

Pica Magz/Pica Fest: Creative Economy In Bali Subculture

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Abstract

Bali's creative economy in 2020 shows that 26.26% was dominated by music, 12.64% from performing arts, 8.29% from culinary, and 52.81% from other sub-sectors. By looking at the data, there is one sub-sector that is not quite as significant as the others and that is fashion. One subculture actor who is quite active in the local fashion industry is Pica, subdivided by Picamagz and Pica Fest. They are quite constant in holding subcultural events such as music shows and fashion festivals. This proves that the local fashion industry can give contribution and can also be supported by other industries. The purpose of this study is to analyze the social creative field of Pica Magz and Pica Fest. The method used for this study is qualitative descriptive with the validation from interviews and observation. The result of this study shows that the field of expression, production, dissemination and appreciation is filled with active actors who hold their respective roles.

Keywords

field of creativity; subculture; Bali; creative economy; sociology; social mapping

INTRODUCTION

Bali is one of the provinces in Indonesia which has strong traditional culture conservation. It can be seen from its visual elements festooned in architectures, visual art, and fashion. Its creative economy contribution to Bali's economy is quite impactful, the 2020 Bali's creative economy data recorded that 26,26% creative economy dominated by music, 12,64% contribution came from performing arts, 8,29% from culinary, and 52,81% from other subsector (Kemenparekraf, 2020). Several creative economy subsector from the data aforementioned is what's been occupied by the Balinese subculture such as music, visual communication design, fashion, and arts. A few subcultural groups have their own economic movements.

Subculture always move in its own upheavals, it can be defined as a movement against mainstream culture (Hebdige, 2012; Mello, J. E., & Schloemer, H., 2022; McKerrill, S., & Hornabrook, J., 2021), these group of people has their own aesthetic reflected in music, crafts, and fashion, which is also integrated to their lifestyle and professed ideology. In Indonesia, subculture is an adapted western culture brought through a few people who privileged enough to enroll a study to western nations such as England and United States, this is how the punk subculture began to enter and spread and gained its prominence in Indonesia (Yuna-

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ta, 2019). From that one case study it can be seen that subculture was brought through music and fashion which was considered as mass culture. Subcultures are seen as a solution for those who cannot adapt to conservative culture (Hebdige, 2012). Therefore, there are resistance against mainstream culture, one case study found that there is a strong subcultural background in criminal acts especially in Indonesia (Luthfi' & Fathy, 2019). the economy factor is one reason of this case. However, in other economic perspective one study shows that several brands are adapting behaviour pattern and aesthetic from particular subculture that became their target audience (Canniford, 2011; Castillo-Villar, F. R., Cavazos-Arroyo, J., & Kervyn, N., 2020). In this case, the influence of subculture in terms of aesthetic is quite exorbitant and consumers can adopt subculture aesthetic elements unconsciously even though they are not the target audience.

In this case study, Bali is one of the area where there are strong subcultural movement. The solidarity between communities can be seen in BTR (Bali Tolak Reklamas) movement, and recently several actor in subculture movement gave support to one prominent subculture actor Jerinx (one of the personel of the popular punk band Superman Is Dead) in his indictment to association of Indonesian doctors (IDI) (Yanuar & Ekayanthi, 2020). However, based on recent 2020 data from the Indonesian ministry of creative economy (KEMENPAREKRAF), several of Bali creative economy subsector haven't show any significant growth, one of them is fashion, this became one of the main problem, therefore the mapping of actors from subcultural creative economy is needed to develop recommendation for integrating the growth of subcultural creative economy in Bali.

One of the most significant subculture movement in Bali is Pica Magz (Paradise Island Clothing Association). Pica Magz became a promotion channel for musicians and fashion industry actors in Bali especially in subculture sector, in addition to that, Pica Magz combined fashion with mu-

sic, uniting two different industry into one channel of activation. Pica Magz actively organizing music events and promoting musicians and involving many actors in every cultural activity since 2014.

One of the activity which has created great impact in Balinese subculture movement is Pica Fest which is a fashion and music festival held annually by Pica Magz, this festival is involving many collaborators in its implementation. The activity in this music festival in terms of its substance and economic impact is quite positive, this proves that subcultural activities do not always fully promote negative activities (at least in Bali), as in previous studies which concludes that music in subcultures became a medium to promote negative consumption (Castillo-Villar et al., 2020). Pica Magz and Pica Fest is the main focus in this study, because the subcultural network from this media is quite stable and feasible to be discussed as a case study.

Several previous study pertaining creative economy were conducted, one case study concluded that startup company shows a significant role in developing creative economy in Bali (Dewantara, 2019; Kačerauskas, 2020; McKerrell, S., & Hornabrook, J. 2021), however the conclusion to this study pertaining creative economy in Bali is still oriented to the tourism sector although the company which became the case study is one of the pioneers of creative economy in Bali. Another study pertaining creative economy concluded that Balinese people in certain area has entrepreneurial knowledge (Hasan, 2018), this study shows the knowledge of Balinese about entrepreneurship gave them stimulation to develop creative economy in Bali.

