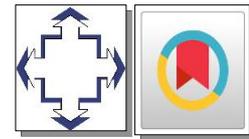


Creative Economic Subsector Mapping in Central Bangka District and its Resistance in the Covid-19 Pandemic



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ABSTRACT

The Covid-19 pandemic has harmed the sustainability of economic activities in Indonesia. Central Bangka Regency, the Covid-19 pandemic, has also harmed business actors. The purpose of this study was to analyze the mapping of the creative economy sub-sector in Central Bangka Regency and its survival during the Covid-19 pandemic. This study uses a mixed-method analysis approach. Quantitatively, this analysis uses linear regression analysis to identify the influence of government policies on the survival of creative economy businesses during the pandemic. Qualitative analysis is carried out by identifying data on the distribution of the creative economy that still persists during the pandemic and the factors that influence it both internally and externally using the Quantitative Strategic Planning Matrix (QSPM). The results of the analysis obtained are the weighted IFE value of 2.350 and the weighted EFE value of 2.756 which can be plotted in the Internal-External matrix. This shows that the creative economy business in Central Bangka Regency is currently in a period of growth because it previously experienced a reduction in production and distribution during the Covid-19 Pandemic. Meanwhile, based on the results of the QSPM analysis, the main strategy that must be carried out during this pandemic is to strengthen promotions using the digital marketing concept. Meanwhile, based on the results of linear regression analysis, it was found that there was a positive relationship between the survival of the creative economy business during the pandemic and the creative economy management program in the Central Bangka Regency.

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1. Introduction

The concept of developing a creative economy business today has become one of the positive solutions trends in the face of a tight and competitive level of economic activity (Saturwa et al., 2021). According to (Ahmed & Sarkodie, 2021) a concept in the new economic era intensifies information and creativity by relying on ideas and knowledge of human resources as the main production factor. The growth of creative economy business in Indonesia is caused by the availability of natural resources, cultural potential and community creativity to create and innovate new works (Gregurec et al., 2021). The creative economy is an economic concept that intensifies information and creativity which in its implementation relies on ideas and stock of knowledge from human resources as the main production factor in its economic activities (Wiyono & Kirana, 2021). Based on this, the sub-sector in the creative industry has the potential to be developed, because there are many creative human resources and the richness of various cultures, especially those in Indonesia (Siswanto et al., 2018). The creative economy sub-sectors that are the focus of development in Indonesia include advertising, architecture, art and antique markets, crafts, design, fashion, film, video and photography, interactive games, music, performing arts, publishing and printing, computer and software services. soft; radio and television, research and development, and culinary (Hidayat & Asmara, 2017). According to (Hidayat & Asmara, 2017), the creative economy sector will contribute IDR 1.105 trillion to Indonesia's Gross Domestic Product (GDP). This figure puts Indonesia in the third position in the world, for the total contribution of the creative economy sector to the country's GDP.

The Covid-19 pandemic has harmed the sustainability of economic activities in Indonesia (Malik et al., 2021). According to (Junaidi et al., 2020), explained that almost 60% of creative economy actors experienced a severe impact and 40% experienced a moderate impact. The most influential sub-sectors of the creative economy are sub-sectors such as films, entertainment, culinary, and others (Fitriasari, 2020). The government's policy measures to limit people's activities have also suddenly stopped economic activity, with a decline in demand and disrupting supply chains throughout Indonesia, indicating that creative economy actors cannot survive the pandemic (Wicaksono & Rinaldi, 2021). Central Bangka Regency is one of the regencies in Bangka Belitung Province which has local potential in the form of natural resources. The availability of abundant natural resources, especially the potential for tourism, the creative economy, and the potential for local wisdom, has made Central Bangka Regency one of the great potentials in the development of the creative economy sector in Indonesia. The emergence of the Covid-19 pandemic problem also harms business actors. The ineffectiveness of the creative economic potential management system as well as the increase in product innovation that has developed in the Central Bangka Regency area during the pandemic is a big challenge to be able to survive. The unavailability of well-managed data makes it difficult to map the distribution of the creative economy ecosystem in Central Bangka. Product innovation management policies with digital technology-based marketing concepts are becoming a trend that is considered the best solution today (Albab Al Umar *et al.*, 2020).

