** Creative Mind

With consumer behavior evolving toward a more empowered status—the definition of creativity has shifted from one-dimensional skills to a four-dimensional type of creativity that blends logical thinking with creative problem solving. Individuals possessing this "New Creative Mindset" blend Analytical, Expressive, Curious and Sensual qualities into their thinking process. The result is a **holistic approach** to creativity that is effective across multiple touchpoints and experiences.


GLOBAL CREATIVITY
RICHARD FLORIDA
WHY MOVE?
PLACE WITH ENERGY!
THRIVING SCENE
DOING STUFF.
RECHARGE BATTERIES
OPEN & EXCITING
WHERE BOHEMIANS (AND GAYS) LIVE!
FOCUS ON MINDS.
NOT "BRAIN DRAIN" BUT "BRAIN CIRCULATION"
U.S. DOMINANCE DEPENDENT UPON ABILITY TO ATTRACT & INSPIRE THE BEST TALENT FROM AROUND THE WORLD.
FOREIGNERS GO HOME!
BUT THAT IS CHANGING.
OTHER MARKETS HAVE FIGURED IT OUT!
CHINA
INDIA
creative class
PEOPLE WHO AIN'T IN ARE PISSED!!
NEW ZEALAND
LESSON 4
LOW SKILL PEOPLE TURN INTO HIGH SKILL PEOPLE!
TECHNOLOGY
AESTHETIC
SOCIAL
POLITICAL
ALL CREATIVE PISTONS OF ECONOMIC DEVELOPMENT
SCIENTISTS
+ TECHIES
+ ARTS + ENTERTAINMENT
+ ARCHITECHTS + ENGINEERS
+ SOFTWARE
+ DESIGNERS
+ ENTREPRENEURS
= 30% (THE OTHER 70% ARE UNTAPPED TALENT)
= 40 MILLION JOBS
= 1/2 WAGES
LESSON 3
DON'T FOCUS ON ATTRACTING BUSINESS, BUT PEOPLE!
LOCAL EDUCATION
LOCAL SUCCESS
1965 $10
2004 $55
THEO LUVS U!
LESSON 1
VALUE COMES FROM DESIGN.
LESSON 2
VALUE COMES FROM PEOPLE (the carriers of creativity)
WELCOME TO SILICON VALLEY A.K.A. ANERDISTAN
HEART OF OPEN, CREATIVE ENVIRONMENT
POP! TECH
OCT. 21, 2004
PETER DURAND
www.alphachimp.com



Creative Education

History of Education Development

Edutainment Park System for Virtuous and Happy Education

2nd IT Revolution with mobile and ubiquitous linking EXPERIENCE → Requires abruptive innovation for next Education

1st IT Revolution with PC, Multimedia, Internet create SERVICE for economic development → Postmodern Education

Modern Education (general, equal, planned) for mass production of GOODS and economic development

Nationalism + Democracy → Understanding importance of general education

1789 French Revolution

1776-1782 Civil War

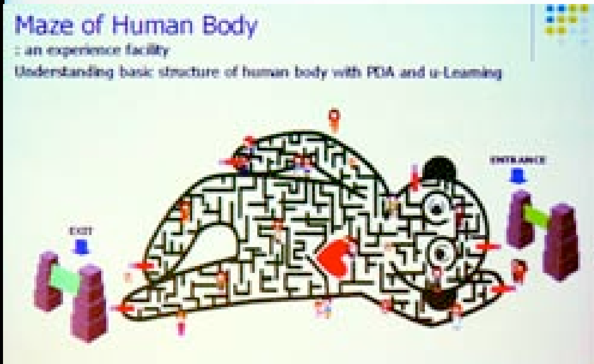
1760-1830 Industrial Revolution

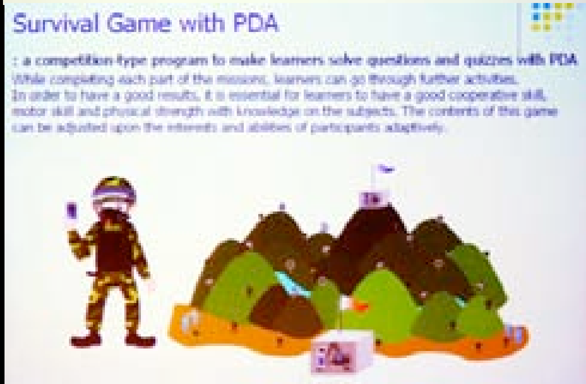
1500 1600 1700 1800 1900 2000

A living libraries for youths
Come to read, write, learn, draw, sing, play, dance and shop at TK Park!
Modern beautifully designed for Thai children and teenagers
A cool place with special activities
Located in a shopping mall
Under the administration of Dr. Sirikorn Maneerin, Advisor to the Prime Minister and President of the TK Park Board

Thai Knowledge Park
www.tkpark.or.th

APEC Education Park





Creative Entrepreneur

The International Young Designer of the Year (IYDEY) award is a collaboration between the British Council and 100% Design - London's international trade fair for furniture and interiors. The IYDEY programme strengthens creative leadership, networking and capacity building in the international design industry by celebrating the entrepreneurial abilities of young people working in design in emerging markets.

#10 Chen Tianqiao

Age: **32**

Net Worth: **1.00 billion** v

2004 DATA

#3, 1.28 billion

COMPANY

Shanda Interactive Entertainment

Online games

Shanghai

www.shanda.com.cn

A onetime manager in a government-owned property development company, Chen is credited with creating China's online game industry, largely by reaching consumers in Internet cafes. Yet after a successful 2004 offering his company, Shanda Interactive Entertainment, which he founded and owns with his younger brother Chen Danian and his wife, Luo Qianqian, has lost some steam amid an onslaught of imitators. Shanda earlier this year bought a 19.5% stake in Internet portal Sina to boost its presence beyond online gaming.

#3 William Ding Lei

Age: **34**

Net Worth: **1.27 billion** ^

2004 DATA

#197, 668 million

COMPANY

Netease.com

Internet portal

Beijing

www.163.com

Briefly China's richest man in 2003, Ding returns to the billionaire ranks. His Internet provider, NetEase.com, is getting a boost from its growing online game business. The company is now dealing with the death of its widely respected acting chief executive, Ted Sun, in September.

Singapore's 40 Richest

#10 Chew Hua Seng

08.23.07, 6:00 PM ET

AGE **53**

NET WORTH **$595 million** ▲

Married, 4 children

Former timber trader almost went bankrupt when a shipment was lost at sea and banks called in loans. Invested in Singapore government scheme to start private design school; turned initial stake into Raffles Education, which operates 26 private colleges from China to India to New Zealand.