With several previous studies pertaining creative economy in Bali concluded various development in Balinese creative economy it seems that the study which focused specifically to subculture activity and its impact to the local creative economy is lacking, our study aims to take different approach with social mapping method which specifically aimed towards subculture creative economy in Bali and focused on one

subculture actor as a case study. Previous case study pertaining subculture shows that certain marginalized subculture has its own aesthetic, it can be seen from this one case study on one ethnic Chinese subculture that they underwent a great struggle to be recognized for their Cap Gomeh and Chinese new year celebration (Alkadrie et al., 2017; Mello & Schloemer, 2022). From this case study, it can be concluded that as long as there is movement within a certain subculture, integration into other social arenas will be formed.

The focus position of this study compared to other previous study lies on the social mapping focus which is based on a study of one of the actors of subculture in Bali. In addition to that, the subcultural approach can be a reference to similar other studies which focused in the same topic. The study of subcultures has always been related to the ideology of resistance and and pertaining class struggle, one study on Deadheads subculture focused on the dialectic identity of the subculture that has been developed (Smith, 2022; Smith, S., 2022), another study shows how the identity and value of subculture in their working environment (Mello & Schloemer, 2022).

These two studies focused on how subculture value, identity, and ideology developed and influenced the environment, the constructive and creative aspect of the subculture communities is yet to be studied based on these two previous studies. This study is focused on the creative aspect of sub-culture community, through this study we are trying to dig deeper into the subculture so we can explore deeper rather than on the aspect of ideology, identity and class. This mapping can be a reference to see how subcultural movement made creative progress based on their vision. The conclusion of this study is expected to identify the main factor that makes certain social network in creative industry become stable. In this study we have an initial assumption that subculture has an inclination of conducting creative activities despite the ideology of resistance moreover giving contribution to the local creative industries advancement. We argue that the field of expression, producti-

on, dissemination and appreciation filled with active actors who hold their respective roles.

Field of Creativity

Field of creativity suggested by Yasraf Amir Piliang in his work "*Medan Kreativitas*" which based on the cultural production theory coined by Pierre Bourdieu. This notion can analyze the social map in various field. A social situation can work when there is an interaction of the actors engaged in it. Interaction occur in a field which is where structured norms is constructed in a space where actors disseminate, distribute, produce and express their ideas. Ideas can be something tangible or intangible. In a field there is hierarchical structure and power relation where each actors holds their respective role. field can be divided in accord to its respective concentration such as the field of law, the field of art, the field of economy, field of culture and so on.

Several actor which holds a role in certain field gained their legitimation through several ways. There is (1) specific legitimation which is a legitimation gained through their own community, (2) *bourgeois* legitimation, which is a legitimation gained through ruling social class or institution. Lastly, (3) popular legitimation which is gained from various communities in certain field (Bourdieu, 2013). To gain this legitimation each actor must have a capital. A capital can be dechipered into several type namely, economic capital, symbolic capital, and cultural capital. Economic capital includes everything that has economic value usually it's in physical form such as money, properties, and other tangible things that has exchange value. Symbolic capitals includes possession of non material things but holds high social value such as, social classm authority and power. And lastly cultural capital, which includes ideological matters which has the value of producing ideas such as way of thinking, education, knowledge, language and art.

The actors and the field is a two side of coin which can't be separated. Interaction of actors in certain field is an indication of the working society. Field is a space which has

a constructed power relation and hierarchy contained in it. Field is a channel to distribute ideas and make ideas to realization (Piliang, 2018). Every field contains actors who holds specific role in it, actors can be an object, space, human or a piece of technology, anything that can support the sustainability of social interaction can be categorized as actor. This idea was suggested by one sociologist Bruno Latour where anything that supports the sustainability of social network possesses similar social value to humans (Latour, 2005). This idea deconstructed an ethnocentric inclination of sociology. The field of creativity divided into four field namely, the field of expression, the field of production, the field of dissemination, and the field of appreciation. The field of expression is a field where ideas came into surface for the first time. Examples for actors in this field are museum, books, internet, discussion forum, exhibition etc, anything that can sparks an idea. The field of production is a field where ideas are being produced and came to realization, actors in this field can be craftsmen, studios, production machines, factories, and so on, anything that support the process of realizing ideas. The field of dissemination is a field where the results of the production of these ideas are being distributed to the audience to be appreciated, actors in this field can be in the form of festivals, performances, exhibitions, shops, promotional media and so on. And lastly is the field of appreciation which is a field where ideas are being appreciated, the act of appreciation is vary, it can be the act of consumption, awards, publication, and other acts that can support the sustainability of ideas production to be more advanced dialectically. Actors in this field can be the government and its policy, the audience or the public with its various respective backgrounds, awarding events, and the general consumers.

Those four fields are integrated as a field of creativity, the four fields is synergical therefore if one field doesn't work really well it will create discrepancies in a social field. The form of distortion or disruption in a field can be vary, for example, one organi-

zation is planning to held a music show in the city, if there isn't any support from the government (who acts in the field of appreciation) in the form of policy pertaining music event organization the music event won't come to realization, to encapsulate the theoretical concept of this example, the actors in the field of expression, production and dissemination will be disrupted. The four field must work really well with its interaction with active actors, in this case study, the analysis will apply the rationale from the explanation of this theory, then each field will be mapped and elucidated.