The biggest challenge faced in developing the creative economy sector in Central Bangka is the problem of the absence of a clusterization-based database mapping which during this pandemic is very important to determine the survival of creative economy business actors in Central Bangka Regency. On the other hand, the mapping results need to be balanced with strengthening product branding policies and providing modern markets (Hassan et al., 2021). Logistics and distribution in terms of providing modern markets and online markets that are changing the product supply chain to ensure quality from the consumption side, transaction modes using digital platforms. Although the creative economy is one of the economic sectors most affected by the Covid-19 pandemic, mainly due to restrictions on the mobility of people and goods, this sector is still considered to have opportunities to be developed digitally (Mitreveli, 2021).

The survival of creative economy actors in the Central Bangka Regency will depend on government policies and designed innovations. Therefore, government policy will greatly depend on efforts to build a supply chain structure that changes according to location, production capacity, production processes, and warehouse locations that can adapt as a system in the new normal. The purpose of this study is to map the distribution of the creative economy sub-sector in the Central Bangka Regency with various economic policy incentives to maintain the existence of the creative economy during the pandemic. This mapping is very important to see the distribution of location

points that have a creative economy that can survive and be developed to become brand awareness products in Bangka Tengah Regency. In addition, looking at the policy trends of the Central Bangka Regency government in realizing policies on the sustainability of the existence of creative economic products so that they are not weak in the national market position.

2. Literature Review

Creative Economy Concept

The creative economy is a concept in the new economic era that intensifies the development of the flow of information and creativity by relying on the development of ideas and knowledge from human resources as the main production factor (Popa *et al.*, 2021). This concept will usually be supported by the existence of a creative industry which is the core business (Hidayat & Asmara, 2017). Over time, economic development has reached the level of the creative economy after some time before, the world is faced with the concept of an information economy where information is the main thing in economic development. When viewed from the scope of the creative economy, most of them are economic sectors that do not require large production scales.

Unlike the manufacturing industry which is oriented to the number of products, the creative industry relies more on the quality of human resources. More creative industries emerge from small and medium industry groups. Although it does not produce a large number of products, the creative industry can make a significant positive contribution to the national economy. There are 16 sub-sectors of the creative economy, namely culinary, fashion, craft, TV and radio, publishing, architecture, application and games developer, advertising, music, photography, film, animation, video, performing arts, product design, fine arts, interior design, and visual communication design (Umilasari & Cahya Dewi, 2021).

The Government's Role in Creative Economy Development

Government involvement in the management of the creative economy is very important, especially through good management of regional autonomy, enforcement of democracy, with the principles of good governance. If the government's role is successful, it will provide positive conditions for the development of creative industries (Onesha *et al.*, 2021). The progress of creative economic development is strongly influenced by the location identical to regional autonomy, and the creative mindset is influenced by the identity of democracy. Meanwhile, the principles of good governance; participation, law enforcement, transparency, responsiveness, equity, strategic vision, effectiveness and efficiency, professionalism, accountability, and supervision, are management principles where creative industries can grow aggressively (Yahaya *et al.*, 2020). The role of the government is expected to function as a catalyst, namely facilitator and advocacy that provides stimulation, challenges, encouragement so that business ideas move to a higher level of competence. Regulators that produce policies related to people, industry, institutions, intermediation, resources, and technology. Consumers, investors, and even entrepreneurs. The government as an investor must be able to empower state assets to be productive within the scope of the creative industry and be responsible for industrial infrastructure investment. urban planners (Hassan *et al.*, 2021). Creativity will thrive in cities that have a creative climate. So that the development of this creative economy goes well.

Creative Economy Problems During the Covid-19 Pandemic

In mid-March 2020, the government announced a new regulation to reduce the spread of Covid-19, which is to encourage people to stay at home and work from home. In general, the community is not ready for the implementation of a mobility restriction policy. The increasing number of Covid-19 cases is a form of low public compliance with the implementation of this regulation. The success of the social restriction policy is directly related to the demographic situation of the local community. The wave of the Covid-19 pandemic shows the behavior and productivity of the population, for example, the City of Jakarta recorded the highest number of Covid-19 cases compared to other provinces, with a 1.7 percent increase in new cases in early August 2021. This also happened in various cities and regions in Indonesia that causing all sectors to experience obstacles in the production and distribution process, including the creative economy sector. During the Covid-19 pandemic, trading activities experienced very clear differences, many businesses were forced to close

due to losses, sales turnover was much decreased, so some of their sales methods also changed to online. This condition, of course, causes the business concept to be oriented towards the digital ecosystem (Arrezqi *et al.*, 2020). The unpreparedness of conventional business people to carry out the transformation caused almost 90% of the negative impacts.

