

Study on the Role of Local Government in Strengthening the Local Creative Economy Sector



Kajian Peran Pemerintah Daerah dalam Penguatan Sektor Ekonomi Kreatif Lokal

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ARTICLE INFORMATION	
<p>Keywords <i>Creative economy, Local Government, MSME, Role of the Government</i></p>	<p>ABSTRACT The creative economy’s GDP contribution continues to increase every year, relatively in accordance with the employment. By increasing the creative economy sector, it is expected that it will be able to solve problems in development and eliminate the economic dependence on natural resources. However, efforts to develop the creative economy still have a number of problems, which one of the main obstacles is the role of policy makers or the government. This research aims to further discuss the role of local government in supporting the development and the strengthening of the creative economy in Indonesia. This study applies a qualitative approach with the method of literature study, by obtaining secondary data from articles, journals related to the creative economy and local governments with a total of 51 papers. The data is collected from the Publish or Perish (PoP) application by using literature sources from Google Scholar and Scopus. For data analysis, this study applies content analysis through the stages of data collection, data reduction, data presentation and drawing conclusions. The validity of the data is tested by using source triangulation. The results of the study show that local governments have played an active role in the efforts to strengthen the creative economy sector. Yet, they still have a lot of homework to do in improving the quality of the creative economy sector.</p>
<p>Kata Kunci <i>Ekonomi kreatif, Pemerintah daerah, UMKM, Peran Pemerintah</i></p>	<p>ABSTRAK Kontribusi PDB ekonomi kreatif terus meningkat setiap tahunnya, relatif sesuai dengan penyerapan tenaga kerja. Dengan meningkatkan sektor ekonomi kreatif diharapkan mampu menyelesaikan permasalahan dalam pembangunan dan menghilangkan ketergantungan ekonomi terhadap sumber daya alam. Namun demikian, upaya pengembangan ekonomi kreatif masih memiliki beberapa kendala yang salah satu kendala utamanya adalah peran pengambil kebijakan atau pemerintah. Penelitian ini bertujuan untuk membahas lebih jauh peran pemerintah daerah dalam mendukung pengembangan dan penguatan ekonomi kreatif di Indonesia. Penelitian ini menggunakan pendekatan kualitatif dengan metode studi pustaka, dengan memperoleh data sekunder dari artikel, jurnal terkait ekonomi kreatif dan pemerintah daerah dengan total 51 makalah. Data dikumpulkan dari aplikasi Publish or Perish (PoP) dengan menggunakan sumber literatur dari Google Scholar dan Scopus. Untuk analisis data, penelitian ini menggunakan analisis isi melalui tahapan pengumpulan data, reduksi data, penyajian data dan penarikan kesimpulan. Keabsahan data diuji dengan menggunakan triangulasi sumber. Hasil kajian menunjukkan bahwa pemerintah daerah telah berperan aktif dalam upaya penguatan sektor</p>

	ekonomi kreatif. Padahal, masih banyak pekerjaan rumah yang harus mereka lakukan untuk meningkatkan kualitas sektor ekonomi kreatif.
Article History Send 7 th November 2022 Review 28 th November 2022 Accepted 26 th December 2022	Copyright ©2022 Jurnal Aristo (Social, Politic, Humaniora) This is an open access article under the CC-BY-NC-SA license. Akses artikel terbuka dengan model CC-BY-NC-SA sebagai lisensinya. 

Introduction

The creative economy sector becomes the hope as well as the trigger for establishing the economic development in the midst of increasingly alarming global conditions or climate change (Agustina et al., 2020). Creative economy is also expected to be able to play an active role in creating new jobs, using appropriate technology, and making new and efficient products (Pangestu, 2008). There are at least 5 interrelated parties in the creative economy sector, including the government, academics and scholars, the creative industry, the business world and the mass media. These five creative economy players are called as the penta-helix (Ekraf Agency, 2016). For example, universities become the facilitators for scholars to utilize the existing resources and capabilities. The university's potential has an impact toward nearby areas such as helping to provide the economic growth policies, especially through creative economy (Cockshut et al., 2020).

The concept of creative economy emerges and immediately receives a widespread attention in various countries in recent years, both in developed and developing countries (N. Sari, 2018). Creative economy is a source of development, economic and social growth (Daubaraitė-Radikiene & Startiene, 2022). The creative economy sector will bring up new values. Therefore, creative economy is seen as a result of historical knowledge rather than part of today (Boğa & Topcu, 2020). The creative economy sector around the world is currently increasingly popular, including in Indonesia. Creative economy plays a role in economic growth, especially in relation to the country's gross domestic product (GDP). Creative economy is currently receiving major attention from the Indonesian government, since it is considered capable of having a significant impact on economic growth (Zamzami & Hastuti, 2018). Based on data from 2011 to 2016, the number of people working in the creative industry sector in Indonesia has constantly increased. Previously in 2011, the number of people in Indonesia working in the creative industry sector was 13.447 million workers, and then increased until 2016 to 16.909 million workers (BEKRAF, 2016). Abundant resources, whether human resources, natural resources and cultural resources, also provide great opportunities for the development of creative economy in Indonesia (Ridzal & Hasan, 2019).

The world is currently in the stage of transformation towards a creative and cultural economy. The contribution of creative economy turns out to be bigger in encouraging cultural diversity through the market (Utomo et al., 2021). The creative economy in Indonesia is increasingly popular due to the impact of the COVID-19 pandemic that has occurred since the beginning of 2020. The pandemic has caused many businesses and industries to suffer, as

supply chains and markets have stopped due to the spread of the COVID-19 virus. This economic pressure causes many parties to experience losses, especially the tourism and industrial sectors. The micro, small and medium enterprises (MSMEs) have also been badly affected, because even though there is no consumption activity, MSME actors still have to pay for employee salaries along with the production and distribution of goods, which is resulted in the termination of employment (PHK) and increasing the unemployment rate (Fitriana, 2022). On the other hand, the pandemic has also accelerated the technological development. This has created many new business opportunities or digitalization of the existing business models, under the auspices of the creative economy sector (Khoiri Abdi & Febriyanti, 2020). This development is also evidenced by the growth of the creative economy sector in Indonesia, as shown in table 1 below.

