

Creative Economy Development: Survey in Boalemo

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Abstract:- The creative economy survey in Boalemo Regency is intended to collect data on the creative economy in Boalemo Regency. This research can provide information about the conditions, actors and stakeholders involved in inter-sectoral and cross-sectoral decision-making by placing the community as the main actor in the development of the creative economy through a pattern of integration and empowerment with a clustering system approach. This research was conducted with a qualitative approach. Locations and respondents were chosen in a deliberate manner in Boalemo Regency and followed the flow of the creative industry to the main consumption centers. The results show that of the 16 sub-sectors of the Creative Economy that have developed in Indonesia, there are 7 sub-sectors that can be developed in Kab. Boalemo, namely: culinary, craft, fashion, product design, architect, interior design, and fine arts; Most of the creative economy actors in the Kab. The large Boalemo are dominated by male gender by 65% and female by 35%; Most of the creative economy actors are not yet legal entities or are still on a micro or small scale.

Keywords:- Creative Economy; Clustering; Boalemo.

I. INTRODUCTION

Entering the millennium era, there have been fundamental changes in national economic life. This is due to the existence of global competition so that inevitably the Indonesian people must be able to find other alternatives for economic development, both nationally and more specifically for the regions. One alternative is the expectation of the birth of a creative economy. The flow of the creative economy is a new economic wave. This wave of creative economy prioritizes the intellectual side as an asset that can create income, new job opportunities, prosperity, and last but not least, being able to create money. The essence of the creative economy as a new economist's movement lies in the creative industries. This industry is driven more by creators and innovators (Boccella & Salerno, 2016).

Likewise in Gorontalo Province, more specifically in Boalemo Regency, where this (creative economy) has begun to get a lot of attention from various stakeholders and stakeholders. Some literature states that the contribution of the creative economy to regional economic growth is starting to show its benefits. The trend of regional economic growth has begun to be affected by the results of utilizing the creativity, skills and talents of individuals to create prosperity and the opening of new jobs by generating and exploiting the creative power and creativity of individuals (Vesela & Klimová, 2014). The creative economist industry is the basis of the character and symbol of the regional presence, in this case the Boalemo Regency in the midst of global competition. By strengthening the industrial structure based

on tradition and culture, intellectual property and cultural heritage can be preserved as a source of inspiration to produce new innovative products with added value and high competitiveness and are generally small and medium in scale such as home industries (Munro, 2017).

However, developments after that, where the economic life of mankind has changed along with the ongoing process of economic globalization and the many new findings in the field of communication and information technology, have led human civilization into a new arena of social interaction that has never been imagined before, and it is the same. has never been detected in the study of experts including Toffler and colleagues.

II. LITERATURE REVIEW

The creative economy is a new concept that places creativity and knowledge as the main assets in driving the economy. In simple terms, the creative economy explains that economic activities in society, which spend most of their time generating ideas, do not just do things that are routine and repetitive (Howkins, 2001). A recent study on the creative economy conducted by the United Nations Conference on Trade and Development (UNCTAD) in 2010 defined the creative economy as a concept that develops based on creative assets that have the potential to generate economic growth and development

The Ministry of Trade of the Republic of Indonesia (2008) formulated the creative economy as a sustainable economic development effort through creativity with an economic climate that is competitive and has reserves of renewable resources. Based on the Blue Print for the Development of the National Creative Economy, the Creative Economy is defined as follows: "A new era of economy after the agricultural economy, industrial economy, and information economy, which intensifies information and creativity by relying on ideas and knowledge from human resources as the main production factor in its economic activities. ". According to the Ministry of Trade of the Republic of Indonesia (2008), the creative economy is a new economic era that intensifies information and creativity by relying on ideas and stock of knowledge from human resources as the main production factor in economic activities. The creative economy is a manifestation of efforts to seek sustainable development through creativity. Sustainable is defined as an economic climate that is competitive and has reserves of renewable resources. The big message offered by the creative economy is the utilization of reserves of resources that are not only renewable, but even unlimited, namely ideas, talents and creativity. In the creative economy itself, there is an inseparable part of the creative economy, namely the creative industry.