Courtesy of Raffles

< **Previous:** Denis Jen

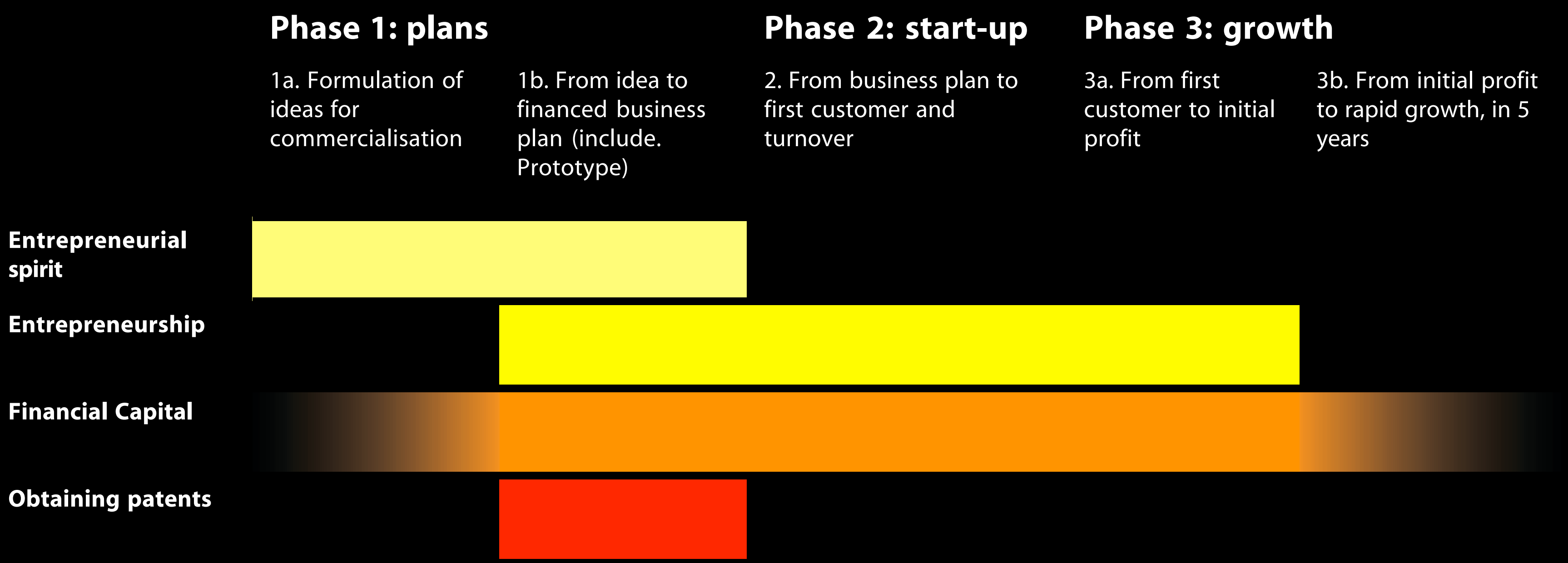
Next: Brian Chang >

Singapore's 40 Richest

- Rank
- Name
- Net Worth ($Mil)
- Age

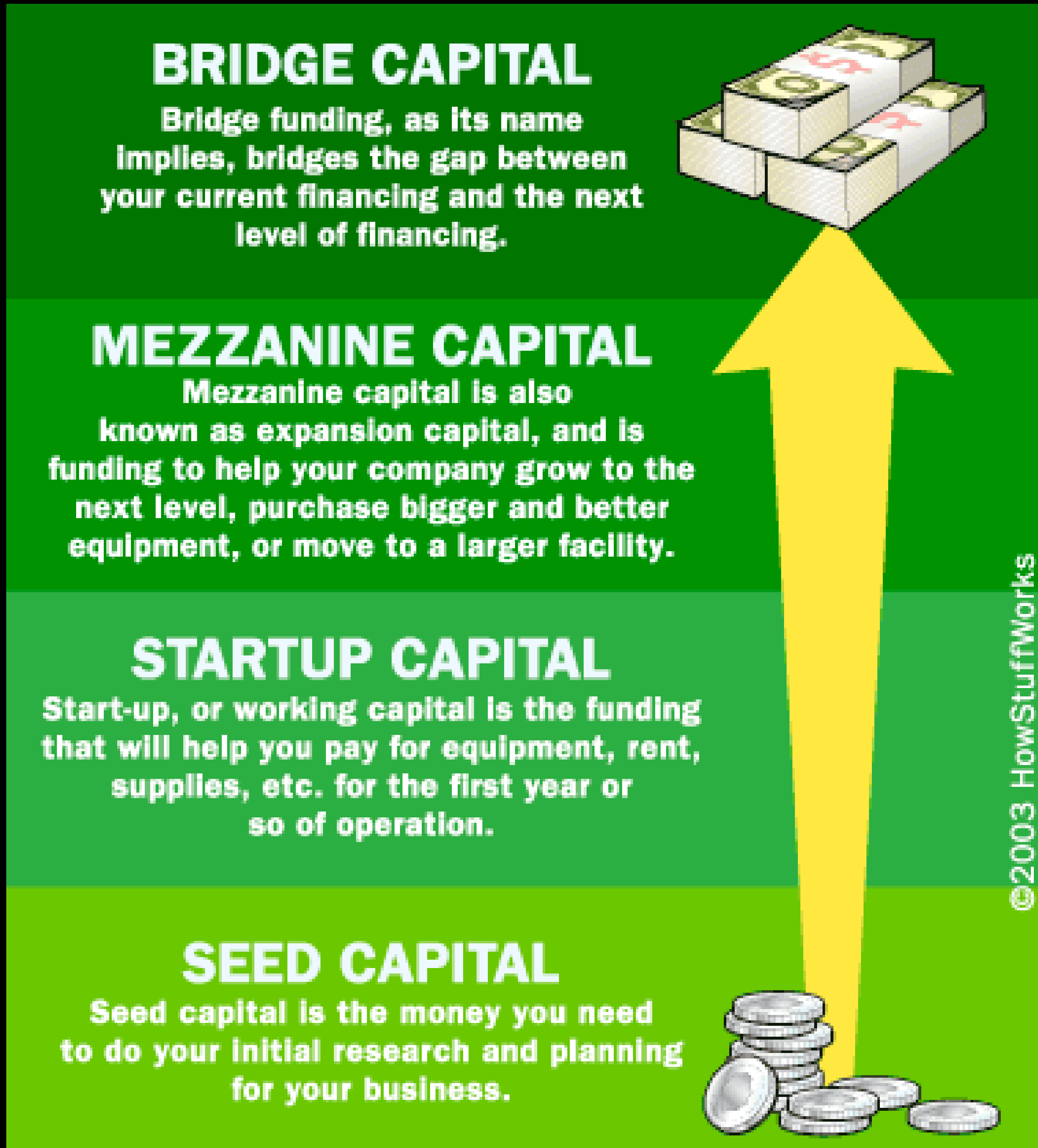
To compile this list we looked at shareholdings in publicly traded companies as well as in private company filings. For people with publicly traded fortunes net worths were calculated using current share prices and exchange rates. For privately held fortunes we estimated what they would be worth if public.

Challenge for SME



Financial Solution for SME

	Phase 1: plans		Phase 2: start-up	Phase 3: growth	
		Start-up Capital	**Operating Capital**	**End-user Finance**	
Often Secured	Entrepreneurs Equity	Friends, Family, Fools			Supplier Credit
Occasionally Secured	Grants		Bank Loans		
Gaps & Barriers	Lack of business development support	Lack of seed and early stage risk capital Lack of intermediaries to channel seed capital	Lack of appropriately priced growth capital Lack of support from local banks in local currency	Lack of consumer/micro finance for products/services	Lack of venture capital in service/creative industries
Proposed Interventions	Enterprise development services	Donor-supported seed capital managed by specialized entities Policy support to increase role of SMEs	Public private SME growth capital funds Support to local banks through capicity-building lines of credit and credit enhancements	Consumer Finance Micro Credit Leasing/rental fee for services Third party finance	


BRIDGE CAPITAL
Bridge funding, as its name implies, bridges the gap between your current financing and the next level of financing.
MEZZANINE CAPITAL
Mezzanine capital is also known as expansion capital, and is funding to help your company grow to the next level, purchase bigger and better equipment, or move to a larger facility.
STARTUP CAPITAL
Start-up, or working capital is the funding that will help you pay for equipment, rent, supplies, etc. for the first year or so of operation.
SEED CAPITAL
Seed capital is the money you need to do your initial research and planning for your business.
©2003 HowStuffWorks

Sources of Finance - Corporate and Angel Investors

Start-up	Growth	Internationalisation
Mostly angel investors. These are typically successful businessmen with an appetite for start-up companies with higher risk.	Corporate investors keen to provide new monies usually demand an equity stake in the company.	Companies can enter joint ventures with listed corporate investors to co-share the risks and rewards of overseas ventures.

Sources of Finance - Stock Exchange and Trading Platforms

Start-up	Growth	Internationalisation
Over-the-Counter (OTC) Capital Phillip Securities Pte Ltd recently launched the first OTC trading platform in Singapore, so SMEs can now raise up to $5 million without issuing a prospectus. **Alternative Investment Market (AIM)** Companies need to appoint a nominated advisor to help raise new monies through this platform found on the London Stock Exchange.	**Initial Public Offering (IPO)** Companies can apply for listing in Singapore or elsewhere as long as they satisfy the listing requirements. For SESDAQ listing in Singapore, although companies do not need to have a track record of profitability, they have to achieve a minimum profit after tax of S$2 million to get an underwriter to sponsor the listing.	**Initial Public Offering (IPO)** Unlisted companies can apply for listing on the stock exchanges in Singapore or elsewhere. **Bonds and Commercial Papers** More established companies can issue bonds and commercial papers to raise monies. **Share Placement and Rights Issue** Companies can raise funds either through share placement exercises to new shareholders or rights issue exercises to existing shareholders.