Table 1 Creative Economy’s GDP Contribution and the Indonesian Employment Data
 2011-2021

Year	Creative Economy Sector’s GDP (Trillion)	Employment (million people)
2011	581,54	13.447.184
2012	638,39	14.491.426
2013	708,27	14.734.949
2014	784,87	15.167.573
2015	852,56	15.959.590
2016	923,05	16.909.690
2017	989,15	17.678.878
2018	1.066,64	18.497.322
2019	1.153,40	19.240.184
2020	1.100,10	17.201.102
2021	1.134,12	18.710.010

Source: Statistics of the Economy Creative Agency, 2021

Table 1 shows the contribution of Creative economy (Ekraf) which has increased every year. In fact, the growth of this sector is above the growth of the electricity, gas and clean water sectors; mining and excavation; agriculture; farm; forestry and fishery; services and processing industries (N. Sari, 2018). In 2018, the GDP of the creative economy sector was 1.066 trillion, while in 2019 it rose to 1.153 trillion rupiah. Then in 2020, it experienced a slight decrease due to the Covid-19 pandemic of 1,100 trillion rupiahs, and in 2021, it

increased again by 1,134 trillion rupiahs. Employment or the absorption of labor from the creative economy sector has also relatively increased every year. During 2019, the number of people working in the creative economy sector was 19.2 million people (15.21% of the national workforce). With this increase, the Creative Economy sector is expected to be able to solve problems in development and eliminate the economic dependence on natural resources. This includes other socio-economic problems such as poverty, unemployment and an increase in productive labor in the regions (Swastuti & Pudjiarti, 2021).

The Indonesian government, as the highest policy maker, contributes to the development of creative economy. This sector is also expected to be a source of economic growth to support the Indonesian economy in 2025. It is for the reason that human resources (HR) with high creativity can create new jobs with the help of existing technology and innovation (Zamzami & Hastuti, 2018). This development is also intended as an effort for the community to be able to fulfill their needs, while at the same time, increasing their standard of living by having other sources of income from the existing capabilities and resources (Batilmurik & Lao, 2016). Since 2009, the central government has provided policies on the development of Creative economy (Ekraf) based on Presidential Instruction no. 6 of 2009 concerning the development of Creative economy. The efforts to improve this sector are not only the duties and responsibilities of the government officials, but also require supports from various components of society, starting from the creative community, academics, scholars to the business and industrial world. All parties must work together in order to increase the competitiveness and creativity of the creative economy entrepreneurs (AP P. Sari et al., 2020). However, the efforts to develop the creative economy still face some problems. Aside from the low innovation, knowledge, promotion and mastery of technology, the main problem that becomes an obstacle in the efforts to increase the creative economy sector is the non-optimal role of policy makers (Batilmurik & Lao, 2016).

Previous studies (N. Sari, 2018; Zamzami & Hastuti, 2018; Swastuti & Pudjiarti, 2021; Batilmurik & Lao, 2016; Khoiri Abdi & Febriyanti, 2020; Agustina et al., 2020; Cockshut et al., 2020; and A. P. Sari et al., 2020) show various current conditions faced by the actors of the creative economy sector, along with the challenges and expectations they face. Those studies discuss about the role of the government, especially related to the development and efforts to save the creative economy sector from bankruptcy as well as from the decrease of contribution to Indonesia's GDP. Nevertheless, those studies has not explored the role of the government, especially the local governments, related to the efforts to develop the creative economy sector. The role of local government is very crucial in dealing with the encountered

problems as well as in developing the creative economy sector, especially at the regional level. This is due to the reason that local governments are the main policy makers for MSME actors who need support and information from the grassroots. Moreover, local governments are able to allocate and utilize the existing resources as well as formulate the regional economic development strategies or policies with a good quality, fair, environmentally sound and sustainable, including the creative economy sector (Hadiyatno et al., 2018). To achieve this goal, local governments and communities must jointly take initiatives in local economic development. Starting from the process of planning, implementing and evaluating programs, there must be a synergistic togetherness between the government, the business world and the community (Herawati et al., 2014). Further, this study is conducted to discuss the role of local government, especially in supporting the development and the strengthening of the creative economy in Indonesia. The results of the study are expected to be an option for modifying the creative economy development policies implemented within the local government environment.

Literature Review

1. Creative Economy

Modernization and globalization have shaped the world as well as the patterns of economic life to grow from time to time. In the context of globalization, competitiveness is the main key to be successful and survive (Shofa & Deddi, 2009). In recent years, researchers have developed indicators of creativity in terms of psychology, philosophy, sociology, management, economics, technology, and regional education (Kačerauskas, 2018). This is caused by the creativity-based economic paradigm that has proven to be quite effective in accelerating and accommodating various changes in the business environment (Noviana, 2016). Creativity is the basis of the creative economy existence. The concept of creativity can be interpreted as an action, idea, or product that replaces something old with something new (Clegg, 2008). Creativity is one of the potentials possessed by everyone and is related to self-actualization. Creativity can be identified, discovered and nurtured through proper education (P. P. Sari, 2018). The results created from creativity are not always about new things, but it can also be a combination or modification of things that already existed (Zamzami & Hastuti, 2018). Creativity is also related to several elements of human behavior such as fluency, flexibility and authenticity in thought (originality, curiosity, the joy of asking questions and the desire to seek new experiences) (Noviana, 2016).

Creativity integrates many socio-economic dimensions including individual and collective characteristics, aimed to determine the multi-dimensional nature of creativity (Zhao et al., 2020). This development is responded by the emergence of a new economy sector with increased creativity, or commonly called as the Creative economy (Ekraf). Creative economy is an economic activity that arises from creativity, which various creativity, innovation, talents, ideas, as a concrete manifestation of the creativity and intellectual property become the main sources of the creative economy (Azizah & Muhfiatun, 2018). In contrast to the traditional sector which is based on goods or services, the creative industries cover arts, culture, business and technology which are highly dependent on the individual creativity, skills and talents (He et al., 2022). The main actor in the creative economy is usually called as the creative industry. Individual creativity, talent and skills are needed in the process of forming a creative industry (Mt & Malang, 2022). Creative industry is a combination between creativity and the practice of economics to create value and wealth (Suciu, 2014). Thus, the absolute requirement for the creative economy industry to run properly and systematically is the existence of a creative economy ecosystem (Jufra, 2020).