According to UNDP, the creative economy is an integrative part of innovative knowledge, creative use of technology, and culture. The creative economy is often seen as an umbrella concept for another concept that has also become popular in the early 21st century, namely the Creative Industry which appeared in 1994 in the “Creative Nation” report issued by Australia. However, this term really started to take off in 1997 when the United Kingdom’s Department of Culture, Media and Sport (DCMS) established the Creative Industries Task Force. The definition of Creative Industries according to the DCMS Creative Industries Task Force (1998): “Creative industries as those industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content”.

Based on the Blue Print for the Development of the National Creative Economy 2009 – 2015 (2008), they are: “Industry originating from the utilization of individual creativity, skills and talents to create prosperity and employment opportunities through the creation and utilization of the individual’s creative and creative power.” It can be concluded that the Economy Creative in relation to the Creative Industry is an economic activity that includes an industry with the creativity of human resources as the main asset to create added economic value. The scope of activities of the creative economy can cover many aspects. Broadly speaking, economic development can be described in several changes, namely the agricultural economy, industrial economy, information economy, and creative economy.

Badan Ekonomi Kreatif (2015) identified 16 sub-sectors that are included in the creative economy and can be financed by KUR as LBU in accordance with PP No. 6 Juncto No. 72 of 2015 concerning creative economy bodies, namely: Culinary, Crafts, Fashion, Applications and Game Developers, Architecture , Interior Design, Visual Communication Design, Product Design, Animated Film and Video, Photography, Music, Publishing and Printing, Advertising, Performing Arts, Fine Arts, Television and Radio.

In the context of developing the creative economy in cities in Indonesia, the creative industry has more potential to develop in big cities or cities that have been "known". This is related to the availability of reliable human resources as well as the availability of a better marketing network compared to

other small districts/cities. However, this does not rule out the possibility of small regencies/cities in Indonesia to develop a creative economy. For small cities, creative economy development strategies can be carried out by utilizing city landmarks or social activities such as festivals as venues to introduce regional specialties (Tao et al., 2019). One example that is quite successful in implementing this strategy is Jember with its Jember Fashion Carnival or Solo with its Batik Carnival. The festival, which is held once a year, is able to attract a number of tourists to visit and see the potential of the creative industry in Jember and Solo. Starting from this example, actually a number of cities in Indonesia have the potential to develop a creative economy. Indonesia is known as a country with many ethnic groups and cultures. A city can present its culture in unique, innovative and creative ways. In turn, the development of the creative economy will also have an impact on improving the urban environment, both aesthetically and environmental quality. Banten Province has the opportunity to become one of the creative provinces in Indonesia through its industrial competence and creative economy.

This study aims to survey the creative economy in Boalemo Regency and is intended to collect data on the creative economy in Boalemo Regency. Through this activity, it can provide information about the conditions, actors and stakeholders involved in inter-sectoral and cross-sectoral decision-making by placing the community as the main actor in the development of the creative economy through a pattern of integration and empowerment with a clustering system approach. The purpose of the survey is broken down into several activities which include; Identify the types of creative economy in Boalemo Regency, Identify the characteristics of the creative economy in Boalemo Regency, Know the problems of the creative economy in Boalemo Regency, Know the potential and contribution of the creative economy to the creative economy development plan in Boalemo Regency. In addition, the output of this research is also a map of the location of the creative economy in Boalemo Regency and the Creative Economy Profile document along with its institutional governance in Boalemo Regency which is oriented to the unique potential of industry excellence, local potential, integration, environmental preservation, investment opportunities, and improving welfare. local community and economy. In summary, the framework of thought in this research is presented in the following figure:

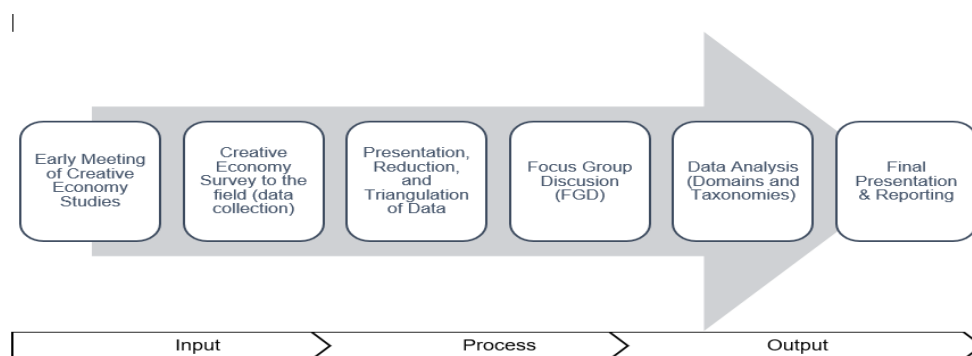


Fig. 1: Creative Economy Study Thinking Framework

Furthermore, the stages of the grand plan in developing this creative economy idea in Boalemo Regency are as follows:

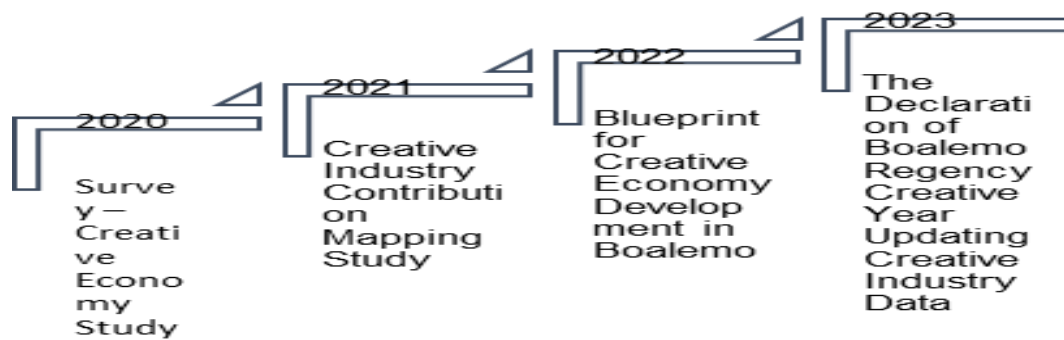


Fig. 2: Boalemo Regency Creative Economy Ideas

III. METHOD

The research uses a qualitative method with a survey approach, interviews and focus group discussions with creative industry players and other related parties related to creative economic policy making in Boalemo Regency, Gorontalo Province. Furthermore, document studies are carried out by collecting data by viewing or analyzing documents made by the subject himself or others about the subject. Respondents in this study were selected using purposive sampling method. Data analysis activities consist of three flow of activities that occur simultaneously, namely

data reduction, data presentation, and drawing conclusions/verification. Occurring simultaneously means that data reduction, data presentation, and drawing conclusions/verification as intertwined are cyclical processes and interactions before, during, and after data collection in parallel forms that build general insights called "analysis" (Ulber Please, 2009). Data analysis techniques used in this creative economy research study include transcripts of interview results, data reduction, analysis, data interpretation and triangulation. From the results of data analysis, conclusions can then be drawn.

IV. RESULTS AND DISCUSSION

A. Condition of SMEs in Boalemo

No	SMEs Group	Amount
1	Food SMEs	245
2	Clothing SMEs	187
3	Craft SMEs	202
4	Metal and Electronics SMEs	17
5	Chemical and Building Materials SMEs	248
Amount		899

Table 1: The Development of Boalemo Regency SMEs in 2020

Source: Data Processed (2021)

SMEs centers in Boalemo Regency are mostly dominated by industries engaged in food, handicrafts, and chemicals & building materials. To continue to drive the development of SMEs, the Government of Boalemo Regency continues to monitor and also foster the development of SMEs in a sustainable manner. Furthermore, the distribution of these SMEs groups is not only concentrated in one area or sub-district but is evenly distributed in all sub-districts. This indicates that Boalemo Regency has great potential to develop the creative economy as an alternative to new economic development or become renewable energy in the economic field to increase income or economic growth and development.

However, it is necessary to be aware that, in the last few years or months, the global economic recovery has again faced obstacles and has had a significant impact on the economic growth slowdown on the national economy, including Boalemo Regency. One of the factors that affect

the sensitivity of the economy of Boalemo Regency to the global impact is the COVID-19 pandemic, which until now is not known when it will end. This makes the economy of Boalemo Regency grow to slow down in line with global, national and regional economic developments.