Government Financing Schemes

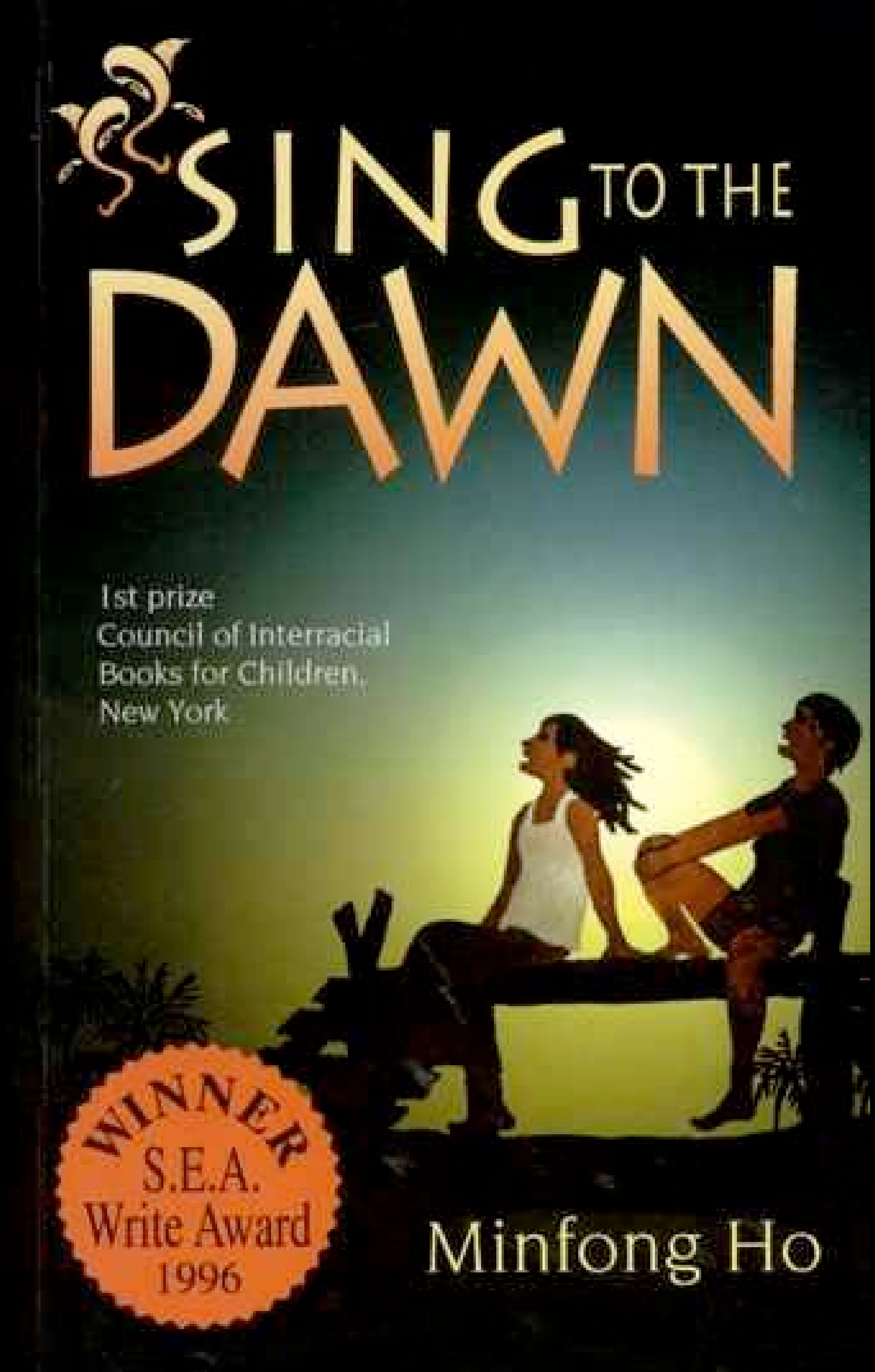
The Government plays a key role in supporting local businesses and their financing requirements. This table summarises the schemes for SMEs:

Financing Schemes	Stage		
	Start-Up	Growth	Internationalisation
Equity	• Start-up Enterprise Development Scheme (SEEDS) • Business Angels Scheme (BAS)	• Growth Financing Programme (GFP)	• Growth Financing Programme (GFP) • Enterprise Fund
Debt	• Micro Loan Programme	• Local Enterprise Finance Scheme (LEFS) • Loan Insurance Scheme (LIS)	• Internationalisation Finance Scheme • Loan Insurance Scheme (LIS) • Trade Credit Insurance

For more details, please visit EnterpriseOne at **www.business.gov.sg**.

Choosing the right financing option is critical to a business. Entrepreneurs need to plan carefully, weigh the pros and cons of the various options, and choose those that are most suited to their stage of growth.

As funds provided by financial institutions are integral to the overall funding structure of an SME, it is important to understand the language of financial institutions. Read on to learn about the common evaluation criteria that most financial institutions use for approving loans.



Sing to the Dawn started as an award winning books and adapted into Computer Graphic Animated Feature Film by Infinite Frameworks that is jointly collaborated between Indonesia and Singapore

The story is happened when a girl wins a scholarship competition, a young Thai village girl faces the hostility of her brother who places second and her father who feels the city school is no place for a girl.

You are invited to:

‘THE NEXT BIG THING EVENT’

There will be **ten minute presentations** from **six companies** seeking finance of **up to £2m...**

Date: Wednesday 6pm 12th September 2007, presentations from 6.30pm as normal.

Place: Arundel House (The International Institute of Strategic Studies),
13 – 15 Arundel Street, Temple Place, London WC2R 3DX **Nearest tube:** Temple

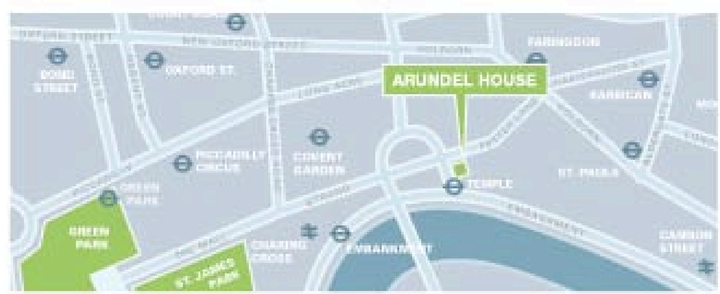
To RSVP: If you have not already done so, please book by contacting Hayley McNally, at **hayley@envestors.co.uk** or **020 7240 0202**.

The Event: The event will feature up to six screened companies looking to raise finance of up to £2m; each one will make an eight minute investment pitch, with two minutes Q&A. After the presentations, join us for a glass of wine and canapés as well as the chance to mix with other investors and meet the companies themselves. Full details of the companies presenting will be provided a week before the event.

matching **entrepreneurs** with **investors** **Envestors LLP** is authorised and regulated by the Financial Services Authority

We are proud to be sponsored by:

BAKER TILLY Coutts CLYDE&CO



envestors

INVESTOR BULLETIN
AUGUST/SEPTEMBER 2005

introducing some of our latest juicy catches...

For investors looking to invest upwards of **£20,000**
email: **investors@envestors.co.uk** or call: **020 7348 6171**

For companies seeking finance of up to **£2,000,000**
email: **funding@envestors.co.uk** or call: **020 7348 6171**

this month's
seamless deliveries...

envestors

matching **entrepreneurs** with **investors**

Envestors LLP is authorised and regulated by the Financial Services Authority
100 New Kings Road, London SW6 4LX t: 020 7348 6171 f: 020 7348 6172 e: info@envestors.co.uk w: www.envestors.co.uk

ENVESTORS NEWS: AUG/SEPT 2005

Our Company Investor Presentation Evening on Wednesday 20th July at the **Adam Street Private Members' Club**, was attended by 60 investors and guests.

The evening event, was a great success, being well attended, thoroughly enjoyable and generating a significant amount of investment interest for the companies presenting. A number of investors have already conducted follow-up meetings with the companies and investment deals are in the process of being closed. If you are interested in investing in any of the following companies, please contact pattie@envestors.co.uk or t: 020 7348 6171.

COMPANY	STAGE	FUNDING REQ'D	LOCATION	DETAILS
PayDay Media	Startup	£1.2m	London	Payslip direct mail
The Generating Co.	Est'd	£200k	London	Contemporary circus
Premier Style	Est'd	£500k	Bath	European golf tour clothing
Engine	Startup	£200k	London	Functional smoothies
TruckProtect™	Startup	£500k	London	Commercial fuel anti-theft devices
Aramec	Startup	£200k	London	Healthcare dispensing systems
Helen Hicks	Startup	£250k	London	Music entertainment

Diary: September Company Investor Presentation Evening

Wednesday 21st September, 5.30pm to 8.30pm (presentations from 6pm to 7pm). Venue tbc.