The term 'creative economy' itself develops from the concept of creativity-based capital which can potentially increase the economic growth in an area (Purnomo, R.A., 2016). According to the 6th Indonesian President, Susilo Bambang Yudhoyono, in Agung Pascasuseno (2014), "Creative economy is the 4th wave economy which is a continuation of the 3rd wave economy with an orientation towards creativity, culture, as well as cultural and environmental heritage". According to Howkins, "Creative Economy" is an economic activity that relies more on ideas or (creative) ideas to manage materials sourced from the surrounding environment to become an added economic value (Saksono, Herie, 2012). Creative industry actors are dominated by young people, but relatively with lacking of capital to develop their business. Therefore, capital assistance is needed from the government and banks to develop creative industries in the city (Azizah, Purwaningsih, & Ratwianingsih, 2019).

Creative economy can be grouped into fourteen sub-sectors, including advertising, architecture, art goods market, crafts, design, fashion, video, film and photography, interactive games, music, performing arts, publishing and printing, computer and software services, television and radio, as well as research and development (The Ministry of Trade of the Republic of Indonesia, 2008). Creative economy is under the supervision of the

Ministry of Tourism and Creative Economy (Kemenparekraf) chaired by Mr. Sandiaga Salahudin Uno.

The development of creative economy in the midst of globalization and high competition has forced the creative economy entrepreneurs to be able to face the global challenges, such as by increasing their product and service innovation, developing human and technological resources and expanding the marketing area. This needs to be done to increase the selling value of the sector itself, mainly, in order to be able to compete with foreign products which are increasingly flooding the industrial and manufacturing centers in Indonesia. One of the largest creative economy sectors is the micro, small and medium enterprise (MSMEs) sector. MSME is an economic sector that is able to absorb the largest workforce in Indonesia (Sudaryanto, 2011). The development of the creative economy sector, especially through MSMEs in the era of globalization, really needs to be carried out optimally to increase the people's income and also the ability of the community to develop creativity and innovation in economic activities (Sedyastuti, K., 2018). Creative economy makes human resources (HR) as the main capital in a development that starts with ideas, notions and thoughts. Thus in the future, human resources are able to turn goods that previously had low selling value into goods with high selling value. Hence, the development of this creative economy indirectly leads and tries to create reliable entrepreneurs in various fields (Ritonga & Qarni, 2022).

2. Local Government and Economy Creative

According to article 18 paragraph 7 of the 1945 Constitution of the Republic of Indonesia, the administration of regional government is directed at accelerating the realization of community welfare through improving services, empowerment and community participation, as well as increasing regional competitiveness by taking into account the principles of democracy, equity, justice, and the peculiarities of a region within the system of the Unitary State of the Republic of Indonesia (NKRI). The central government and local governments play a role in the development of creative economy, both in terms of substance and administration. This is because creativity is not only regarding the industrial development, but also includes the ideological, political, social and cultural development. There are several roles that can be taken by local governments to help increasing the creative economy activities, such as conducting and providing training to the public, facilitating the promotion of creative products, and providing incentives or capital assistance for creative industries. The Indonesian government has also tried to develop

microfinance in various development programs. Non-governmental organizations are also involved in playing a role in microfinance implementation (Prabowo and Wardoyo, 2003). The ASEAN free market which will be effectively enforced in 2015 is a critical point in the struggle for MSMEs and the people's economy. Various trade facilities between countries, such as exemption from import duties and ease of bureaucracy, will encourage in increasing the commodity imports to ASEAN countries (Malimah and Siti, 2019).

Various government efforts become the focus in solving or minimizing problems, thus the creative economy can grow and develop. Appreciation and literacy of the local creative products, works, and services is required to increase the market share in the country. Therefore, government facilitation is needed to expand markets at the domestic and international level, by improving the quality of branding, promotions, business to business trade missions, expanding networks between entrepreneurs and creative businesses, cultural diplomacy as soft power, and facilitating partnerships with modern retailers to distribute creative products (Tripiyono, 2022). Essentially, Creative Economy development is a shared responsibility between the government and the society. Hence, the efforts made by the government thus far are creating a conducive business climate, business capital assistance, business protection, partnership development, job training, as well as creating special institutions for empowering the creative economy, strengthening associations, and developing promotions (N. Sari, 2018).

The government has also increased the quality and quantity of production, SNI product implementation, quality development programs, HKI facilitation, as well as assistance with production tools and equipment to increase competitiveness. Further, the government has designed training, coaching and monitoring programs for creative economy entrepreneurs to improve the quality of human resources (Haerisma, 2018). The policies carried out by the local government must be able to bridge the market needs and the needs of the entrepreneurs in the creative economy sector (Risvidayanie, 2021). The synergized relationship between the creative economy entrepreneurs and the government is one of the important conditions in the development of a creative city. For example, if the entrepreneurs want to introduce their potentials to the global level, then they can vigorously promote it through art symposiums. The government has a role in making regulations to support Incheon to become a creative city, improving the quality of society through culture, building some supporting infrastructure and holding activities to stimulate the citizen creativity (Antara, 2017).

Methods

This study applies a qualitative approach with the method of literature study. The data used in this study is secondary data from journal articles related to the creative economy and local governance, with a total of 51 articles. The data is obtained from the Publish or Perish (PoP) application by taking literature sources from Google Scholar and Scopus. Data searching is conducted by entering the keywords "government" and "creative economy". The validity of the data is tested by using source triangulation to obtain the correct information by comparing data from one source and various secondary data used in this paper. Among 113 articles, 51 articles are selected as they specifically discuss the government policies and are related to the creative economy sector. Then, the Mendeley application is used to list the selected articles along with a series of citations and a bibliography. The data analysis used is the content analysis, conducted through the stages of data collection, data reduction, data presentation, and drawing conclusions. The obtained conclusions illustrate the role pattern of the local governments in supporting the development and the strengthening of the creative economy in Indonesia.

Results and Discussion

Result

Data on articles related to the local government and creative economy in the last 5 years have resulted in at least 63 articles in the SCOPUS database and 50 in the Publish or Perish (PoP) database. The total selected data is at least 124 articles related to the role of government and creative economy. The process of article searching is shown in Figure 1 and Figure 2 below.