B. Identification of Types, Characteristics, and Existence of Creative Economy Locations in Boalemo Regency

The 16 creative economic sectors classified by the Creative Economy Agency of the Republic of Indonesia, in Boalemo there are only 7 sectors, namely the culinary sector as many as 213 business branches, handicrafts as many as 300 business branches, fashion as many as 179 business branches, product design as many as 64 business branches, architects as many as 9 business branches, interior design as many as 132 business branches, and fine arts as many as 3 business branches (survey data, 2021). These seven sectors of the creative economy are considered to have the potential to be developed in the future.

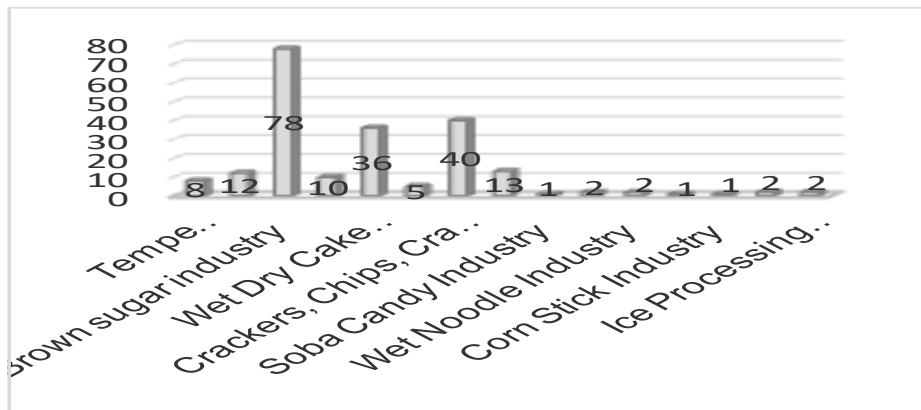


Fig. 3: Culinary Sector Creative Industry Classification

The classification of the sectors above shows that the brown sugar industry is the dominant branch, followed by the cracker/crack-like industry, and the wet and dry cake industry. There is also a fish preservation and drying

processing industry that also has the potential to increase because from the aspect of raw materials there are many available.

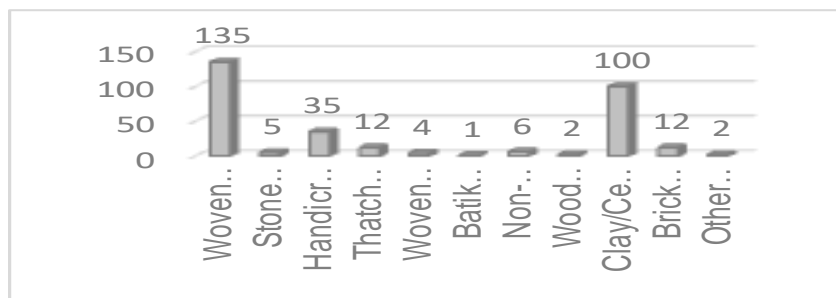


Fig. 4: Classification of Creative Industries in the Handicraft Sector

Reflecting on the classification in the sector above, it can be seen that in the industrial branch of woven goods from non-rattan and bamboo plants, the dominant sector is followed by the brick/ceramic industry and the like. Besides that, the handicraft industry in the YTDL category also has

the potential to increase because from the aspect of raw materials there are many available, and also the availability of labor is also quite a lot, because to make bricks does not require special skills to produce them. Thus in this industrial branch sector the opportunity to achieve success in the future.