3. Research Method

This study uses a mixed-method analysis approach. Quantitatively, this analysis uses linear regression analysis, namely by surveying creative economy actors to see the relationship and influence of the policy responsibility of the Central Bangka Regency (Y) government in increasing the existence and survival of creative economy actors during the Covid-19 (X) pandemic. The basic principle in the simple regression equation is that between the dependent variable (Y) and the independent variable (X) must have a causal relationship or causality relationship, based on theory, from previous research results, or also based on certain logical explanations. This is very important to do to find out the government's strength in pushing policies as an effort to maintain production and distribution businesses by strengthening innovation, creativity, and increasing digital ecosystems. Then the formula used is $Y = a + bX$.

Qualitative analysis is carried out by identifying data on the distribution of the creative economy that still survives during the pandemic by compiling a thematic map to find out the potential locations of the creative economy sub-sectors that currently survive and can develop. This mapping is very important to do to prepare plans related to government policies that are needed. Therefore, strengthening alternative business strategies and policies used today will be analyzed by adjusting to changes in the environment, organizational situation, marketing, and product competition in the form of Strengths, Weaknesses, Opportunities, and Threats (SWOT) analysis. The analysis stage is carried out by identifying strengths and weaknesses as internal factors in the form of an Internal Factor Evaluation (IFE) matrix, then opportunities and threats as external factors for the External Factor Evaluation (EFE) matrix in creative economy development to build more relevant policies. Furthermore, to make decisions, the most appropriate strategy is selected using the Quantitative Strategic Planning Matrix (QSPM) method (Karim *et al.*, 2019). QSPM calculation is obtained from the average weight of each internal factor and external factor with the acquisition of a Total Attractive Score (TAS). Total Attractive Score (TAS) with the largest value in strategy formulation based on internal and external key success factors that have been previously identified as top priority strategies, as well as in the second and subsequent priority sequences.

4. Results and Discussion

Analysis of the Distribution of the Creative Economy in Central Bangka Regency

The development of the creative economy in Central Bangka Regency, mostly independent businesses, actually proves the existence of business growth in the creative economy sector which is quite good considering the existing potential and growing business development. The embryonic development of the creative economy sub-sector in Central Bangka Regency is quite good and shows that several sectors can be developed into leading sectors in Central Bangka Regency. crafts, photography, performing arts, music, fashion, and product design. However, in reality, its development is still experiencing obstacles and has not yet received a touch of acceleration by the local government that handles the creative economy sector. The main potential that currently dominates the development of the creative economy sub-sector in Central Bangka Regency is crafted with the main center of development reaching 14 types of leading businesses spread over the areas of Koba, Lubuk Besar, Namang, Pangkalan Baru, Simpang katis, and Sungai Selan. Crafts sub-sector products that become the leading sector include handicrafts made from natural materials, handicrafts bags, wallets, and so on.

Meanwhile, the culinary sub-sector is the second leading sub-sector that dominates the growth and development of the creative economy in Central Bangka Regency with 10 superior products spread across several areas of Koba, Lubuk Besar, Pangkalan Baru. Culinary sub-sector products that become superior products include processed fish products, and so on. Meanwhile, the performing arts, music, photography, and film sub-sectors have become a new creative economy business sector that is

growing in Central Bangka Regency to be developed and become a focus for the Central Regency government to become a mainstay sub-sector to increase added value to the development of the creative economy. The centers of creative economic growth in the Central Bangka Regency have been dominated by Kota and Pangkalan Baru districts, which are centers of economic activity in the Central Bangka Regency. Sub-sectors that are developing in this region include culinary, craft, music, performing arts, interior design, and photography. Meanwhile, in the western region, the growth of the creative economy sub-sector is centered in Sungai Selan District. From the beginning of the Covid-19 pandemic, until now the area has remained the location for the development of the creative economy sub-sector in Central Bangka Regency.