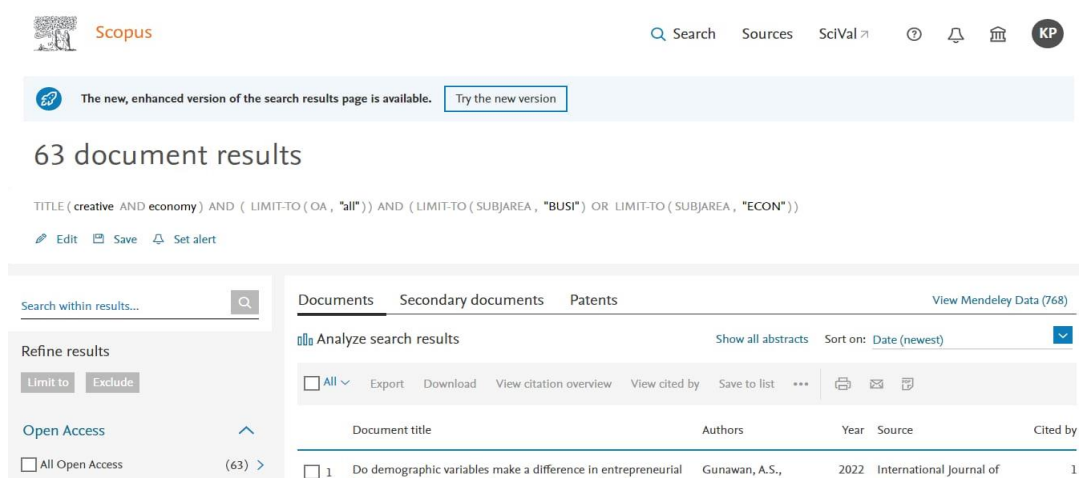


Figure 1. Searching on the SCOPUS database

The SCOPUS database provides 63 up-to-date articles related to the local government and creative economy. Then, the number is reduced to 10 selected articles. This reduction is done by sorting articles based on the title and discussion that best fits the research topic. The 10 articles are then reviewed, which discussions related to the creative economy and local government are then extracted and grouped based on each article’s specialty. In addition, article searching is also conducted on the Google Scholar database by using the Publish or Perish (PoP) application. ‘Creative economy’ keyword is entered in the search bar, with up to 50 articles sorted. The search results show all 50 articles with related keywords and article titles on the topic of creative economy. Reduction is done by sorting the articles based on its title and discussion. As a result, 41 articles are selected as the data in this study. The search display on the Google Scholar database is shown in Figure 2 below.

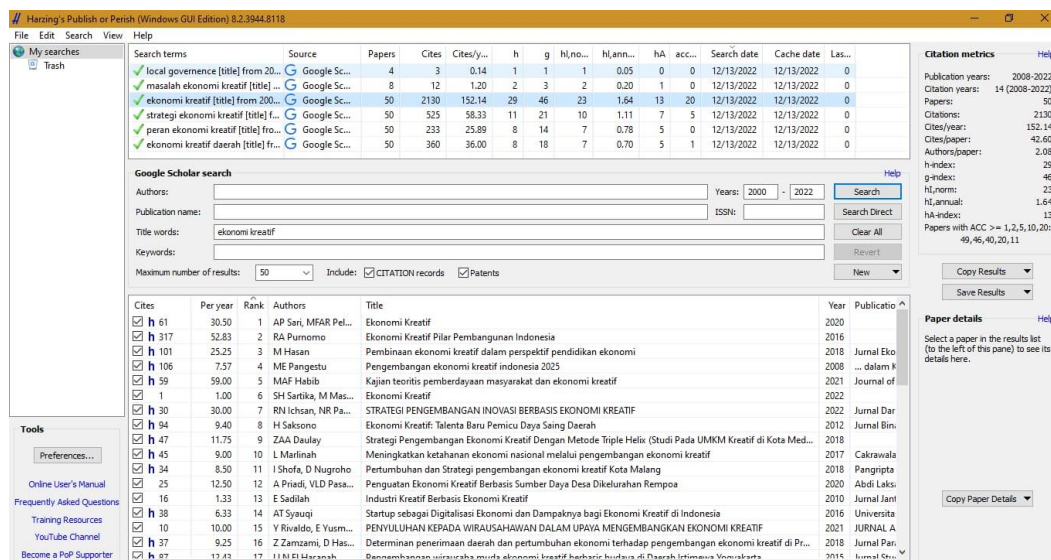


Figure 2. Searching on the Google Scholar database

The total number of articles selected from the two databases is 51 articles, of which 10 articles come from the Scopus database and the rest come from the Google Scholar database. Then, 51 articles are grouped and reviewed to look for discussions and keywords related to the creative economy and local government. Some of the articles contain the discussions about the situation and conditions of the creative economy in Indonesia, the strategy for the development of the creative economy in Indonesia, and the challenges of creative economy. These articles are shown in table 2 below.

Table 2. Matrix of Selected Articles from Publish or Perish (PoP)

No	Title	Author	Journal	Link
1	A Creative Economy Development Strategy: The Case Of Trenggalek Creative Network For Trenggalek Regency, Indonesia	Yuli Agustina, Agung Winarno, Heri Pratikto, Bagus Shandy Narmaditya, Filianti Filianti	The Journal of Asian Finance, Economics and Business	https://koreascience.kr/article/JAKO202034651879548.page
2	Empowering the creative economy and MSMEs during the pandemic through digitalization	Nizam Zakka Arrizal, S Sofyantoro	Birokrasi Pancasila: Jurnal Pemerintahan, Pembangunan dan Inovasi Daerah (Journal of Regional Governance, Development and Innovation)	mail.jurnal.madiunkab.go.id
3	The development of local wisdom-based creative economy Pandanus handicraft in facing the modern market from a sharia economic perspective (Case Study at Pandanus Nusa Sambisari Yogyakarta)	Siti Nur Azizah, Muhfiatun Muhfiatun	Aplikasia: Jurnal Aplikasi Ilmu-ilmu Agama (Journal of Applied Religious Sciences)	https://ejournal.uin-suka.ac.id/pusat/aplikasia/article/view/201706
4	The development of creative economy model for people in the maritime tourism object area of Kupang district, East Nusa Tenggara	Rudolf W Batilmurik, Hans A Lao	Jurnal Penelitian Manajemen Terapan (PENATARAN) (Journal of Applied Research and Management)	http://journal.stieken.ac.id/index.php/penataran/article/view/183
5	Creative Economy: A Literature Review on Relational Dimensions, Challenges, and Policy Implications	Semra Boğa, Murat Topcu	ECONOMICS-Innovative and Economic Research	https://economicsrs.com/index.php/eier/article/view/27
6	Creativity and critical thinking in the globalised university	Phil Clegg	Innovations in Education and teaching International	https://www.tandfonline.com/doi/abs/10.1080/14703290802175982
7	Social innovation and the university: the impact of intervention for the micro creative economy in North East England	Ladan Cockshut, Alistair Brown, Mariann Hardey	Social enterprise journal	https://www.emerald.com/insight/content/doi/10.1108/SEJ-03-2019-0017/full/html
8	Index-based measurement of creative industries' impact on national economy	Ugnė Daubaraitė, Gražina Startienė	Inžinerinė ekonomika	https://etalpykla.lituanistikadb.lt/object/LT-LDB-0001:J.04~2022~1654190734132/
9	The development of cultural based creative economy of young entrepreneurs in the Special Region of Yogyakarta	Lak Lak Nahat El Hasanah	Jurnal Studi Pemuda (Journal of Youth Studies)	https://journal.ugm.ac.id/jurnalpemuda/article/view/36812