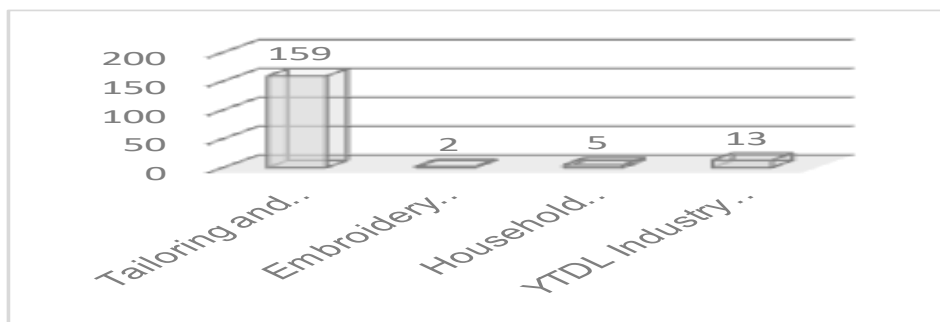


Fig. 5: Classification of Creative Industries in the Fashion Sector

The table above shows that the sewing industry and the manufacture of made-to-order clothing dominate the business in this sector, followed by the YTDL industry (fabric, karawo bags, upiya karanji and the like) which are also quite a lot, but do not dominate. In fact, in the YTDL business or industry, there should be more because it is a cultural marker. On the other hand, it will trigger the development of the sewing business in collaboration. If this is carried out, there

will be sequential production and will result in a mutually beneficial cooperation. Thus in this industrial branch sector the opportunity to achieve success in the future. This is very reasonable because apart from the cultural aspect, there are sufficient raw and supporting materials available in Boalemo district.

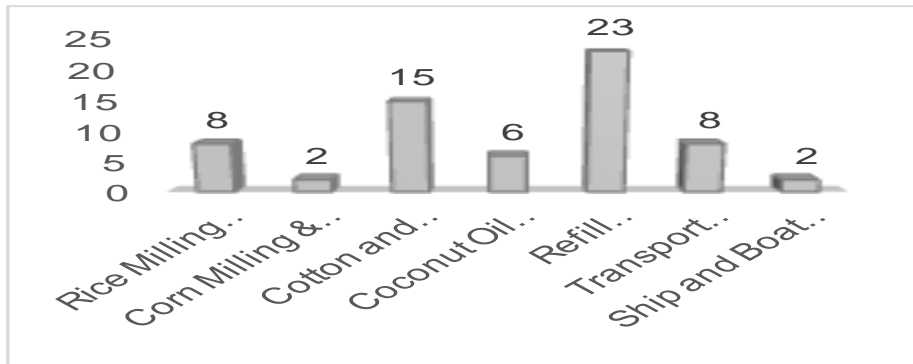


Fig. 6: Creative Industry Classification Product Design Sector

The table above shows that the refill/Mineral/RO industry branch dominates the business in this sector, followed by the cotton and pillow industries, which are also quite a lot, but do not dominate. There should be more in this business or industry because of the large number of available raw materials. On the other hand, it will be a trigger for the development of other businesses and the collaboration will be carried out.

If this is carried out, there will be successive production again and will result in a cooperation that can be profitable. Thus, this industrial branch sector has the opportunity to achieve success in the future. This is very reasonable because apart from the cultural aspect, the raw and supporting materials are also available in Boalemo district.

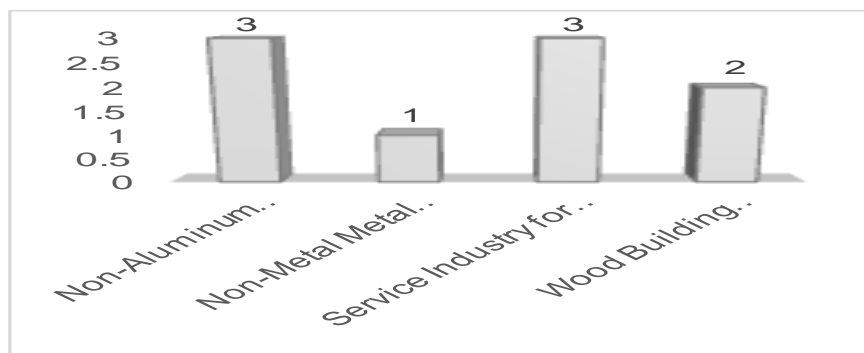


Fig. 7: Classification of Creative Industries in the Architect Sector

The table above shows that there are not too many industrial branches and there is no dominance of business branches. Thus, all of these industrial sectors have the opportunity to achieve success in the future, but growth is

likely to be slow. This is very reasonable because the required resources are limited both from human resources and raw materials.