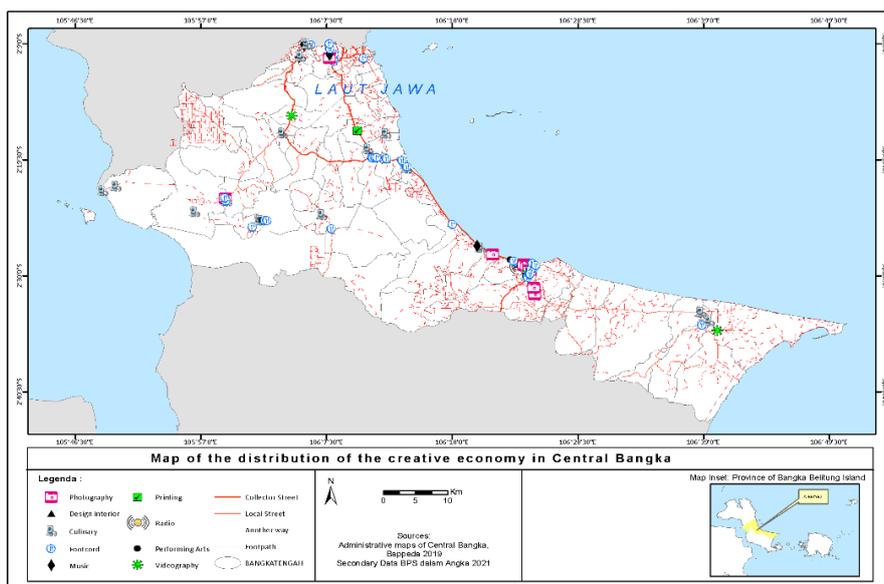


Figure 1. Map of the Distribution of the Creative Economy Sub-sector in Central Bangka Regency
Source: Data Processed from GIS, 2021.

Central Bangka Regency is an area in Bangka Belitung Province with the number of creative economy actors who have the lowest level of survival, namely a total of 110 business actors (4.46%). Based on the results of the analysis of the potential distribution of the development of the creative economy sub-sector, the growth of creative economy business in Central Bangka Regency experienced a natural acceleration, which emerged based on the creativity and innovation ability of the community. The level of resistance of creative economy businesses in Central Bangka Regency has not been fully able to withstand the challenges and obstacles of production and distribution during the pandemic. The contribution of the creative economy sector in Central Bangka Regency is very important because it is the mainstay of local people's livelihoods and supports the improvement of the tourism sector in Central Bangka Regency. The distribution of the creative economy sub-sector in Central Bangka Regency is currently still concentrated in several areas which are centers of economic activity, namely Koba, Pangkalan Baru, Namang, and Sungai Selan sub-districts. This is influenced by the area being geographically close to the city center and the center of economic activity (Brown & Cowling, 2021). Meanwhile, sub-sectors that are developing in rural areas have experienced a decline and even have to stop producing because of constraints on raw materials and capital and are far from the city center and centers of economic activity.

This is due to high transportation costs but limited capital. Limited capital makes it difficult for creative economy businesses that are far from urban centers and centers of economic activity to survive (Umilasari & Cahya Dewi, 2021). The lack of creativity and innovation in product development also causes many creative economy business actors to not be able to follow the trend of market needs, low demand for goods and services produced causes a decrease in income. The rapid development of information technology should make it easier to design concepts and innovations to build business and innovation. Currently, the sub-sector that can survive is handicraft, which is still mostly concentrated in Koba, Sungai Selan, and Pangkalan Baru sub-districts. In addition, there is also

a photography sub-sector centered in Koba. Culinary is one of the sub-sectors that gets the most impact due to this pandemic because the demand for the production of business actors is very low. This is due to the decrease in tourist visits to tourist destinations in Central Bangka Regency, including the demand for culinary products from other regions has also decreased.