- **This event will feature up to six companies** looking to raise finance; each one will make a 10 minute presentation
- **There will be food and wine** and a chance to mix with other investors as well as meeting the companies themselves
- **This is free to Envestor Private Investor Club Members** (so if you haven't returned your Investor Registration Form, please do so!)
- **Numbers are limited to 50 guests**, so please book early, by contacting Pattie Mason at **pattie@envestors.co.uk** or **020 7348 6171**

About Envestors

Envestors LLP is authorised and regulated by the Financial Services Authority and comprises:

Envestors Private Investor Club which is a network of private individuals looking to invest between 20,000 and £2m in early-stage businesses.

Envestors Corporate Finance which helps businesses get "investment ready" and raise finance of up to £2m.

Circulation 352

Private investors	116
Investment fund managers and business angel networks	26
Banks	14
Professionals e.g. accountants and lawyers	196
No of business plans reviewed in June/July 05	62

THE ENVESTORS TEAM

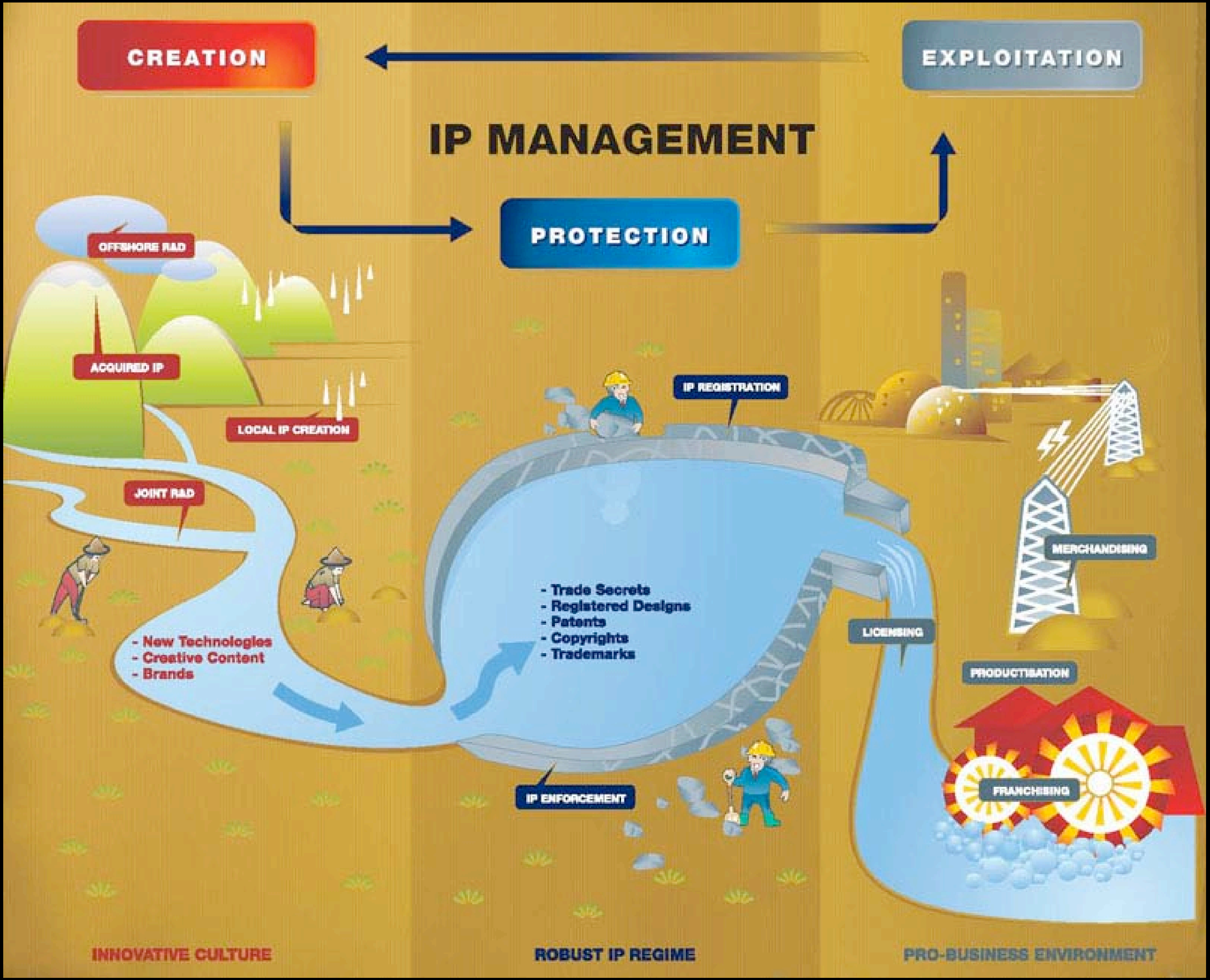
(LEFT TO RIGHT)

Bob Taylor, Scott Haughton, Nick Taylor, Oliver Woolley and Pattie Mason

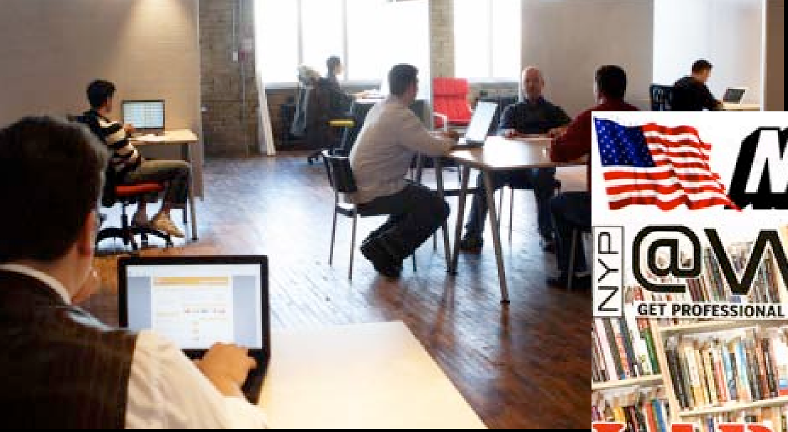
SEQUOIA CAPITAL | U.S. | CHINA | INDIA | ISRAEL | SEARCH

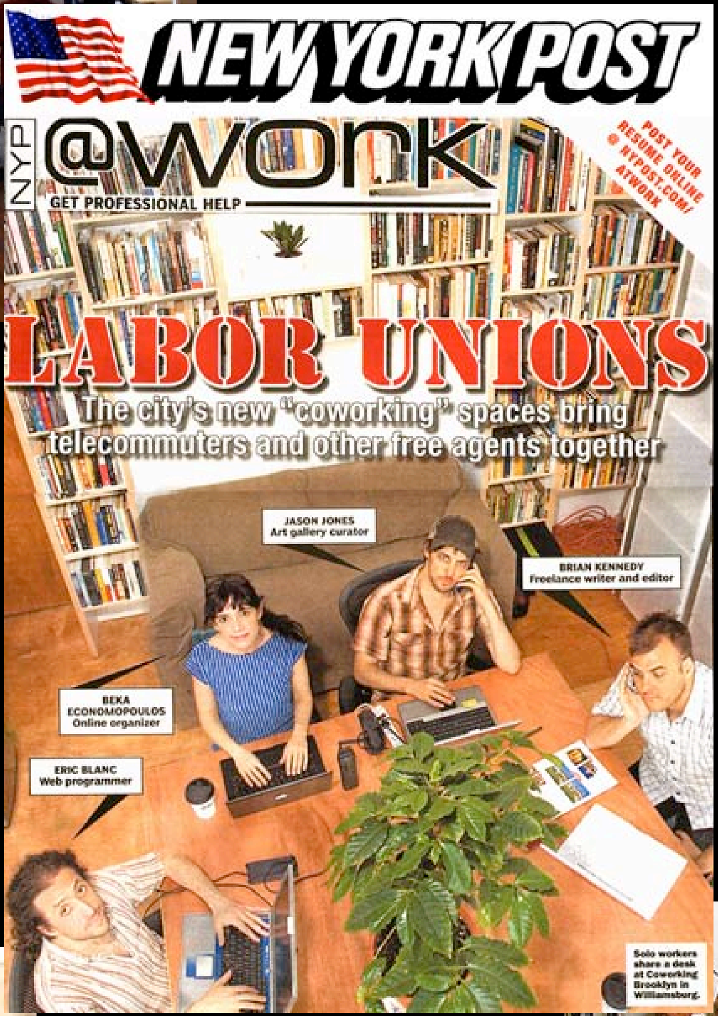
COMPANIES SEED EARLY GROWTH PUBLIC | PEOPLE | JOBS | IDEAS | CONTACT LOG-IN LEGAL