METHODS

The methodology used in this study is qualitative analysis, the social mapping is based on the field of creativity which was previously discussed. The qualitative research does not generalize the results of the study, but still focuses on the analysis process (Batista et al., 2021), this means that the result of this study is not universal and can't be applied anywhere, because there are various factors that will affect the application of the study results. However, the result of this study can spark further study with similar topic. The data collection for this study was carried out in two stages namely, interview stage and observation stage. The observation in this case was carried out online, this is because the publication channel for Pica Magz and Pica Fest is mostly use online platform. The process of this research can be broken down into several stage namely, interview stage, observation stage, literature study stage, and conclusion stage. The description of the stages is as follows.

Interview Stage

The interview was conducted to a couple of subculture actor in Bali, firstly Bintang Riyadi who is the representative from Pica Magz which as previously discussed is one of the most prominent subculture magazine in Bali and also the organizer behind Pica Fest. Secondly Gusten who is the representative of the band Jangar which is one of the most prominent musician in Bali, these

informants are actors who supports the running of subculture social field in Bali.

This data took the role as secondary data. The observation was carried out online on Pica Magz online publication channel namely their Instagram account which is primarily used as their publication platform. Online observations were carried out to see the activity of the dissemination channel of Balinese subcultural actors.

Literature study was conducted to obtain relevant theory as a tool for analysis and mapping. The theory used in this study is the field of creativity suggested by Yasraf Amir Piliang which is based on the theory of cultural production by Pierre Boirdieu. The method offered by this theory is really appropriate to conduct a social mapping

The result of the interview and observation is analyzed based on the application of the literature study. The results of the conclusions will be formulated into a social mapping.

RESULT AND DISCUSSION

Interview Result With Bintang Riyadi from Pica Magz and Pica Fest

The interview was conducted in 2019 in Bali. Bintang Riyadi is one of the representative from Pica Magz and Pica Fest. Based on the interview result, in the early 2000s Bali was dominated with foreign surfing brands. Seeing the situation of Bandung's creative economy which was dominated by fashion in the 2000s according to Riyadi, Bali was quite late in responding to fashion trends from the center of Indonesia which was Jakarta and Bandung at that time, but even so, when fashion brands from Bandung such as UNKL and Oink managed to enter the Balinese market in the 2000s, they still could not beat the international surf brands that still dominate Bali.

"so in the 2000s, clothing lines (distro) were very igneous, (that trend) it hasn't reached us (in Bali), it can be said that we're quite late, I personally think that (Bali) was a little late from a fashion trends, it can be 1 or 2 years (until it reaches Bali),

what's trending in Jakarta and Bandung it was late (to reach) Bali, and in the 2000s surfing brands was dominating" – Bintang Riyadi, Pica Magz and Pica Fest, 2019

Merchandise such as stickers from international brands were ubiquitous especially on motor vehicles, this indicates that eventough Indonesian brands had managed to enter Balinese market, the international brands were still dominate local market with visual signs that signify the brand's image. In 2005 one of the pioneers of local brands in Bali called Slash Rock began to enter the local market followed by Suicide Glam and other local brands.

In 2008 the local music scene began to emerge and local brands began their supports the movement of Balinese music scene. During this time, local brands that is owned by local musician began to draw attention from the audience, one example of this local brand is Suicide Glam which is owned by the member from the band Superman Is Dead. In 2010 international surfing brands began its decline losing its domination to local brands from Bali. When local brands from Bali began its domination in 2014, Pica began to form as a channel to support the music and fashion movement in Bali.

The majority of local Balinese fashion entrepreneurs are musicians, this what makes an assimilation between music and fashion. They adapt the business system through endorsements to local musicians, in addition to that, they also give support in the form of organizing musical performances and solo concerts. The procurement of musical instruments is also carried out by local brands until now, but not as massively as before.

In 2006, Riyadi and one of his friends began to form Folkzine, magazines for music, subculture, and fashion movements. After seven editions, Folkzine was discontinued, later Riyadi have found that Balinese youth's fashion actors began to emerge caused by the small magazine that he started. In Folkzine local fashion actors were required to pay small fee in order to be featured in the magazine before the magazine being distributed to several area in Bali.

The large number of fashion business actors came from many ages, one example that Riyadi have witnessed is there was one actor who was a high school student. The emergence of many actors in fashion industry is caused by the inexpensive fee to be featured and advertised in the magazine, therefore there were many young fashion entrepreneurs who wants to advertise their business

Initially, Pica (before the formation of Pica Magz) was associated with local fashion business actors to organize an annual music and fashion festival called Kickfest which was originated in Bandung city. In 2014, Kickfest was planned to be held in Bali, however the plan was canceled due to various reasons, but the committee which consisted of Pica representatives and other local fashion actors already formed a solid plan for the festival, subsequently they altered the plan which was initially for Kickfest to organize new music and fashion festival for local fashion actors and musicians called Pica Fest with similar concept as Kickfest.