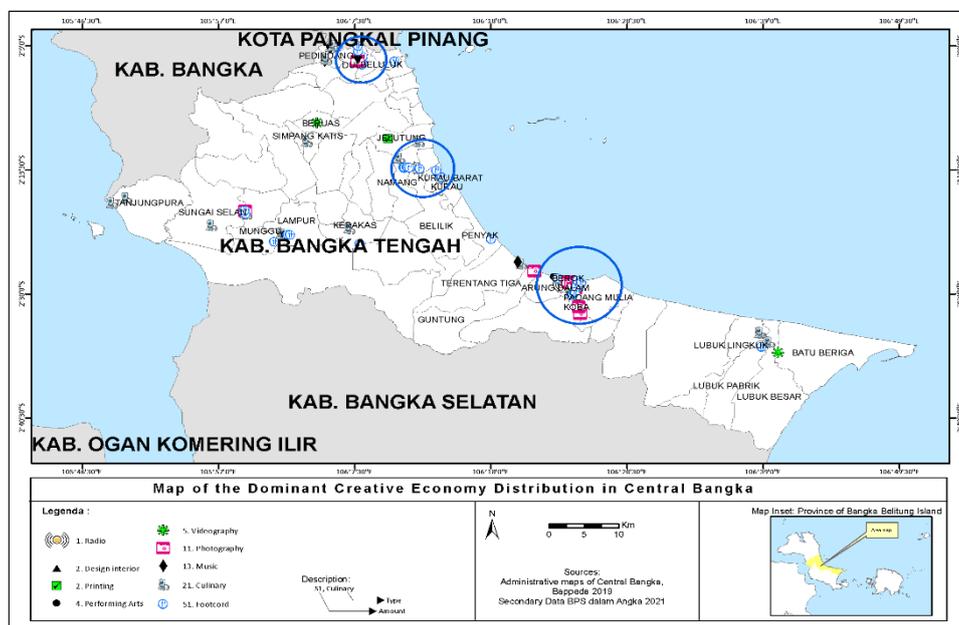


Figure 2. Map of the Distribution of the Dominant Creative Economy Subsector in Central Bangka Regency
Source: Data Processed from GIS, 2021.

Based on the results of mapping the distribution of the creative economy sub-sector at this time, it is very important to analyze the transformation structure of managing the business that changes according to location, production capacity, production processes, and warehousing locations that can adapt as a system in the new normal. Therefore, it is very important to identify various evaluations related to the strengths, weaknesses, opportunities, and challenges in managing the creative economy business in Central Bangka Regency. According to Alexandri et al. (2019) Strengths and weaknesses in the development of creative industries for innovation to enter the internal environment. The identification of the existing factors is then carried out by analyzing the internal environment as outlined in the following table.

Table 1. The Results of the IFE Matrix Analysis of Creative Economy Development in Central Bangka Regency

Number	Internal factors	Weight	Rating	Score
Strength				
1	Creative economy production has not yet reached standardization	0.13	2.35	0.301
2	The lack of capital to support the business	0.09	2.10	0.185
3	The low level of branding strategy and use of production technology	0.08	2.75	0.220
4	Weak capacity of human resources who understand innovation	0.16	2.50	0.400
5	The effectiveness of the time for a particular product is not known for the length of its production.	0.12	2.40	0.288
Weakness				

1	Local wisdom of products with added value	0.18	3.00	0.540
2	Organized community of creative economy actors production technology	0.12	2.15	0.267
3	Local product demand in the tourism sector is still available	0.12	1.25	0.150
Total			1.000	2.350

Source: Primary Data Analysis, 2021.

From the results of the analysis of the Internal Factor Evaluation (IFE) matrix, it is known that the total score is 2.350 on the development of the creative economy in the Central Bangka Regency. The highest rating of the product that has the value of local wisdom still has the opportunity to be developed to be more innovative so that it can survive as a superior product of the creative economy in the Central Bangka Regency. This must be encouraged by the existence of regulations for the protection of superior products that survive and are spread in several areas of the center of creative economic growth. The overall results of the IFE matrix show that the development of the creative economy in Central Bangka Regency has not been able to utilize its strengths optimally, especially in overcoming existing weaknesses. According to Rangkuti (2019), if the average total score of each IFE matrix the variable is 2.50 it indicates that the internal position is weak and a value above 2.50 indicates a strong internal position. Based on this, the internal condition of the IFE matrix is still weak. The creative economy in its development is expected to provide positive values for the development of innovation businesses, increasing district and city GRDP, and creating job opportunities for a region. If the policies designed by the Central Bangka Regency government can answer the existing challenges, the growth of the creative industry is related to restructuring. an economy that causes the local economic base to shift from conventional to industrial using service-based innovation and digitization (Panday, 2020). On the other hand, the lack of improvisation makes it difficult for creative economy actors to endure internal conditions that are quite complicated to overcome.

Table 2. The Results of the EFE Matrix Analysis of Creative Economy Development in Central Bangka Regency

Number	External Factors	Weight	Rating	Skor
Opportunity				
1	Strategy and policy for relaxation of capital and innovation	0.150	2.75	0.413
2	The synergy between creative economy stakeholders	0.153	3.10	0.474
3	Providing market and business ecosystem	0.115	3.30	0.380
4	The existence of tourist destinations as a business support	0.097	1.75	0.170
5	Close to downtown and economic activities	0.053	1.55	0.082
Challenge				
1	Competition between local and national scale products	0.087	3.75	0.326
2	Improved quality of resources for innovation and branding development	0.060	2.45	0.147
3	Building a strengthening network for the development of digital technology and the internet	0.100	2.75	0.275
4	Standardization of Quality and branding	0.110	2.75	0.303
5	Research and development	0.075	2.50	0.188
Total			1.000	2.756

Source: Primary Data Analysis, 2021.