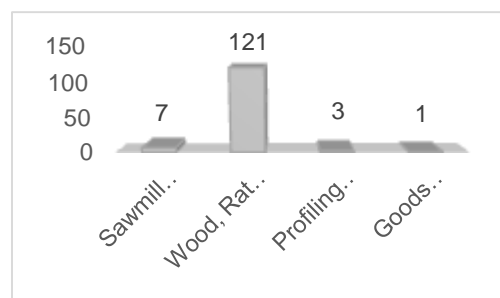


Fig. 8: Classification of Creative Industries Interior Design Sector

The table above shows that in the furniture industry, wood, rattan, bamboo, and the like dominate the business in this sector, followed by the soumel industry but not too much, and also not dominating. Thus, this industrial branch

sector has the opportunity to achieve success in the future. This is very reasonable because apart from the cultural aspect, the raw and supporting materials are also available in Boalemo district.

No	Creative Industry Classification	Tilamuta	Botumoito
1	Carved Concrete Industry	1	
2	Wood Industry (Miniature)		1
3	Woven Craft Industry	1	

Table 2: Classification of Creative Industries in the Fine Arts Sector

Based on the table above, it can be concluded that there are not too many business actors involved in the creative industry in the fine arts sector. On the other hand, there are not too many young people who practice for fine arts. However, in the future, this sector will definitely increase along with the passage of time and changes in the public's view of this business sector.

C. Analysis of the Economic Potential of the Boalemo Creative Industry

The analysis of the potential for creative economic development in Boalemo district is carried out based on a study of field data obtained to simply see which sector trends need to be stimulated and their growth assistance. In addition, to obtain an overview of the distribution map of the creative economy potential in Boalemo Regency. In the context of developing the creative economy in Boalemo Regency, it is necessary to identify the carrying capacity of the potential for creative economic development. So that what happens is that the sectors that are developed and available can support each other and stimulate the production capacity of the creative economy sectors with each other. As an illustration of the interrelationships between the creative industry sectors, it can be described as follows:



Fig. 9: Linkages Between Creative Economy Sector

From this picture, it can be seen that the craft, culinary and product design sectors can be a trigger for the growth of other sectors, making it easier for local governments to carry

out treatment and assistance in the context of developing a creative economy based on ideas or ideas from creative people.

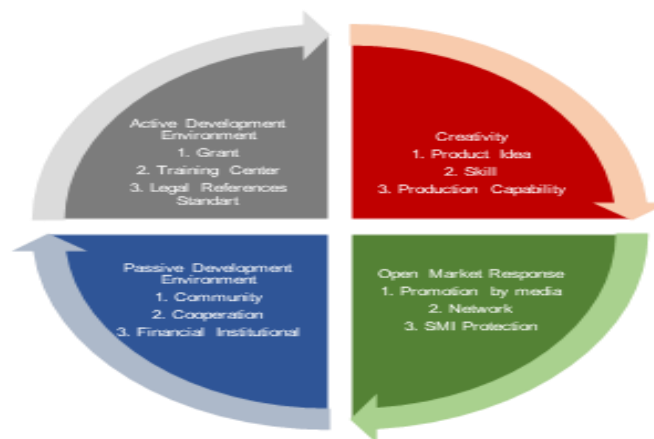


Fig. 10: Potential Success of Creative Economy in Boalemo Regency

Based on the survey results that have been carried out, the success rate of creative economic development in Boalemo Regency is very large. This can be seen from the

aspect of the ability of creative people in Boalemo, which is quite high, as evidenced by the growth of creative industries that are able to absorb a large number of workers. The stages

of creative economy development in Boalemo district are also traditionally still relatively slow moving, therefore there needs to be a touch of assistance by the regional government for improvement. The stages of development of the Creative Industry in Boalemo Regency are still running traditionally, namely, the original stage where at this stage the business being carried out still has the principle of "what is important is running". This means that in this phase creative efforts run unplanned.

The second phase is the low power phase. In this phase, creative people rely more on their intuition to survive. There has been no creative touch from business actors. Furthermore, in the third phase of radical independence, where creative people begin to move to try new business creations and have begun to find the characteristics of their creative businesses. And the last phase is maturity. This means that the creative business that is running has found the characteristics of its business but there are no new ideas that can be developed for the sustainability of its business. With

the idea of creative economic development, the pattern of stages must begin to develop towards a modernist, namely, the pre-empowered, empowered, independent, and established phase. This is done for a sustainable creative industry strategy.