"I wasn't (staying) here (in Bali) when Pica was formed, it was around 2014, and I was working in Jakarta, and in 2014, Kickfest was about to be held here (in Bali), so we gathered our friends from clothing scene, I don't know how the deal went maybe it wasn't fit (with Kickfest) or something, and ultimately, (knowing that) we're already gathered, so we continue this idea, then we formed Pica in 2014 (with the concept of) clothing and music" – Bintang Riyadi, Pica Magz and Pica Fest, 2019

The first Pica Fest was held at the Ngurah Rai sports arena. Due to the high enthusiasm of the public, in 2019 the Pica Fest was held again at Matahari Terbit beach because the Ngurah Rai sports arena was not able to accommodate large number of people. Pica Fest is already established enough to accept sponsors outside the subculture ecosystem, one of the sponsor that they have received is from the automotive industry. One of the most prominent automotive brand in Indonesia namely Honda became the sponsor for Pica Fest. Honda even had released a compilation record that contains Balinese subcul-

ture music. The presence of Honda as one of supporting actor of subculture movement in fashion and music is the result of a relation between one representative of Honda and one subculture ecosystem actor. The music genre featured by Pica and Honda is vary ranging from pop punk, emo, indie rock and other music that is closely related to the Balinese subculture.

On the curation of featured musician who will perform at Pica Fest, there are two kind of musician category namely national musician and local musician. Basically national musician category is any Indonesian musician who is not based in Bali, and local musician is any musician who is based and originated in Bali. The local musician is subdivided into two type based on the use of the language in their music, there are local musician but still use Indonesian language in their music, and there are also local musician who still use Balinese language in their music. Each of these musicians was selected through a social media survey namely Instagram, involving the audience to decide which musicians would perform in the festival. The group of musicians who had disbanded were also invited to perform in Pica Fest which oftenly led to the continuation of the the musicians.

In the implementation, Pica Fest does not restrict creative industry players from other subsectors from participating. Such as local culinary industry which has participated in Pica Fest. But in essence, Pica Magz and Pica Fest want to advance the local fashion industry by assimilating it with the music industry. Therefore, advancing two sub-sectors of the creative industry at once so to speak. Although there are some opinions that Pica is too restrictive and exclusive to Bali's creative industry, however, Riyadi stated that in order to advance local economy they need to focus on Bali. In conclusion, Pica encourages businesses in Bali to show their products through a sub-cultural ecosystem.

Even though Pica Fest came earlier than Pica Magz, however both of these channel are one representation. Pica Fest is held only once a year, therefore to fill the

void after the Pica Fest, Pica Magz released publications in the form of reviews both in the field of music and the field of fashion. In addition, micro-scale performances are often held, such as showcase of the release of a music album by a local band in Bali. Pica Fest and Pica Magz received a positive response from the local community, especially from the youth of Bali. With its mission to improve Bali's creative industry, everyone has the opportunity to show their products to the public through the Pica Magz and Pica Fest channels.

Interview Result With Gusten Representative of Jangar Band

Jangar is one of the most prominent rock band based in Bali and had released several musical works digitally or physically. Gusten is one of the member of Jangar who is quite active in Balinese music scene. The interview with Gusten was conducted in 2019 in Bali. According to Gusten, the upheaval of Balinese music starts with underground music movement such as punk and metal music and that movement was followed by other social movement such as BTR (Bali Tolak Reklamasi). This social movement also gave space for Balinese musicians to express themselves.

These spaces of expression have begun to accommodate Balinese musicians for both who are active and inactive. The other social movement called For Bali also began to give support to musician to actively take action through their works. In contrast to the music ecosystem in Bandung, West Java, where tobacco companies play an active role in providing support for the subcultural music movement, in Bali the support from cigarette companies is very limited, this is due to regulations from the local government that impose restrictions on cigarette companies.

Music performances are mostly supported by the fashion industry. For Jangar, the support are mostly came from creative industries and other type of small enterprises such as culinary and bottled water company. The support is not only in the form of funds but can also be in the form of goods and access.

"indeed, mostly sponsors came from friends, most of them are clothing (businesses), like Jangar, (oftenly collaborate) with (our) entrepreneurs friend, they supported us..(supports came from) every kind of business such as food business, last time our friend who owns tilapia restaurant supported us, and our friend who owns water gallon business supported us too, not only in form of funds, but it can be in form of goods, or maybe access, such as it is" – Gusten, representative Jangar band, 2019

According to Gusten, The fashion industry in Bali has been quite active for the past 3 to 4 years. For large scale or small scale music festival the supports not only came from fashion industry such as Pica Fest but also from automotive industry such as Honda. However, the support for specific band or musician, the fashion industry can only afford an endorsement. Several local fashion entrepreneur also engaged in music and have a record label (even though is not as active) and these entrepreneurs are able to give support in the form of funds to held tour for musicians. For the physical distribution of music releases, Jangar still relies on the fashion industry where physical releases in the form of CDs from Jangar's band can be found at clothing stores (locally known as "distro"), merchandise such as t-shirts of Balinese musician can be purchased in local clothing stores.