SEQUOIA CAPITAL®
THE ENTREPRENEURS BEHIND THE ENTREPRENEURS ®


CREATION
EXPLOITATION
IP MANAGEMENT
PROTECTION
OFFSHORE R&D
ACQUIRED IP
LOCAL IP CREATION
JOINT R&D
- New Technologies
- Creative Content
- Brands
IP REGISTRATION
- Trade Secrets
- Registered Designs
- Patents
- Copyrights
- Trademarks
IP ENFORCEMENT
MERCHANDISING
LICENSING
PRODUCTISATION
FRANCHISING
INNOVATIVE CULTURE
ROBUST IP REGIME
PRO-BUSINESS ENVIRONMENT

Creative Habitat





The idea of Coworking Space is to take the best elements of a coffee shop (social, energetic, creative) and the best elements of a workspace (productive, functional) and combine them to give indie workers the chance to have their own, affordable space. Citizen Space was built on coworking philosophy.

Day-tripping and casual guests can visit for free and if they rent out desks for $350/month. They also hold various events at their space.

Phase Z.Ro

Phase Z.Ro Technopreneur Park provides quality incubation space for technology entrepreneurs. It offers a park-like work environment for like-minded technopreneurs. Supporting facilities at Phase Z.Ro include a reception, board-room with presentation facilities, meeting rooms, breakout areas for rest & relaxation, and a spacious al-fresco café. Each unit comes equipped with individual climate control, lightings, carpeted flooring, as well as broadband connectivity and a suite of IT services.

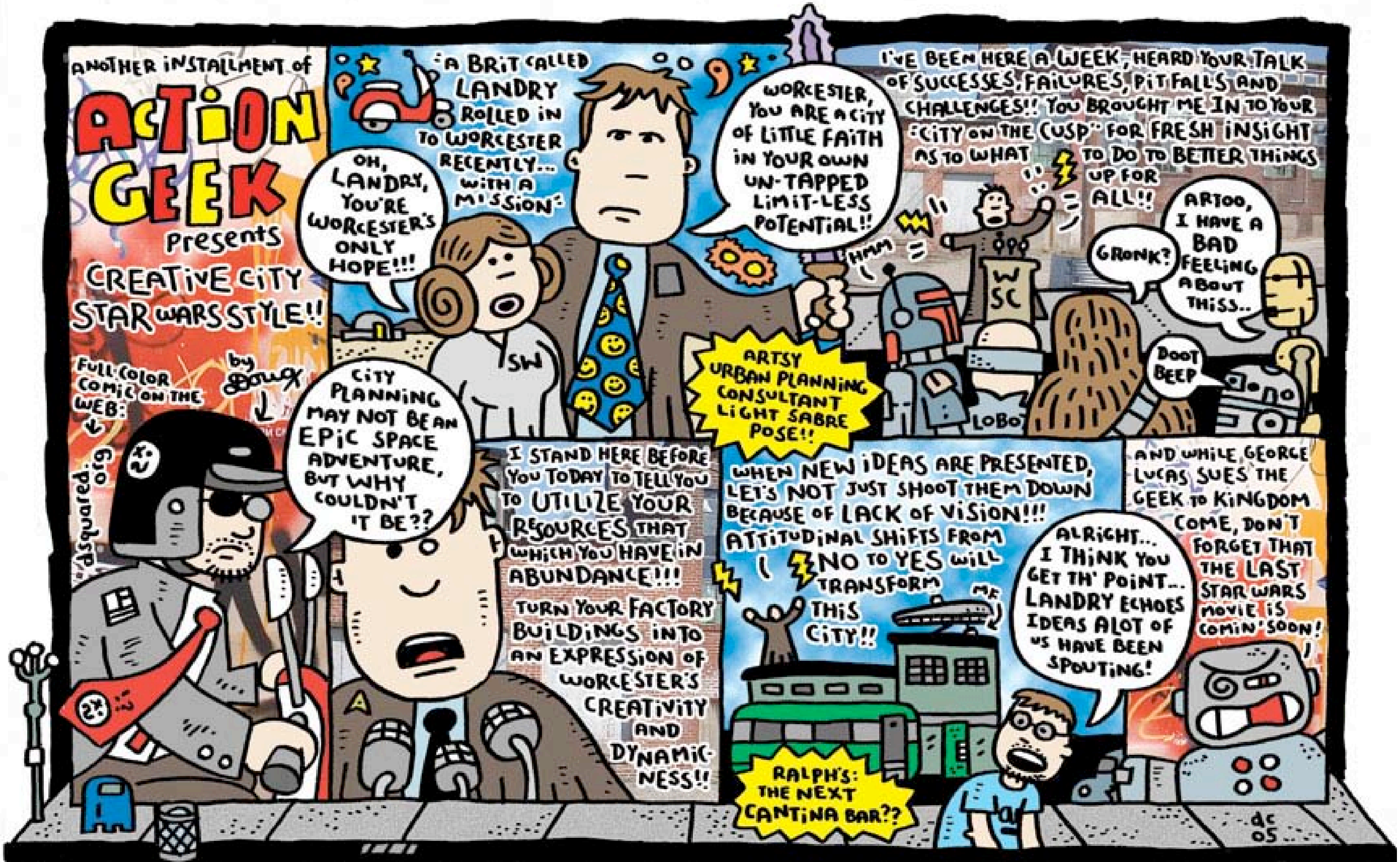
Hotel FOX
For the launch of the new Volkswagen Fox 21 international artists from the fields of graphic design, urban art and illustration turned Hotel Fox in central Copenhagen, into the world's most exciting and creative lifestyle hotel.

Each room is an individual piece of art. From whacky comical styles to strict graphic design. From fantastic street art and Japanese Manga to simply spaced out fantasies. You will find flowers, fairytales, friendly monsters, dreaming creatures and secrets vaults.

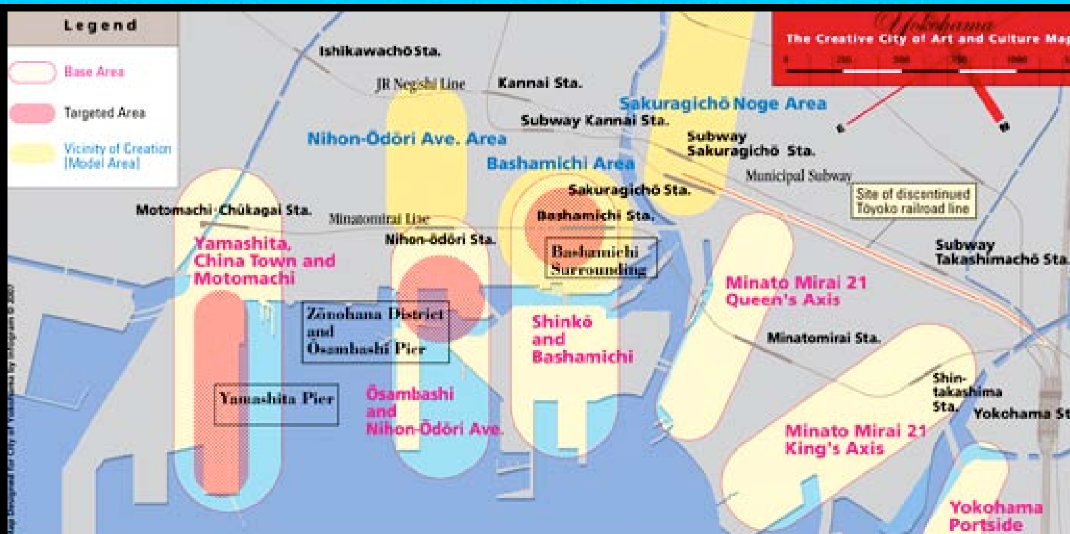
Nomadic Museum
Designed by well-known Japanese architect Shigeru Ban, the Nomadic Museum is the permanent home for the art exhibition “Ashes and Snow,” by Gregory Colbert. Built from 152 stacked shipping containers, the building forms a central walkway for viewing the artwork, suspended on either side.