Challenges opportunities and in developing the creative economy to be more innovative and creative are identified in the external environment. Existing external factors are then identified by

analysis of the External Factor Evaluation (EFE) matrix. The results of the calculation of the EFE matrix explain that the total weighted score on the development of the creative economy for innovation is 2.756, which is above the value of 2.50. This shows that the development of the creative economy is to be able to take advantage of opportunities to overcome challenges. According to (Umilasari & Cahya Dewi, 2021) the industry has responded to the opportunities around it by avoiding threats in its industrial market. Readiness of Human Resources (HR) is a big capital that is a key factor in the development of the creative industry to face competition with other industries in the digital era. However, the conditions that occur are not all creative economy actors who survive today can respond to opportunities and avoid threats. Some creative economy actors who already have human resources with a good level of knowledge, are trained, and have been assisted can survive and can survive in the development of a sustainable and innovative creative economy.

According to (Van Auken *et al.*, 2021) the ability of an ecosystem of creative economic actors in a region if it can overcome challenges and obstacles both internally and externally, will tend to be able to adapt and form innovations to survive and compete in industry and business. Internal and external factors that become obstacles and challenges can also be overcome by the ability of human resources to master technology, branding, and building partnerships. In particular, the main weakness experienced by creative economy actors in Central Bangka Regency is the weakness in building innovation in creating added value, ideas, and creativity in the management of natural resources which are inputs for supporting the creative industry. Knowing these conditions can be seen in the Internal-External (IE) matrix which is a matrix mapping obtained from the Internal Factor Evaluation (IFE) matrix and the External Factor Evaluation (EFE) matrix. The weighted IFE value is 2.350 and the weighted EFE value is 2.756 which can be plotted in the Internal-External matrix which can be seen in the following chart.

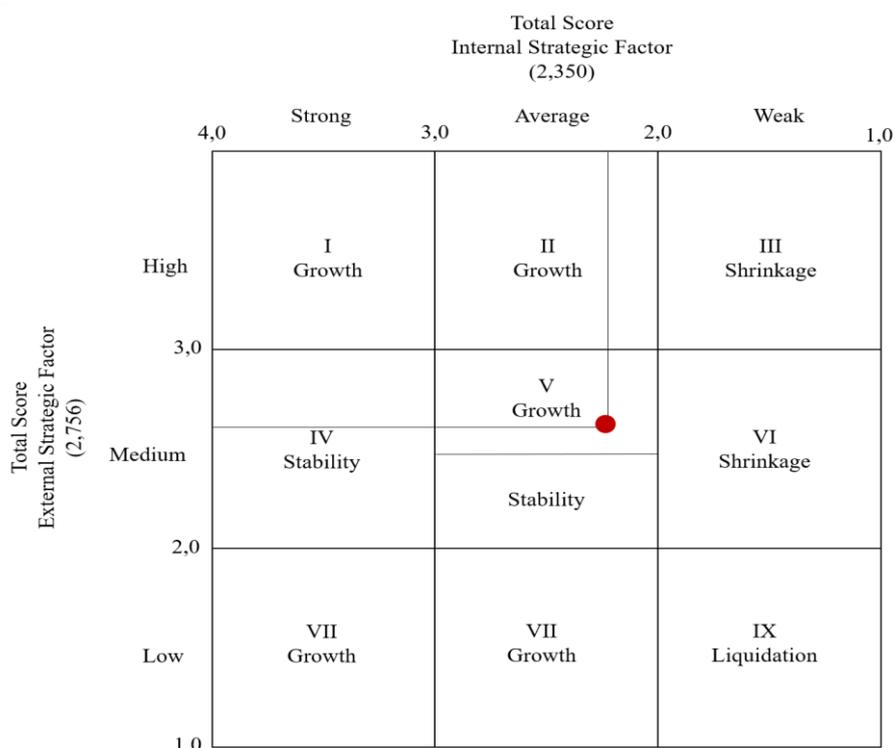


Figure 3. Internal-External Matrix
Source: Secondary Data Analysis, 2021.