Online Observation on Pica Fest and Pica Magz

This observation acts as secondary data to support primary data validation. Observation was conducted online through social media account of Pica Magz and Pica Fest, for this case we observe their Instagram account @picamgaz and @pica_fest, Instagram was chosen because publication and documentation activities of Pica Magz and Pica Fest are often carried out through Instagram social media. seen from their last activity is January 2022 for Pica Fest and December 2021 for Pica Magz (since this article is written), from this last activity it can be concluded that they are very active in this social media. The observation was carried out by looking

at several of their latest post, because the latest online post can validate more of their subcultural activities compared to their old post, however we also looked at several of their old posts of both Pica Magz and Pica Fest. The observation was conducted in March 2022 with the purpose of discerning and validate how pica Magz and Pica Fest operate as a media. The previous study concluded that traditional values still attached to the development of Balinese fashion (Arumsari et al., 2019), however in subculture sector such as Pica Magz and Pica Fest traditional value is absence and their working mechanism emulates western subculture. The first observation was conducted to pica Magz, in their Instagram account they are quite active to publicize and share information pertaining music performances, however the main focus of Pica Magz is to promote Balinese small enterprises especially in the field of fashion. Pica Magz also actively promotes Balinese local musician. Eventhough the main focus of Pica Magz is advancing Balinese subculture but as sees in several of their social media contents there are several promotional content for musician outside Bali, for example, one of their content can be seen to promote Yogyakarta musical group called Bangkutaman (see figure 1). There is short review in this content regarding the musical group.

Picamagz's online posts and content are not just static images, some of their posts are also in the form of short videos. Seen from observations on Pica Magz's Instagram social media account, the majority of video posts are promotional materials for Balinese musicians. The endeavor to promote Balinese subculture are already quite visible. Some of Pica Magz's digital post material also deals with international musicians. One of the posts shows condolences to an international musician named Joey Jordison which published on 28 July 2021. However the number of post that promotes local musician is larger than the post that promotes musician outside Bali, this inclination is in accord to the vision of Pica Magz. Throughout 2021 Pica Magz posted a large number of promotional content for Balinese musicians.



Figure 1. Pica Magz Instagram content on September 2021 (source: Instagram account: @picamagz)



Figure 2. Some promotional content and information about Balinese musicians throughout 2021 (source : Instagram account: @picamagz)

Pica Magz is a fashion industry based media that became a channel to Balinese subculture activities, however in our observation on Pica Magz' Instagram account there weren't many information pertaining fashion industry such as promotional material for local fashion brands or general information pertaining the fashion industry per se. However the posts throughout the year 2019 and 2020 shows several content pertai-

ning fashion industry. The majority of Pica Magz is pertaining music (see figure 2). Looking back at the main goal of Pica Magz to advance the Balinese subculture movement, their online content is very representative of their vision. Several online post content from pica Magz promotes various activity which been held or supported by them, including music performances and social activities. Music performances are more specifically oriented to subcultural music, such as an event supported by Pica Magz entitled Pop Punk Through The Night (see figure 3) which was organized in December 2020 and focused on pop punk genre one of the most prominent subculture music especially in the 2000s. Pop Punk Through The Night also featured Balinese bands such as Sorry For Yesterday, Pizza Pizza, White Noise, and Dammit (see figure 3). In addition, other music events supported by Pica Magz is Sad Space For The Broken Hearted: Emo Night Denpasar Chapter, a music performance supported by Pica Magz which featured Balinese local bands with the genre of emo, which is also one of the most prominent musical genre in the 2000s in Indonesia (see figure 3). In addition to music events, Pica Magz also supports the organization of a

market event (bazaar) called Senggolin (see figure 3) which was held in November 2020. This market event involved several local Balinese entrepreneurs including fashion entrepreneurs, arts and crafts entrepreneurs, and gardening entrepreneurs.

Contents related to events supported or organized by Pica Magz prove their sub-cultural activities, these activities are not only advancing the fashion and music industry, but also support the progress of other subsectors. Pica Magz' Instagram account has 18.300 followers in this case Pica Magz is quite massive and prominent among youth, fashion entrepreneurs, and musicians. There is several same post between Pica Fest and Pica Magz and the post is a promotional content for their social event called Sharing Is Everything. Sharing Is Everything is a social event organized by Pica (see figure 4), this event is a food sharing activity, however there is no further explanation about what food are being shared in this online post. Sharing Is Everything social event is being held at least two times and involved many parties including schools, automotive industry players, and coffee shops entrepreneurs (see figure 4).



Figure 3. Some promotional content and information about music performances and market events (source : Instagram account: @picamagz)



Figure 4. post content of Sharing Is Everything social event (source: Instagram account: @pica_fest)

Second stage of observation was conducted through Pica Fest Instagram account @pica_fest. Unlike the Pica Magz account contents, Pica Fest posts a lot of content related to the fashion industry (see figure 5). Although there is still many contents related to music, Pica Fest's contents in their Instagram account is more representative to Balinese fashion industry. One of online post from Pica Fest shows a promotion of local fashion brand. Another post from Pica Fest shows a support in organizing fashion market event by involving many fashion entrepreneurs, the event is called Band T-Shirt Day (see figure 5). There isn't much information regarding this event other than it was a clothing market of merchandise from musicians which was held in Denpasar area, however they clearly stated that they market involved many local tenants. In addition, promotional materials from other local brands are also became the content for Pica Fest (see figure 5). The promotional content of local fashion brands is one of the form of their support of local fashion actors alike.