The exhibit will be located on the Santa Monica Pier, having previously opened in Venice, and then in the first Nomadic Museum at Pier 54 on the Hudson River. Truly “nomadic,” the museum was designed to be disassembled and reconfigured to house the traveling exhibit. The shipping containers not only make up the building module, but evoke the voyage of “Ashes and Snow” as it moves from location to location (the exhibit has no final destination.)

The Fiera Milano by , Massimiliano Fuksas does a new take on the traditional convention center. The new is actually the old - designing the convention center around traditional public space schemes, but in a contemporary way.



ANOTHER INSTALLMENT OF
ACTION GEEK
presents
CREATIVE CITY STAR WARS STYLE!!
FULL COLOR COMIC ON THE WEB:
dsquared.org
by
A BRIT CALLED LANDRY ROLLED IN TO WORCESTER RECENTLY... WITH A MISSION
OH, LANDRY, YOU'RE WORCESTER'S ONLY HOPE!!!
WORCESTER, YOU ARE A CITY OF LITTLE FAITH IN YOUR OWN UN-TAPPED LIMIT-LESS POTENTIAL!!
SW
ARTSY URBAN PLANNING CONSULTANT LIGHT SABRE POSE!!
I'VE BEEN HERE A WEEK, HEARD YOUR TALK OF SUCCESSES, FAILURES, PITFALLS AND CHALLENGES!! YOU BROUGHT ME IN TO YOUR "CITY ON THE CUSP" FOR FRESH INSIGHT AS TO WHAT TO DO TO BETTER THINGS UP FOR ALL!!
HMM
WSC
GRONK?
ARTOO, I HAVE A BAD FEELING ABOUT THISS..
DOOT BEEP
LOBOT
CITY PLANNING MAY NOT BE AN EPIC SPACE ADVENTURE, BUT WHY COULDN'T IT BE??
I STAND HERE BEFORE YOU TODAY TO TELL YOU TO UTILIZE YOUR RESOURCES THAT WHICH YOU HAVE IN ABUNDANCE!!!
TURN YOUR FACTORY BUILDINGS INTO AN EXPRESSION OF WORCESTER'S CREATIVITY AND DYNAMIC-NESS!!
WHEN NEW IDEAS ARE PRESENTED, LET'S NOT JUST SHOOT THEM DOWN BECAUSE OF LACK OF VISION!!! ATTITUDINAL SHIFTS FROM NO TO YES WILL TRANSFORM THIS CITY!!
ME
RALPH'S: THE NEXT CANTINA BAR??
ALRIGHT... I THINK YOU GET TH' POINT... LANDRY ECHOES IDEAS ALOT OF US HAVE BEEN SPOUTING!
AND WHILE GEORGE LUCAS SUES THE GEEK TO KINGDOM COME, DON'T FORGET THAT THE LAST STAR WARS MOVIE IS COMIN' SOON!
dc 05



Yokohama decided that the most appropriate course of action was to build a community that produces new value and attractiveness for the city through leveraging the unique history and cultural resources around the port, which are its greatest asset, and to give free rein to the creativity of art and culture. This has led to a new vision for the city that melds tangible and intangible measures to promote the development of the arts, culture, and economy, and the formation of an attractive urban space that fittingly reflects Yokohama's distinctive character.

The redevelopment of Civic Place will reposition Parramatta as Sydney's second CBD, and a centre for business, tourism, entertainment, cultura and heritage. It is vital for achieving the targets for future employment growth in Parramatta by providing direct opportunities and generating flow on effects. Building on the Public Transport Interchange, Civic Place will also create a gateway to the city.

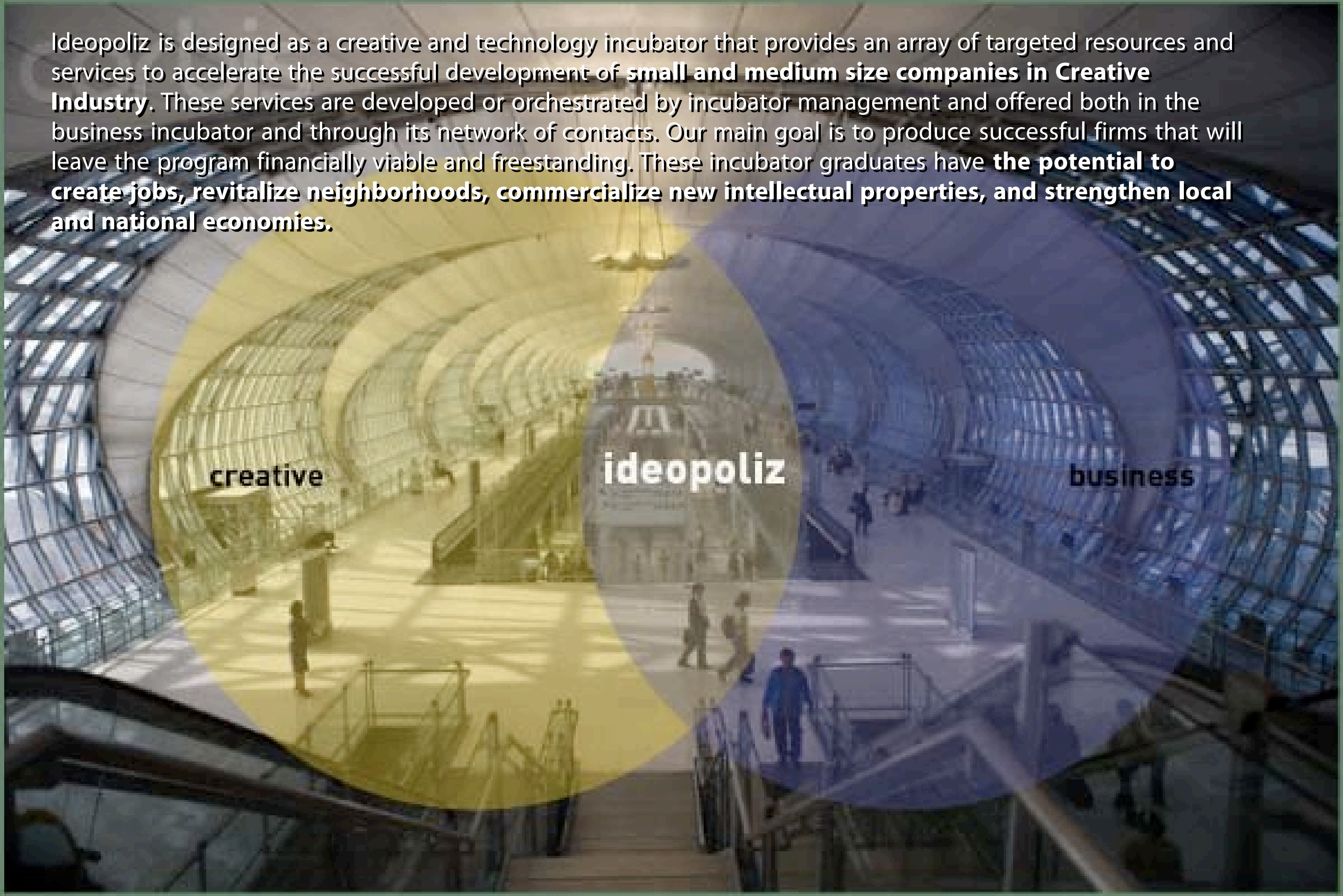
IDeopoliz @ Epicentrum Walk

The Rasuna Epicentrum, a mega project spearheaded by the Bakrieland Development is the most grandiose undertaking ever by any entity that will mark Jakarta as one of the World's City of Destination. This project will be erected in an area of approximately 50 hectares in the Kuningan vicinity. A paragon of all projects, this will make the Rasuna Epicentrum a city within a city and will eventually be celebrated as the Lifestyle Capital of Jakarta. It will be Jakarta's largest integrated "live, work and play" centre.

A venue of hip cafe's and restaurants, exhibits, live cultural and new era entertainment, boutiques and various branded outlets, high rise office building and small business offices, the Rasuna Epicentrum will nest a fresh new wave of residents, among them the expat community, writers, artists, film makers and young executives looking for a laid back alternative to the crush of the city. They will be drawn by the area gentrification and it's enduring relaxed and laid back atmosphere, at the same time, integrating habitation, lifestyle and business.