The position of the IE matrix shows that the creative economy business in Central Bangka Regency is in quadrant V, which indicates that the industry is currently in its infancy, which was originally due to the influence of the Covid-19 pandemic, which experienced a reduction in production and distribution so that the strategy that can be implemented by the creative economy business from the IE matrix namely market penetration strategy, product development, and market development. This can be achieved with a strategy to expand the market through strengthening digital-based promotional strategies, and product development by improving product quality, product branding innovation so that it can be reached by consumers, as well as developing new product variants. According to (Suparmono, 2021) in a growth position, a creative industry company can carry out market penetration strategies, product development, or integrative strategies such as backward integration, forward integration and horizontal integration. Forward integration means gaining more ownership or control over the distributor or representative. Backward integration means seeking greater supplier ownership or control. Horizontal integration seeks greater ownership or control over competitors. This, of course, requires stronger steps for creative industry companies that are independent of small and medium-sized business actors. However, this policy has not been implemented properly so that it greatly affects the penetration of the creative economy business ecosystem growth with a very slow movement. Based on the results of the IE analysis, the important finding in this study is that a decision must be made in determining the priority of the main strategy which is prepared using the Quantitative Strategic Planning Matrix (QSPM). The strategy in the QSP Matrix is compiled through the IE, IFE, and EFE matrices that have been obtained previously, so the best strategy for the development of the creative economy can be determined as follows.

Table 3. Analysis of the QSPM matrix in the selection of alternative strategies

No	Alternatif Strategi Scores	Total Attractiveness	Rank
1	Development of creative economy product variants	5.51	3
2	Digital marketing and promotion enhancement	5.82	1
3	Strengthen business partnership	5.36	4
4	Provide access to capital and credit relaxation	5.56	2

Sources: Analysis from IF, EFE and IE Matrices, 2021.

Based on this matrix, strengthening promotion using the concept of digital marketing is the main strategy that gets the first rank that must be carried out by creative economy actors in Central Bangka Regency. However, this must be strengthened by branding strategies, education, training, coaching, and direct examples of various efforts to deal with situations of rapid market change accompanied by branding that consumers always remember (Rahmina Suryani et al., 2021). On the other hand, the importance of partnerships, product standardization and always overseeing efficiency at every stage of input, process, output to outcome. The synergy of creative economy development during this pandemic can also be optimized through the commitment of other stakeholders, including large business groups, governments, researchers, and financial institutions. This commitment includes financial and non-financial involvement. In financial terms, the financing of creative economy development programs can be done through the State Budget, Corporate Social Responsibility (CSR), and research fund allocations to provide relaxation to access to capital for creative economy business actors who have the potential to grow and develop. Non-financial steps can be taken through the implementation of structured and integrated training. The weakness of the Central Bangka Regency government's policy in this pandemic condition is that it has not been able to provide a digital business ecosystem in helping creative economy business actors. On the other hand, there is no knowledge space for creative economy entrepreneurs by creating exchanges of information, knowledge, skills, technology, experience, market location preferences, and other information. The standardization of the competence of creative actors has not been implemented, the increase in the creativity of human resources to produce products according to market demand, the

relevant technology causes the products produced have not been able to compete in a competitive market (Gandasari & Dwidienawati, 2020).

Analysis of the Survival of the Creative Economy Business in Central Bangka Regency during the Covid-19 Pandemic

Based on the identification results of the mapping of the distribution of the creative economy in Central Bangka Regency, the position of creative economy business actors is still quite weak. The survival of the creative economy potential in Central Bangka Regency during the COVID-19 pandemic, in general, its growth has decreased, causing many business actors to close their businesses. Based on the analysis of the Quantitative Strategic Planning Matrix (QSPM), the existence of the creative economy in Central Bangka Regency during the Covid-19 pandemic was still in a recovery position after the Covid-19 pandemic was trying to grow. Many obstacles, especially in the weakness of digital promotion strategies and branding, have caused the production and distribution of production goods to experience a fairly slow movement. The impact of this pandemic can be seen in terms of consumption caused by the spread of COVID-19 and with the government's policy to restrict activities resulting in changes in people's consumption patterns. The policy of limiting these activities causes the absence of tourist trips that can increase consumption patterns on goods produced by the creative economy. This will affect distorted prices due to the high costs of transportation and logistics of goods which will have a direct impact on the performance of creative economy business people. Furthermore, an analysis using linear regression was carried out to determine the survival of creative economy business actors during the pandemic which was identified based on the responsibility of the Central Bangka Regency government policies carried out in dealing with existing problems.