Figure 5. several Instagram post from Pica Fest (source: Instagram account: @pica_fest)

The similarity between Pica Fest and Pica Magz online content is that they both shares a promotional information pertaining musical performances which they sup-

ports or organized. Although the content portion pertaining fashion industry is more than music industry contents, Pica Fest has several information content pertaining music in their Instagram. In addition there are several content which contains the documentation of event organization. In this case, Pica Fest builds their social position as a media that supports the movement of the fashion and music industry. Overall there is a big difference in terms of online post content between Pica Fest and Pica Magz.

The result of this observation shows Pica Magz and Pica Fest is quite active in supporting Balinese subcultural movement in their activities whether through their online contents or through real activities such as markets and musical performances. It can be seen from the posts on both accounts that support and promote local musicians, organizing social events by sharing food involving other industry actors such as automotive, culinary and schools. this observation also shows that Pica Fest Instagram account is inclined to be filled with promotional contents of local Balinese fashion brands, whereas Pica Magz Instagram contents is inclined to be filled with Balinese music ecosystem. However both account shares similar promotional content in accordance to their vision to advance Balinese subculture ecosystem. In this case, it can be concluded that both Pica Magz and pica Fest can be considered as one representation of creative economy who supports the advance of music and fashion industry. Both of these account has different number of followers, Pica Fest has approximately 68.500 followers whereas Pica Magz has 18.000 followers. The activities which supported and organized by Pica can be seen in their online contents through their Instagram account including the organization of musical performance which involed many Balinese musicians, the organization of markets (bazaar) which involved several small and middle entrepreneurs in Bali, and the organization of social events by sharing food to the people. These activities reflected the social position of Pica and their vision.

ANALYSIS

Analysis was conducted by drawing conclusions from the result of interviews, observation and literature study. The analysis begins with a general description and concluded with a more specific social mapping based on the theory obtained from the literature study. In this case, Pica Magz and Pica Fest obtained their legitimation from their respective community namely subculture community which contained music and fashion ecosystem in it. Before they obtained their legitimation they have to go through several processes and this requires a capital. Based on the interview result with the representative of Pica Magz and Pica Fest, they began with constructing cultural capital in this case is in the form of ideas, way of thinking and knowledge in their respective field.

Cultural capital was built when Riyadi and one of his friend started a magazine called Folkzine in 2006 where small fashion entrepreneurs can promote their business. Cultural capital is not only built from their activity but also in social space where they are engaged and interact, in this case Pica Magz and Pica Fest are in the social condition where Balinese musician began to initiate their businesses in fashion. Musicians who is also a public figures implicitly became role models for the community, especially in subcultural communities. In addition to cultural capital, actors also have their respective habitus if we see it from the perspective of arena of cultural production (Bourdieu, 2013). In this case, habitus of Pica Magz and Pica Fest initiator formed by the social condition of Bali.

With the emergence of fashion industry in subculture community gradually social network in the field of subculture began to form. In addition, according to interview with representatives from the band Jangar, the Balinese music scene is also supported by social movements such as BTR (Bali Tolak Reklamasi) which became the basis of several subculture activities in Bali. The social condition of Bali took a partial role in the form of cultural capital of Pica Magz and Pica Fest. Implicitly Pica Magz and Pica Fest became one of the actors in

activating subcultural movement in Bali especially in the field of fashion. The stability of social network in Balinese subculture community supported by the active actors who took role and engaged in their field.

The key of social network stability in Balinese subculture community is collaboration. This has been done by Pica Fest and Pica Magz in all their activities that involved many actors in other fields. The formation of an association of fashion business actors in 2014 became the catalyst of stable social network formation. Based on the interview with Bintang Riyadi, in order to organize a music and fashion festival called Kickfest which as originated in Bandung, Pica began to form an association of local fashion industry actors. The cancellation of Kickfest in Bali had opened an opportunity for Pica in building their community. In organizing various events and activities Pica is not working alone, rather they involve many actors. One of the actors who is quite prominent is Honda Bali an automotive company.

The involvement of various actors in social activities can also be seen from the food sharing activities organized by Pica Magz and Pica Fest. Based on observation data, Pica's food sharing social activities involved various actors outside of the subcultural ecosystem including Honda Bali, SMA 1 Bangli (Denpasar based high school), and One Day Coffee (a coffee shop based in Denpasar). Other activities which involved other actors is Band T-Shirt Day Bali, a market event as the result of collaboration between Pica Magz and Irama Jaya Radio which is held in 2020, this activities is one of the support in advancing fashion industry in Balinese subculture community. In addition, support was also given to several Balinese subcultural music performances, one example being the Pop Punk Through The Night music event.

As a media Pica Magz is quite active in their online activity to support the advancement of fashion and music industry in Bali. In this case, Pica Magz took role in the field of dissemination and expression for fashion industry actors and also not closing the possibility for other actors in other industry.

This can be seen from several of their online publications on Instagram accounts of Pica Magz and Pica Fest that promotes music releases from local Balinese musicians and musicians outside Bali. In addition, online publication content also contain promotional material of Balinese local fashion actors.

According to the interview result with Gusten the representative of the band Jan-gar, fashion industry supports the distribution for musicians, they provide a space to sell even in several cases they also supports the production aspects such as recording sessions. This proves that the supports from Balinese fashion industry to the musician in field of production is quite impactful. The position of Pica Magz and Pica Fest as one of the actors in the Balinese fashion industry in this case is not in the form of direct support as is done by fashion business actors in Bali, but the support is more in the form of activation in the field of dissemination through musical performance activities.