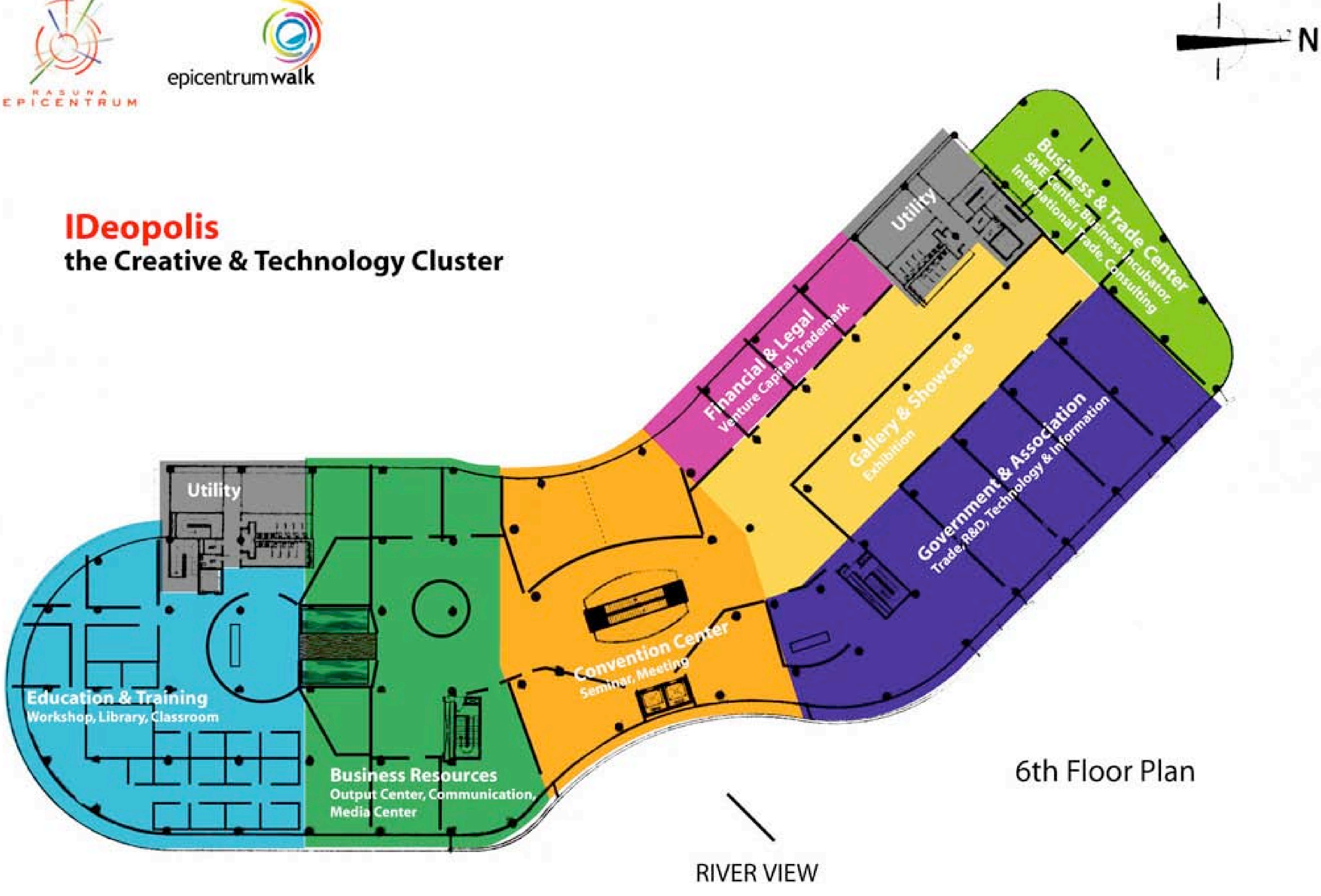
Brand Core Value

Ideopoliz is designed as a creative and technology incubator that provides an array of targeted resources and services to accelerate the successful development of **small and medium size companies in Creative Industry**. These services are developed or orchestrated by incubator management and offered both in the business incubator and through its network of contacts. Our main goal is to produce successful firms that will leave the program financially viable and freestanding. These incubator graduates have **the potential to create jobs, revitalize neighborhoods, commercialize new intellectual properties, and strengthen local and national economies.**



→'the GATE of indonesian creative industry'

IDeopolis
the Creative & Technology Cluster



6th Floor Plan

Creative Marketing & Distribution

China's success factor was its link to Hongkong & Taiwan that provide the trust system (financial security & strong intellectual property) for international trade.

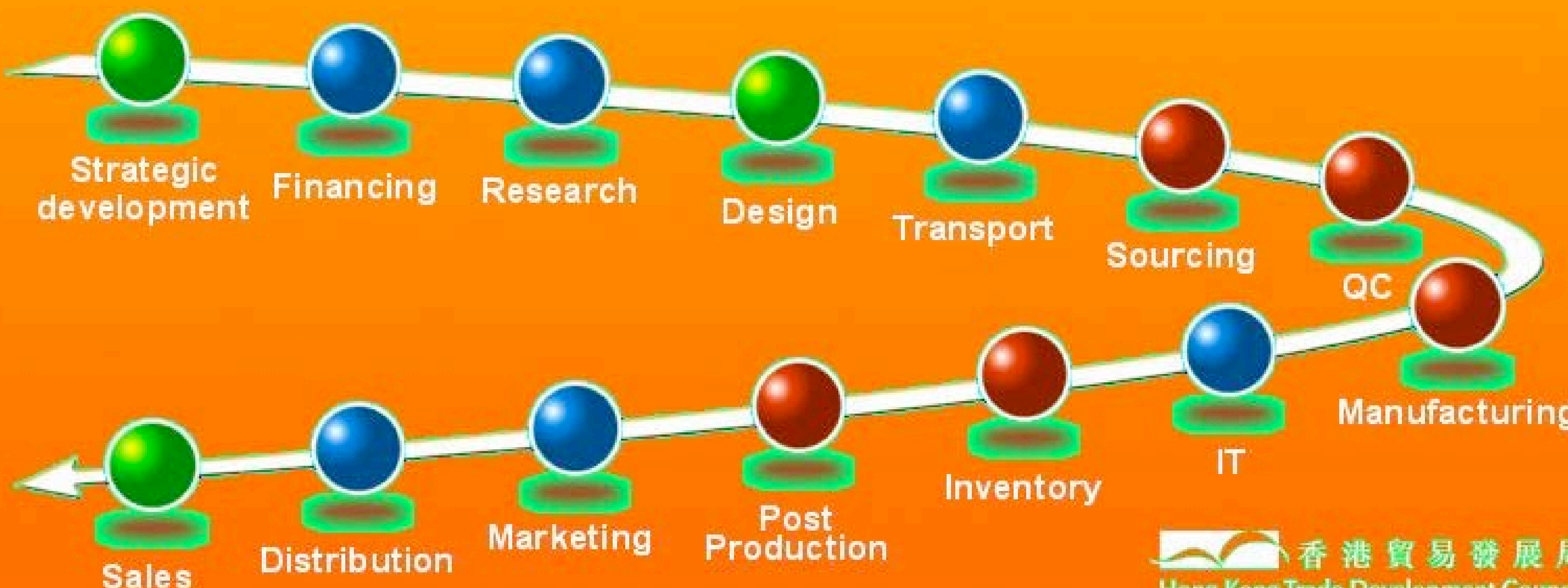
What it means for you…

Tailored business models

Model A

Producing in China for global markets

In Home Market · In Hong Kong · In China · **Value Chain**



Indonesia needs our neighboring country that will act as a mediator, such as Singapore or Malaysia.

In order to be a part of global supply chain, we have to master our own market.