Table 4. Statistical Analysis of Linear Regression Variables X and Y Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	14.924	2.386		6.255	.000
	X1	.407	.097	.390	4.196	.000

a. Dependent Variable: Y1

Sources: Secondary Data Analysis, 2021.

The form of the equation can be interpreted as a constant value of 14.924, which means that if the creative economy business survival variable during the pandemic is 0, then the creative economy management program has a positive value of 14.924 . The regression coefficient of the creative economy business survival variable during the pandemic (X1) is 0.407. If the value of other independent variables is fixed and the survival of the creative economy business during the pandemic has increased by one unit , then the response to the implementation of creative economy policies from the government by the relevant authorities has increased by 0.407 units. The coefficient is positive, which means that there is a positive relationship between the continuity of creative economy businesses during the pandemic and the response to the implementation of creative economy management policies in Central Bangka Regency. Based on this analysis, the policies and programs of the Bangka Belitung Provincial Government are carried out as an effort to maintain the stability of the existence of creative economy businesses. Creative economy actors cannot continue their business if they do not receive a stimulus from the government. An important policy taken is the provision of access to capital to encourage a business group to continue producing. Business actors also consider providing access to capital to be an important force to carry out the production process during the Covid-19 pandemic. However, based on the QSPM analysis, an important strategy that needs to be encouraged by the government is the need to conduct training related to product

innovation, strengthening product branding and encouraging business actors to use digital technology for promotion. Access to capital accompanied by good business management policies will strengthen the resilience of creative economy products during the pandemic.

This funding problem is since during the Covid-19 pandemic the government restricted the public from carrying out economic activities, resulting in decreased market demand. Declining demand resulted in significantly reduced income earned by creative economy business actors. This has also caused some creative economy business players to find it difficult to repay their previous loans. In addition, another problem that arises is the lack of product development innovation, both from developing product variants or transforming the supply of product needs needed during the Covid-19 pandemic. So far, what has happened is that the production of creative economy entrepreneurs tends to be passive and focused on producing only one product. The response of the Central Bangka Regency government which has not been optimal has resulted in limited creative economy business players receiving incentives. The provision of market access in the creative economy ecosystem is very important to analyze because it involves everything related to the flow of delivery of creative goods and services to users or consumers, which includes distribution channels, marketing, promotions, spaces of expression, and appreciation, and so on. The government must optimize providing incentives and tax breaks for affected businesses, especially creative economy businesses. The temporary suspension of loan payments by the government can help resolve funding problems. This must be done so that creative economy business actors can focus more on financing production at the price of available raw materials. The Central Bangka Regency Government must also be able to maintain the supply of raw material needs in the market. This can solve problems in product elements, most respondents complain about scarce raw materials which make raw material prices rise, and the slow entry of raw materials from outside Central Bangka Regency. The Central Bangka Regency Government must be more proactive in measuring the impact of a very significant decline in demand through monetary, financial, and fiscal tools as well as structural and social policies (Muhyiddin, M., & Nugroho, 2021). This can solve the problem of declining consumer demand during the Covid-19 pandemic. If the creative economy business actors close their businesses. Creative economy business actors can take two strategic steps that are independent, namely creative economy business players can do business but the previous business model is transformed by trying to explore business patterns that are more adaptive to the atmosphere of the Covid-19 pandemic. Furthermore, creative economy business actors can explore new business models to replace old businesses that might survive the Covid-19 pandemic. In this case, the concepts of technology and digitalization are the main factors for human resources in managing a new creative economy business.

5. Conclusion

Based on the identification results of the mapping of the distribution of the creative economy in Central Bangka Regency, the position of creative economy business actors is still quite weak. The survival of the creative economy potential in Central Bangka Regency during the Covid-19 pandemic, in general its growth has decreased, causing many business actors to close their businesses. The strongest distribution and transaction activity occurred in the city center, namely Koba. The existence of the creative economy in Central Bangka Regency during the Covid-19 pandemic is still in a recovery position to grow. There are many obstacles, such as weak digital promotion strategies and branding as well as innovation that causes the production and distribution of production goods to experience a fairly slow movement. The survival of some products in the market occurs because these products have the characteristics of local wisdom that consumers are still looking for. The strategic steps needed are product innovation, digital promotion and branding but still include the characteristics of local wisdom of the previous product.

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