The involvement of several actors in this social activity supports the sustainability of social networks in the Balinese subculture ecosystem. Pica Magz and Pica Fest are the actor who built the field of fashion industry in Balinese subculture community with their cultural capital. the actors in certain social field engaged to their respective field, in the following section we will discuss the social mapping from the social field of Pica Magz and Pica Fest.

Social Mapping

In this mapping, the activity of Pica Magz and Pica Fest will be elucidated in accord to their online and offline activities. In this section the mapping will be conducted by describing engaged actors in every creative field as previously discussed including the field of expression, the field of production, the field of dissemination and the field of appreciation. We started from the field of expression where ideas are being developed and sparked, Pica Magz and Pica Fest came up with various ideas through collaboration. Based on the interview result of Pica Magz and Pica Fest representative, the idea of organizing music and fashion festival started

from the planning of organizing Kickfest which is a music and fashion festival originated in Bandung, however the plan was canceled after the association of fashion industry actors in subculture is formed. Therefore with the formation of this association Pica Fest began to be implemented.

The social condition of Bali is also an idea catalysator where Balinese musician began to build fashion business, in addition the massive social movement in Bali is also one of the catalysator for Pica Magz and Pica Fest. In the field of expression, collaborators gathered to produce an idea, in the case of Pica Magz and Pica Fest these collaborators includes SMA 1 Bangli (a Denpasar based high school), automotive industry actor such as Honda Bali, and local entrepreneurs and fashion industry entrepreneurs in subculture community. The ideas that sparked between the two actors in this field were the initiation of activities carried out by Pica-magz and Pica Fest such as market event, music performances and social event. The actors rendezvoused in the field of expression and continue to carry their ideas to the actors in the field of production.

In the field of production, the actors who are involved are the one that took complete role in the technical aspect of certain ideas. Although it is not explained in depth in the interview data or in the observation data, some of these technical aspect are transparent. Starting from the venue, namely the Ngurah Rai sports arena, which is one of the actor in the field of production, without this actor the process of the implementation of the event will not go smoothly. Based on the observation data on Instagram account of Pica Magz and Pica Fest, Other actors who are also hosting venues include cafes, shops, and specific event venues devoted to hosting events such as Salty Hut. Other actor who involved in the technical aspect is the online publication content creator. Based on the observation result, the majority of the activity publication supported or organized by Pica Magz and Pica Fest were published online. It can be concluded that many publication were conducted online in this case the actor in the online content production is

the internet and Instagram. Considerations in the role of these actors are formed from the social conditions that construct them in such a way, Instagram in this case is the most common place to publish online content, recorded in the statistical data of the Ministry of Tourism and Creative Economy (Kemenparekraf) in 2020, Instagram is one of the most downloaded mobile applications (Kemenparekraf, 2020). Pica Magz and Pica Fest had organized various activities including music events, market event and social events. In this case, technical actors are involved, such as local manufacturers (screen printing factories, fabric factories), the event organizing committee who is technically involved in organizing every music, market and social event, although it can be considered as an internal party from Pica Magz and Pica Fest, without this technical actors the organization of every event will be obstructed. The other actor that is involved in their events is the seller/provider of groceries/food for social events. The actors that have been described are actors who will influence the course of the actors in the field of dissemination.

The field of dissemination is a field where every produced and realized ideas started to be distributed. In this case, the involved actors in the field of dissemination are those who are responsible in distributing the ideas. The actors who involved here can be in the form of an events organized and supported by Pica Magz and Pica Fest or publication media such as magazine published by Pica. The events can be considered as a dissemination actor because through these events ideas are being disseminated and distributed. In this case events such as Pop Punk Through The Night can be considered as an actor in the field of dissemination because this type of event distribute ideas from local musicians. In addition the market event such as Senggolin and Band T-Shirt Day Bali as a channel of distribution of local fashion entrepreneurs (or non-fashion entrepreneurs) can be considered as an actor in the field of dissemination. The biggest actor in the field of dissemination is the organization of the Pica Fest itself

where fashion industry actors can sell their products and musician can play their music to the audience. Other actor in the field of dissemination in Pica Fest and Pica Magz also in the form printed magazine, although this wasn't in the interview and observation result, however the printed magazine need to be mentioned as one of the actors in the field of dissemination. The dissemination not only conducted by offline activities but also by online activities, according to the observation data on Pica Magz and Pica Fest's Instagram account, they had disseminated the released material from musicians through their online Instagram posts. Although the majority of their online publication contents are pertaining Balinese musician, but according to the observation their contents doesn't rule out the possibilities of promoting musicians outside Bali. After the actors in the field of dissemination work well, then the next stage is the appreciation stage from the audience in the field of appreciation.