FGD EXPO 2007

where technology meets creativity

The Biggest Graphic Industry Exhibition in Indonesia

Target Proposal for FGD-Expo 2007

Expo Area included:
- Hall A, Hall B, Connecting Corridor A-B
- Assembly Hall
- Plenary Hall
- Cendrawasih Room
- Main Lobby
- Lower Lobby
- Summit Room

Targetted Exhibitors:
- Anchor Tenants
- Newspaper Production
- Non-Offset & Non DigitalPrinting Services & Products
- Paper Manufacturers
- Graphics System Software
- Publishing Companies
- Digital Content Designs

Target Politis FGD-Expo:
- FED-Expo is a Must Graphic Art Show to be visited
- Listed as bi-annually International Event
- Biggest Trade Fair for Graphic Industry in SE Asia
- Jakarta <--> FGD-Expo City

forum grafika digital

2003 FGD EXPO FORUMGRAFIKADIGITAL

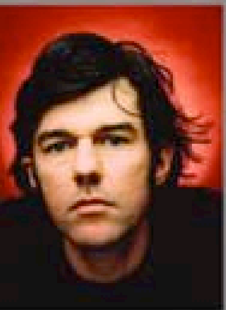
FGDEXPO2007 where technology meets creativity

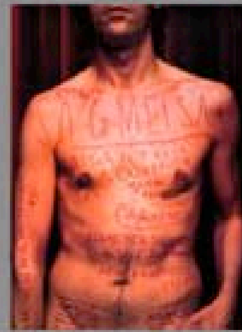
FGDEXPO2005 forumgrafikadigital

Source: Herman Pratomo

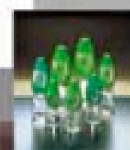
Foto: Rico Halim – FGD

profile



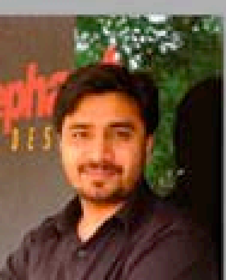


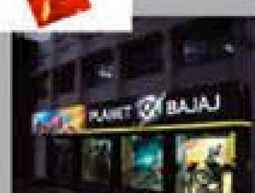
Stefan Sagmeister, a native of Austria, received his MFA in graphic design from the University of Applied Arts in Vienna and, as a Fulbright Scholar, a master's degree from Pratt Institute in New York.
He formed the New York based Sagmeister Inc. in 1993 and has since designed graphics and packaging for the Rolling Stones, David Byrne, Lou Reed, Aerosmith and Pat Metheny. His work has been nominated four times for the Grammies and has won most international design awards. In 2001 a monograph about his work titled "Sagmeister, Made You Look" was published by Booth-Clibborn editions.



Karim Rashid is a leading figure in the fields of product and interior design, fashion, furniture, lighting and art. Born in Cairo, half Egyptian, half English, and raised in Canada, Karim now practices in New York.
He is best known for bringing his democratic design sensibility to the masses. Designing for an impressive array of clients from Umbra to Prada, Miyake to Method, Karim is radically changing the aesthetics of product design and the very nature of consumer culture. To date, he has had some 2000 objects put into production.

Freeman Lau is a partner at Kan & Lau Design Consultants. Since 1984, Freeman has won over 250 awards in overseas and local art and design competitions. In 2004, Freeman's work was awarded "Chair of the Year" in the Chair Design Competition of Barrie Ho collections. In 2005, the "Chairplay" traveling exhibit was held in Hong Kong, Japan, Beijing & Taipei. Freeman is now the Chairman of the Board of Directors of Hong Kong Design Centre, Secretary General of Hong Kong Federation of Design Associations and member of the Design Management Institute Advisory Council.

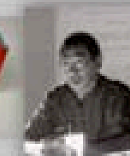


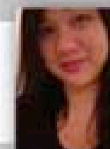


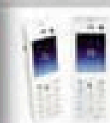
Sudhir Sharma is the Founder, Director, Creative Director of Elephant Design Private Limited. As the largest design office in India, it works for most of the top industries in India such as Automobiles, Banking and IT. He also founded "Virtual Elephant Private Limited" as a design company which works in the areas of Internet, Human Machine Interfaces, Interactive programme development for education and software development for Internet Technologies.

Chris Bangle
BMW
USA

Irvan A. Noeman
BD+A Design
Indonesia



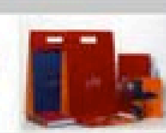


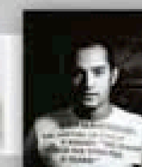


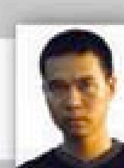
Lisa Yong
Y Socio-Cultural Intelligence
USA

Tarek Atrissi
Tarek Atrissi Design
Netherlands

QATAR



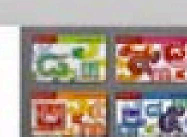


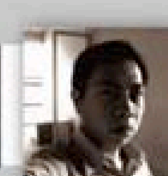


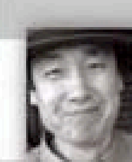
NTC Globaltrans

Pham Huyen Kieu
Haki Art Studio
Vietnam

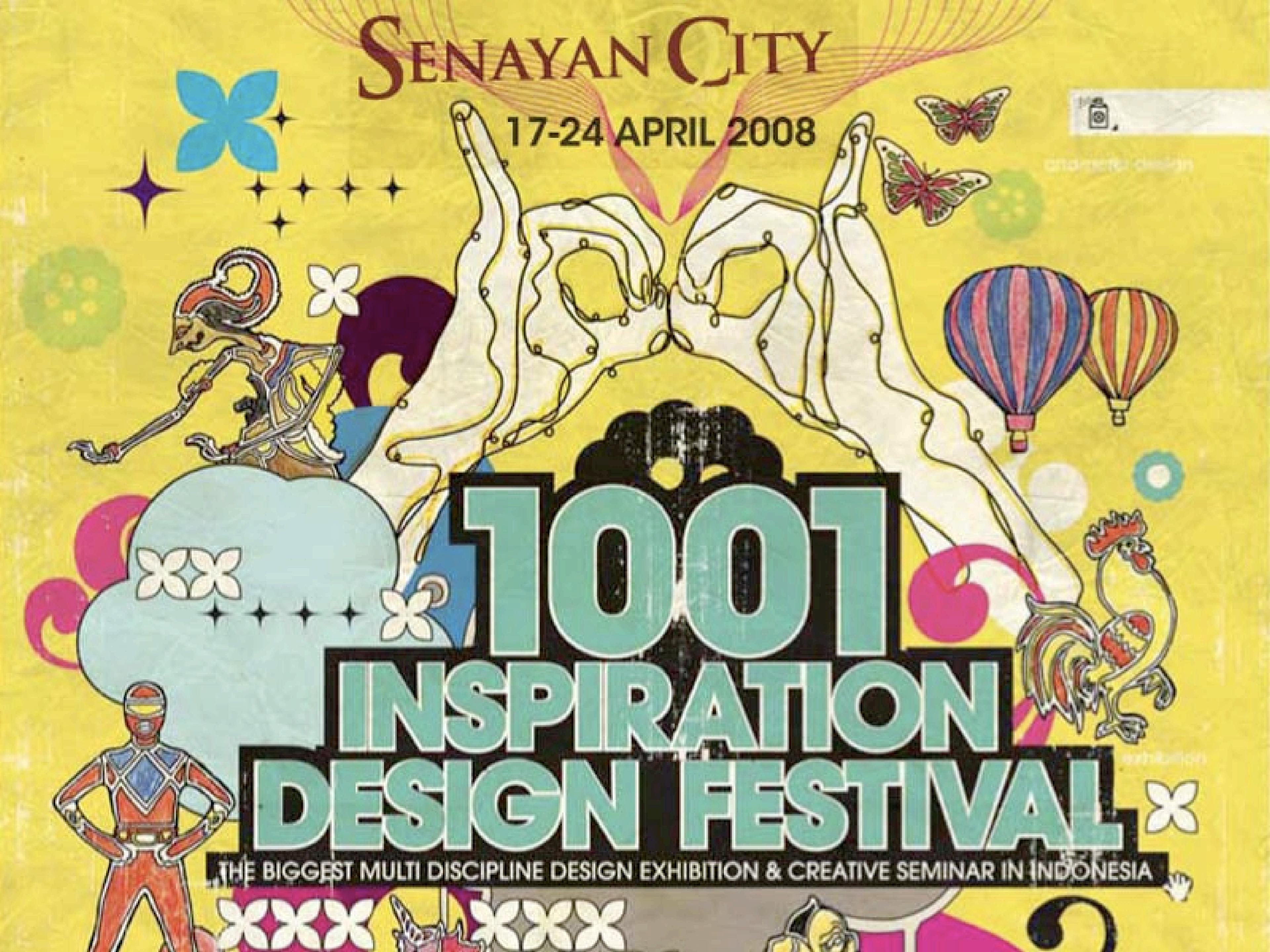
Siam Atarriya
Pink Blue Black & Orange Co.
Thailand







Ahn Sang-So
Hong-Ik University
Korea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