10	Improving the Quality of the Environment by Developing the Creative Economy of the Villagers of Cileunyi Wetan, Bandung Regency	Cipta Endyana	Kumawula: Jurnal Pengabdian Kepada Masyarakat (Journal of Community Service)	http://jurnal.unpad.ac.id/kumawula/article/view/24551
11	The Development of Tourism Potential and the Strengthening of Creative Economy in Batik Jetis Village, Sidoarjo Regency	Aulia Regita Dewi Fitriana	SELAPARANG: Jurnal Pengabdian Masyarakat Berkemajuan (Journal of Advanced Community Service)	http://journal.ummat.ac.id/index.php/jpmb/article/view/7952
12	Clusters and Industry 4.0–do they fit together?	Marta Götz, Barbara Jankowska	European Planning Studies	https://www.tandfonline.com/doi/abs/10.1080/09654313.2017.1327037
13	Developing the Creative Economy in the Efforts to Increase the Regional Tourism in Kedang Ipil Village	Didik Hadiyatno, Rihfenti Ernayani, Nina Indriastuty	Jurnal Abdi Masyarakat Ilmu Ekonomi (Journal of Community Services and Economics)	https://jurnal.fem.uniba-bpn.ac.id/index.php/JAMIE/article/view/36
14	The development of creative economy in the field of fashion through the marketing mix	Alvien Septian Haerisma	Al-Amwal: Jurnal Ekonomi dan Perbankan Syari'ah (Journal of Economics and Shari'a Banking)	https://www.syekhnurjati.ac.id/jurnal/index.php/amwal/article/view/2831
15	Creative Economy Development for the MSME Sector During the Covid-19 Pandemic	Muhammad Hasan, Aji Noercahyo, Annisa Etika Rani, Natasha Alief Salshabilla, Siti Nusaibah Izzati	Jurnal Ekonomi Pendidikan dan Kewirausahaan (Journal of Economics, Education and Entrepreneurship)	https://journal.unesa.ac.id/index.php/jepk/article/view/13085
16	The Spatiality of the Creative Digital Economy: Local Amenities to the Spatial Agglomeration of Creative E-Freelancers in China	Jinliao He, Jue Peng, Gang Zeng	Journal of the Knowledge Economy	https://link.springer.com/article/10.1007/s13132-022-01088-6
17	The Potential of Bandung City as an Incentive Destination Through Creative Economy Development	Tuty Herawati, Christina Lipuring Tyas Rudatin, Djuni Akbar	Epigram	https://jurnal.pnj.ac.id/index.php/epigram/article/view/672
18	Culinary Business Development Strategy in Malang City Based on Creative Economy	LB Ruth Florida WM Hutabarat	Jurnal Ekonomi Dan Studi Pembangunan (Journal of Economics and Development Studies)	http://journal.um.ac.id/index.php/jesp/article/view/5312
19	Study on the recovery and development of post-pandemic (COVID-19) creative economy's culinary	Arlita Aristianingsih Jufra	Mega Aktiva: Jurnal Ekonomi dan Manajemen	http://megaaktiva.umken-dari.ac.id/index.php/Jurnal/article/view/121

	sub-sector in Southeast Sulawesi Province		(Journal of Economics and Management)	
20	Indices of creative economy: critique of R. Florida's creativity indices	Tomas Kačerauskas	Economics & Sociology	https://www.proquest.com/openview/9c5a2bd2764df899942e692e9aa37938/1?pq-origsite=gscholar&cbl=1416337
21	The formulation of Islamic marketing strategy for entrepreneurship in the creative economy sector during the Covid-19 Pandemic	Moh Khoiri Abdi, Novi Febriyanti	El Qist-Journal of Islamic Economics and Business	scholar.archive.org
22	The strategy for using Instagram as a digital marketing communication medium carried out by Dino Donuts	Diana Fitri Kusuma, Mohamad Syahriar Sugandi	Jurnal Manajemen Komunikasi (Journal of Management and Communication)	http://journal.unpad.ac.id/manajemen-komunikasi/article/view/12963
23	The Influence of Marketplaces in Improving the Creative Economy Competitiveness in D'elixir MSME	Ivtachul Ma'rifah, Erren Imaniar Rizqi, Nanik Kustiningsih	Jurnal Revenue: Jurnal Ilmiah Ilmu Akuntansi (Scientific Journal of Accounting)	http://revenue.lppmbinabangsa.id/index.php/home/article/view/78
24	The Effectiveness of the Savi Learning Model (Somatic, Auditory, Visual, Intellectually) in Improving Learning Outcomes and Developing 4C Skills in Elementary Schools	Nia Fuji Lestari	JURNAL PENDIDIKAN dan KONSELING (Journal of Education and Counseling)	https://core.ac.uk/download/pdf/322599509.pdf
25	Analysis of the development of cultural change in the people of Jambi City and the development of creative economy-based community economic patterns	Fachruddiansyah Muslim	National Seminar Proceeding	core.ac.uk
26	The Influence of Creative Economy Implementation on Youth Creativity in Lhokseumawe City (Case Study in Cut Meutia Studio Dance)	Rusydi Rusydi, Noviana Noviana	Jurnal Visioner & Strategis (Visionary & Strategic Journal)	https://ojsv2-demo2.unimal.ac.id/visi/article/view/230
27	The Development of Indonesia's creative economy 2025	Mari Elka Pangestu	Convention on the Creative Economy Development	http://dgi.or.id/wp-content/uploads/2015/05/hasil-konvensi-pengembangan-ekonomi-kreatif1.pdf
28	The Utilization of the G20 Presidency as a Marketing and Branding Tool for the Creative Economy in the Covid-19 Pandemic Era	I Gede Juni Pratama, Wayan Ardani, Ida Ayu Sasmitha Putri	Lensa Ilmiah: Jurnal Manajemen Dan Sumberdaya (Journal of Management and Resources)	journal.ainarapress.org
29	Analysis of the role of the industrial sector in the economy of Central Java in 2000 and 2004 (analysis of input output)	Didit Purnomo, Devi Istiqomah	Universitas Muhammadiyah Surakarta	https://publikasiilmiah.uims.ac.id/xmlui/handle/11617/151