The field of appreciation is the field where the realized and well distributed ideas being consumed by the audience. According to the interview data to the representative of Pica Magz and Pica Fest, one of the goals of establishing Pica is to advance the local Balinese fashion and music industry, especially in subcultural communities. In this case, appreciator of Pica Magz and Pica Fest is the Balinese subculture community. The form of appreciation can be seen in the documentation of Pica Fest event and also other event which supported and organized by Pica. Although in this case it's quite arduous to validate the appreciator because the lack of data from the field of appreciation, however from the interview result of Gusten the representative of Jangar band, Pica Fest is a large scale festival in Bali and involving various actor in various ecosystem. Balinese fashion and music industry is already attached to subculture community, starting from Balinese musicians building their business to the formation of association of fashion entrepreneurs in Bali. This proves that there is a tremendous appreciation especially in the Balinese subculture commu-

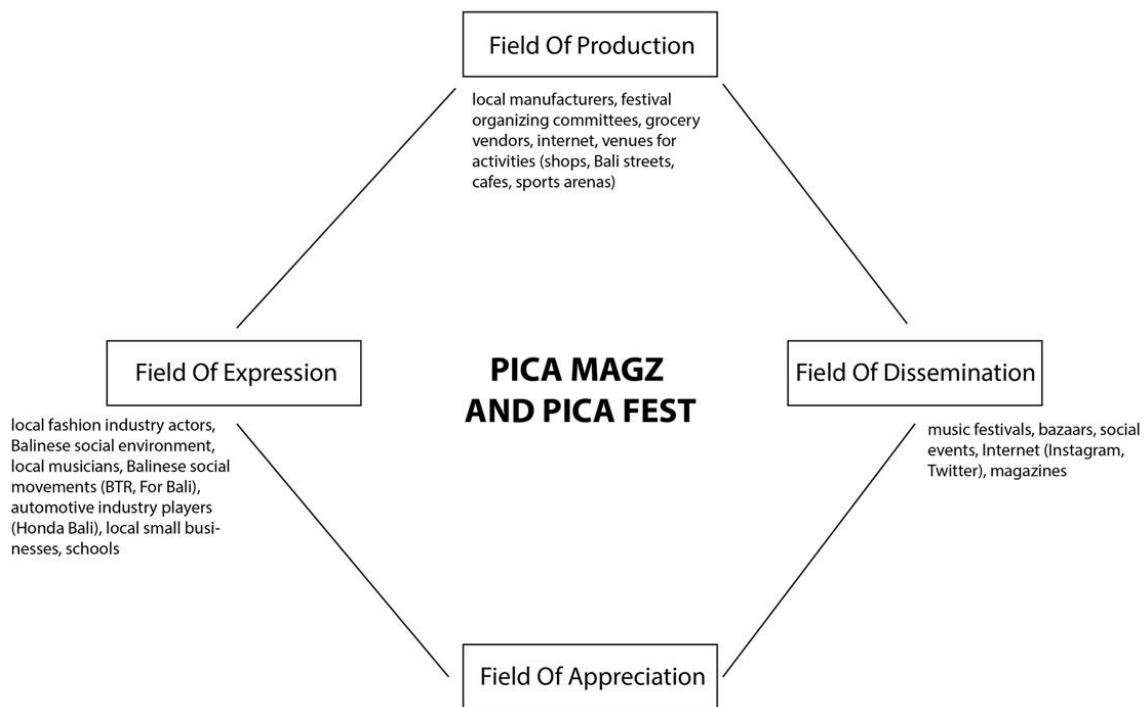


Figure 6. Social field schemes from Pica Magz and Pica Fest

nity. This contributes to the advancement of Bali in the fields of crafts and fashion and to Bali's creative economy. The following is a schematic of the Pica Magz and Pica Fest social field mapping based on the theory of the field of creativity.

CONCLUSION

With collaborations between actors in their respective fields, the creative social field of Picamagz and Pica Fest tends to be stable. This can be seen from the activeness of each actor which is reflected through various activities supported or organized by Picamagz and Pica Fest. The collaboration result with the actors in the field of expression, the field of production, the field of dissemination and the field of appreciation had created stable social network. This stable network proven with the presence of heterogeneous actors involved in their respective field. These actors includes local fashion entrepreneurs, automotive industry actors such as Honda Bali, culinary entrepreneur and high schools. The heterogeneity of these actors proves that Pica's collaboration with other actors is running steadily.

This study proves the existence of social networks in the Balinese subculture economy which is quite stable and well appreciated. This study also proves the existence of stable economical activity in Bali outside the tourism sector. The subcultural activities organized by Picamagz and Pica fest do not promote negative consumption as concluded in the previous case study (Castillo-Villar et al., 2020). This study still has some shortcomings including the lack of interview data on the appreciator. It would be better if validation from one of the appreciator is obtained. In addition, the method of distributing questionnaires to the Balinese subcultural community will provide much more impactful validation. Another drawback is the lack of data validation from Pica Magz and Pica Fest collaborators, these data can lead to different conclusions in this study.

The Balinese subculture is certainly wider than one can imagine, we are certain that there is more than meets the eye. The results of this study are a small part of the deep iceberg. For further Balinese subculture related studies can be pertain subcultural spaces in Bali. During the data collection we

found another phenomena that occurs in Bali, there is an implicit entrenchment between the fans of Balinese music which using Balinese native language in the music and Balinese music which still use Indonesian language in the music. This phenomenon is still in scope of the subculture study especially in Bali. This study is expected to be a contribution in the study of Balinese subculture.

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