30	The role of Banyumas Creative in developing community-based creative economic potential in Banyumas Regency	Sri Iwandari Putri, Pratama Maulana Yuliardi, Qembiq Al Gezon, Melinda Febriani, Rima Rahmawati Putri	Jurnal Administrasi dan Kebijakan Publik (Journal of Public Administration and Policy)	http://jakp.fisip.unand.ac.id/index.php/jakp/article/view/22
31	Market performance of SMEs in the creative economy and the mediating role of innovation practices.	Sarli Rahman	Economic Annals	search.ebscohost.com
32	Determinating the Value of Capital Expenditure Allocation in Indonesia Local Government	Mahameru Rosy Rochmatullah, Rudy Hartanto, Atwal Arifin	Jurnal Ekonomi Pembangunan: Kajian Masalah Ekonomi dan Pembangunan (Journal of Economic Development: Study of Economic and Development Problems)	https://journals.ums.ac.id/index.php/JEP/article/view/2082
33	Creative Economy: New Talent Triggers Regional Competitiveness	Herie Saksono	Jurnal Bina Praja: Journal of Home Affairs Governance	http://jurnal.kemendagri.go.id/index.php/jbp/article/view/61
34	Creative Economy-Based Halal Tourism Concept With Sharia Regulations In Increasing the Income And Welfare Of the People In North Sumatra	Salman Nasution	Jurnal Riset Akuntansi Dan Bisnis (Journal of Accounting and Business Research)	http://jurnal.umsu.ac.id/index.php/akuntan/article/view/8431
35	Creative Economy	Anggri Puspita Sari, Muhammad Faisal AR Pelu, Idah Kusuma Dewi, Marthinus Ismail, Robert Tua Siregar, Nina Mistriani, Elisabeth Lenny Marit, Maklon Felipus Killa, Bonaraja Purba, Endang Lifchatullaillah, Rolyana Ferinia, Eko Sudarmanto	Yayasan Kita Menulis (Kita Menulis Foundation)	books.google.com
36	The development of creative economy in the typical culinary sector of the Jambi region	Novita Sari	Jurnal Sains Sosio Humaniora (Journal of Socio-Humaniora Sciences)	https://online-journal.unja.ac.id/JSSH/article/view/5281
37	The Utilization of Digital Technology as Business Acceleration by the Creative Economy	Putri Pradnyawidya Sari	Jurnal Komunika: Jurnal Komunikasi, Media dan Informatika (Journal of Communication, media, and Informatics)	jurnal.kominfo.go.id

38	The Interaction of User Experiences with Digital Economy Platforms and Creative Writing: Empirical Evidence from Indonesia	Retno Purwani Sari	Journal of Eastern European and Central Asian Research (JEECAR)	https://www.ieeca.org/journal/index.php/JEECAR/article/view/868
39	The growth and strategy for developing the creative economy of Malang City	Ikhwanus Shofa, Deddy Nugroho	Pangripta	https://jurnalpangriptav3.malangkota.go.id/index.php/pangripta/article/view/35
40	The development of Curriculum Based on Teaching Skills, Local Wisdom, and Creative Economy at the IAKN Tarutung Theological Study Program	Elisamark Sitopu, Herdiana Sihombing, Herowati Sitorus, Roy Charly HP Sipahutar	JURNAL TERUNA BHAkti	http://stakterunabhakti.ac.id/e-journal/index.php/teruna/article/view/69
41	Intangible assets and intellectual capital as key factors of romania’s convergence	Marta-Christina Suci	SSRN	https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2528505
42	The creative economy development strategy to support the regional competitiveness of the Tangerang City	Endang Swastuti, Emiliana Sri Pudjiarti	JPAP: Jurnal Penelitian Administrasi Publik (Journal of Public Administration Research)	http://jurnal.untagsby.ac.id/index.php/jpap/article/view/5168
43	Empowerment Of Employees in Creative Economic Business: Case Study Of The Developing Economy	Agus Utomo, Yosephine Angelina Yulia, Yenni Khristiana	Journal of Governance and Regulation	scholar.archive.org
44	The Role of Young Generation’s Creativity in the Creative Industry for the Progress of the Nation	Yanuar Herlambang	Jurnal Teknologi Informasi dan Komunikasi (Journal of Technology and Communication)	academia.edu
45	Green Economy, Clean Production and Creative Economy: The Environmental Risk Prevention Approach Towards the Qualified Economic Growth in Bali Province	IGWM Yasa	Jurnal Bumi Lestari	ojs.unud.ac.id
46	The determinants of regional revenue and economic growth on the development of the creative economy in Jambi Province	Zamzami Zamzami, Dwi Hastuti	Jurnal Paradigma Ekonomika (Journal of Economic Paradigm)	https://online-journal.unja.ac.id/paradigma/article/view/4903
47	Bridging the gap in creative economy and ICT research: A regional analysis in Europe	Kai Zhao, Mary O’Mahony, Amir Qamar	Applied Economics	https://www.tandfonline.com/doi/abs/10.1080/00036846.2019.1706718
48	The Utilization of the G20 Presidency as a Marketing and Branding Tool for the Creative Economy in the Covid-19 Pandemic Era	I Gede Juni Pratama, Wayan Ardani, Ida Ayu Sasmitha Putri	Lensa Ilmiah: Jurnal Manajemen Dan Sumberdaya (Journal of Management and Resources)	journal.ainarapress.org

49	Strengthening the Local Potential-Based Creative Economy by Increasing Entrepreneurial Spirit in the Utilization of Natural Resources in Masiri Village, Batauga District, South Buton Regency	Nining Asniar Ridzal, Waode Adriani Hasan	Jurnal Pengabdian Pada Masyarakat MEMBANGUN NEGERI (Journal of Community Service)	http://www.jurnal-umbuton.ac.id/index.php/ppm/article/view/447
50	Increasing the role of local government in developing the creative economy in West Java Province	Rosmawaty Sidauruk	Jurnal Bina Praja: Journal of Home Affairs Governance	https://jurnal.kemendagri.go.id/index.php/jbp/article/view/106
51	Startup as Economic Digitalization and Its Impact toward the Creative Economy in Indonesia	Ahmad Thariq Syauqi	Universitas Gadjah Mada	academia.edu

Table 2 above shows the details of 51 articles related to the government policies in the creative economy, selected from the Google Scholar and Scopus databases. These 51 articles have a series of results, that in average, discussing about the government policy patterns, the role of the government, the creative economy activities, the creative economy strategies, as well as the opinions and hopes for the creative economy in the future. The analysis results of the above 51 papers form 1 (one) pattern regarding the role of local government in strengthening the creative economy sector. This pattern is described in the rubric of discussion below.

Discussion

Globalization and the industrial revolution 4.0 have brought major changes toward the socio-economic life of the Indonesian people which are marked by the growing development of creativity and innovation, especially in the use of technology. In 2020, Indonesia and the world are also hit by the COVID-19 pandemic which increasingly emphasized the importance of the government's role along with the creativity and the use of technology in various lines (Salman Nasution, 2021). Indonesian people with all their mindsets actually can produce cultural works that reflect the spirit of creativity in the form of local wisdom (Azizah & Muhfiatun, 2018). This, more or less, has the potential to increase the number of creative economy activities from time to time. The increase in the creative economy activity in many regions also shows the growing spirit of the local economy and the quantity of demand. Thus, the commitment and action from the government is an important momentum for the advancement of the creative economy growth (Swastuti & Pudjiarti, 2021). The political will and political actions of the government, especially the regional government, are able to provide certainty for creative economy industry entrepreneurs at the regional level

to determine attitudes and make decisions as well as determine strategic steps. At least, the commitment and action can be realized through the formulation of a government regulation (PP) on the development of the creative economy with 9 (nine) stakeholders from ministers and heads of institutions. The 9 parties include the Minister of Tourism and Creative Economy, Minister of Home Affairs, Minister of Foreign Affairs, Minister of Industry, Minister of Trade, Minister of Education, Minister of State for Research and Technology, Minister of State for National Development Planning/ Head of Bappenas, and Governor of Bank Indonesia (Yanuar Herlambang, S.Sn., ACA, 2015).

In the industrial era 4.0, each stakeholder has a different level of interest, involvement and dependence on creative industry activities. This condition occurs because each region has different potential, innovation, completeness, and education system to boost the regional economy (Götz & Jankowska, 2017). Creativity is able to create a culture of society and maintain that culture. This brings the potential to develop local cultures through the creative economy, even though it has to coexist with other cultures (Muslim, 2015). It is undeniable that an activity cannot be separated from supporting factors and inhibiting factors that can influence the collaborative governance in creating a creative economy. The institutional factor, the policy makers involved in this collaborative activity, is still not yet optimal. To achieve an optimal result, all existing development programs must include all the stakeholders in the planning, implementation, monitoring and evaluation processes (El Hasanah, 2018). Further, the role of regional and provincial governments is to provide guidance and facilitation for the stakeholders and creative industries in the form of capacity development in the districts/ cities simultaneously. The unity of these steps is able to determine the scale of business development according to the needs of domestic and foreign markets. Thus, it can identify the types of needs and obstacles that will be faced by people as they carry out the creative economy businesses. Various improvements and arrangements for the creative economy become urgent needs. The commitment and actions of the central government and regional governments must be based on the aspirations and needs of the creative economy stakeholders. On the other hand, community appreciation is one of the determining factors for the success of increasing regional competitiveness through the creative economy (Saksono, 2012).

Local governments need to form an innovation in the policy model of creative economy that has to be developed. The model refers to a policy network that emphasizes synergies among policy makers. This policy model shall encourage regulations on the development of creative economy as a forum for stakeholders, through synergy between

ministries and creative economy agencies as the leading sector. The needs that are considered as urgent from the creative economy entrepreneurs are including funding assistance for capital, patents, training, wages, licensing, labor laws, and the provision of public space (Ma'rifah et al., 2021). Moreover, the government is supposed to develop a work program that can be directly used to support the development of creative economy, especially for superior products. The government also needs to improve several other aspects, such as institutional aspects, infrastructure and policies (Ridzal & Hasan, 2019). There are several differences affecting the regional policy strategies, such as differences in understanding between regional administrators and the community, differences in character, differences in needs and regional potential. If these differences can be managed collaboratively, regional policies will work even better (Endyana et al., 2019). In every regulation issued by the local government, there are at least several parties involved. One of the main actors is a group of academics/ scholars, whose role is to create a creative economy laboratory center and make products from research results. In addition, there is also support from the private sector business actors who play roles as providers of funds, users, distributors and marketers of creative economy products (Syauqi, 2016).

There are also other parties such as district/ city governments, investors, as well as local communities and the public. The local government has the function and role of being responsible for the development of the creative economy sector. Investors are involved in the development of creative economy through the investment or financial side. Communities can act as actors in creative economy activities, whether as producers or consumers of the products from the creative industry (Swastuti & Pudjiarti, 2021). On the other hand, there are still many local creative industries that have not experienced many pro-creative economy policies. The majority of local creative industries still have to start their own businesses without the slightest assistance from the local government. There is an assumption that the government is seen as less active and responsive to many creative industry players. This is evidenced by the number of socializations and creative economy-themed activities that are not widely known or attended by the public, even though socialization related to creativity can move and encourage the creative economy activities since it makes the people aware about the importance of creativity (Putri et al., 2017). The majority of newcomers feel that there is assistance in the form of easiness in obtaining documents related to business legality (Ma'rifah et al., 2021). The local government has also provided support to the creative economy sector through a number of activities, such as supporting the development of regional potentials through socialization, as well as learning and promoting creative industry products through various

media such as social media and websites, billboards and brochures (Sidauruk, 2013). The competitiveness of the local economy itself is formed because of the role and commitment of the multi-actors involved that form a local institutional format to eliminate bureaucratic obstacles for the development of local creative industries and create a local excellence through product specialization that is distinctive/ unique. The local product specialization, in its development process, is closely related to the growth of the creative economy within (Swastuti & Pudjiarti, 2021).

The development of the creative economy sector has several supporting factors, including the number of potential economic products/ objects, the optimization of information technology, and the effective and efficient land, sea and air transportation. Meanwhile, several factors inhibiting the development of this sector include the minimum amount of cooperation, inadequate and poorly maintained facilities and infrastructure, and the low quality of human resources (Batilmurik & Lao, 2016). Local governments still need to increase their commitment in implementing the creative industry development, especially in terms of capital costs. This is because local governments are still facing several problems in the implementation of creative industry development. These problems include the absence of regulations governing the management of intellectual property rights (HAKI), cultures with minimum creativity, funding/cost issues, problem in collecting the data of the creative industries, problem in capital for business actors/ entrepreneurs, partnership problems, and limited public space infrastructure. Solutions to solve these problems include building HR capabilities, developing an integrated business ecosystem, implementing creative industry development models, protecting and managing intellectual property (HAKI), and the need for funding support from the provincial or central government (Marliani, Siagian, 2017).

The problem in developing creative economy, which is directly related to the production chain at the micro-meso-macro level, is that the creative economy has not been considered as a regional economic potential. Another problem arises from the side of the regional budget (APBD), which often has conflicts of interest between one institution and other regional institutions (Rochmatullah et al., 2016). Moreover, it is added by the factor of weak production in the creative economy as well as its the business climate that is still not optimal. Various problems constraining the development of the creative economy sector shall be the foundation for each region to prioritize the creative economy movement. To become a creative region, people who are engaged in the creative economy require a strong commitment from all regional stakeholders. The owned potential of the creative must always be improved

both in terms of comparative advantage and competitive advantage, thus this potential will shape the regional competitiveness (Swastuti & Pudjiarti, 2021).

Indonesia's vision to become a developed country is realized through various strategic policies, one of which is the development of the Creative Economy issue. It is for the reason that in this issue, there are thoughts, dreams, and aspirations to create a society that is prosperous, moral, and creative in various fields (Sitopu Herdiana; Sitorus, Herowati; Sipahutar, Roy Charly H. P., 2022). The creative economy in Indonesia is currently very close to actors from micro, small and medium enterprises (MSMEs). MSME businesses are proven to have immunity and are not vulnerable to economic crises, because its segmentation of economic activities prioritizes the basic needs of the community and does not require large banking capital (Fitriana, 2022). The Covid-19 pandemic occurred has affected the MSME sector, especially in terms of operations and income, due to the lack of consumers and public demand (Pratama et al., 2022). There are various innovations to maintain MSMEs during the Covid-19 pandemic, such as product innovation, marketing, payment systems, and human resource management (Hasan et al., 2021). Strengthening the creative economy sector after the Covid-19 pandemic can be accomplished by providing socializations, such as the analysis on the weaknesses of existing creative industries. Creative economy actors and MSMEs are required to keep up with the times in order to compete in the market in a fair and competitive manner. Therefore, adjusting to the existence of the internet and digitalization is a must (Arrizal & Sofyantoro, 2020). Socialization activities can be conducted regarding e-commerce, digital marketing, and accounting systems for MSMEs. This is important since there are still many MSMEs who find it difficult to market their products. Digital marketing is an important aspect in the development of the creative industry because it utilizes the use of social media and various other promotional content as a form of integrated marketing strategy in the form of text, audio, visual, and audio-visual (Kusuma & Sugandi, 2019). Digital platforms provide benefits or convenience for individuals and companies who wish to communicate their marketing through digital business models (RP P. Sari, 2022). Improvements in this sector can encourage changes in the economic scale from traditional level to industrialization. The growth of this industry can encourage the expansion of other industries, especially due to the development driving factors (induction mechanisms) that are created. These developments will bring an impact toward the creative industry itself (backward linkage effect) as well as the sector providing input from the industry (forward linkage effect) (Purnomo & Istiqomah, 2008).

In addition, the central government is currently implementing a program to empower young entrepreneurs in a culture-based creative economy. This program is aimed as a place for learning to realize the ability to work together and organize, as well as to develop the creative industry management and leadership. For this reason, a coaching process is needed to give them the flexibility to learn by doing, experience and find any technological innovations and/or solutions for the business problems faced in real situations in the field (El Hasanah, 2018). Several factors influencing the success of creative economy-based MSMEs are including the entrepreneurial spirit, the innovation to be more creative, a high entrepreneurial motivation and a good marketing strategies (Hutabarat, 2015). The concepts of innovation and entrepreneurship are important in driving the economic growth through increased competitiveness (Rahman et al., 2021). Creative industries are expected to have new ideas and innovations as well as balancing the entrepreneurial spirit with other factors, since these things are the foundation in building their business, especially one important factor called as customer service (Yasa, 2010).

Conclusion

Local governments still have a lot of homework related to the development of the creative economy sector in Indonesia. The results of the study show that local governments have played an active role in the efforts to strengthen the creative economy sector. Several activities and policies have been implemented, starting from digitizing the creative industries, promotion and marketing assistance, funding assistance, as well as new breakthroughs by empowering creative economy entrepreneurs. Nevertheless, these efforts are still not optimal. Local governments still face many problems both internally and externally, especially related to the lack of synergy between institutions and stakeholders. This synergy is urgently needed in the effort to build and develop the creative economy sector in the future. Thus, the local governments are advised to increase the quantity and quality of communication to relevant stakeholders, especially for creative industry entrepreneurs. Through strong synergies and networks, the development of the creative economy sector, both local and national, will also improve.

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