D. Creative Economy Development Strategy Planning in Boalemo District

In the preparation of the strategic planning of the Creative Economy of Boalemo Regency, the Strategic Management model approach from Wheelen & Hunger (2002) is used so that the formulation of the strategy is focused. After the potential analysis is carried out, and the identification and characteristics of the Creative Economy are obtained, the next step is to formulate the strategy, which consists of the vision, mission, goals, strategies and policies that will be implemented in the context of preparing the creative economy master plan in the Boalemo Regency Area. the policy strategies that need to be considered by local governments can be described as follows:

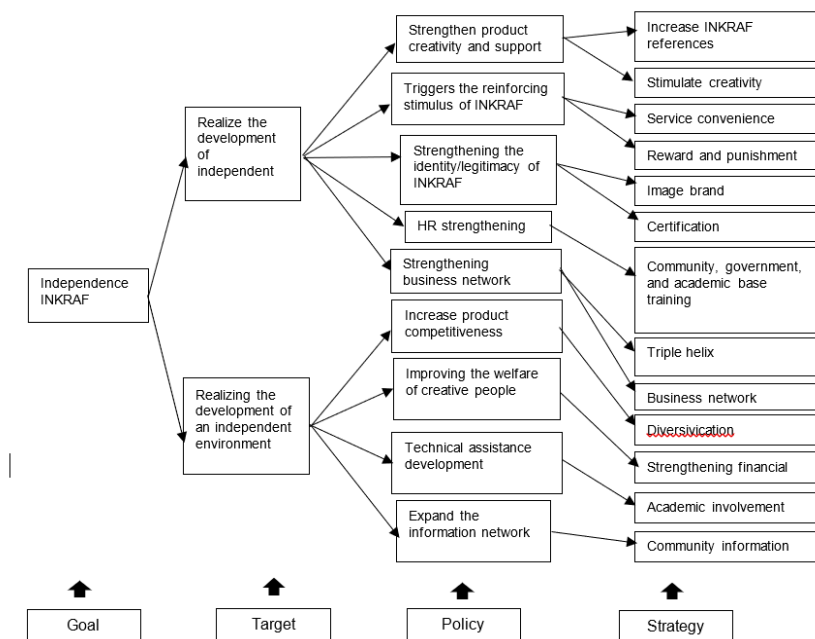


Fig. 11: Strategic Flow of the Boalemo Regency Creative Economy Development Policy

Based on the results of the survey and study of creative economic development in Boalemo Regency, several problems that need to be resolved in order to facilitate creative economic development in Boalemo Regency can be identified, namely; (1) Unavailability of Raw Material Access Data, supporting materials, and the number of working hours, (2) Unavailability of Labor Access Data, (3) Unavailability of Capital Access Data, (4) Unavailability of product marketing access data and marketing coverage area, (5) There has not been a neatly structured colony or creative economic ecosystem (still in the form of a puzzle), (6) The production unit count has not been arranged, (7) Existence data for creative industry is not yet available (long establishment of business), (8) Not yet identified old players and new players in the creative industry in Boalemo district, (9) Business infrastructure (value chain) has not been identified, (10) There is a need for IPR protection /

regulations to protect creative people, (11) Selling price per unit is not yet available or not standardized, (12) The value of the quantity of products available per day is not standardized, (13) Calculation of Product Value Added does not yet exist, (14) The value of product raw quality (High, Middle, Low) has not been standardized, (15) The standard for new players to participate in Kab. Boalemo is not yet available, (16) Access to Inkrاف mapping is not well organized, (17) There is no showroom/display of creative products by the local government yet, (18) It is necessary to initiate open activities for creative product displays, (19) Creative products have not featured local wisdom specifically for Boalemo (regional branding), (20) Need to improve the skills of business actors or kindergartens to ensure quality and business continuity, (21) Routine Research and Education does not exist (twice or once a year).

V. CONCLUSION

Based on the results of the analysis and discussion above, it can be concluded several things as follows: (1) Of the 16 sub-sectors of the Creative Economy that have developed in Indonesia, there are 7 sub-sectors that can be developed in Kab. Boalemo, namely: Culinary, Crafts, Fashion, Product Design, Architects, Interior Design, and Fine Arts, (2) Most of the creative economy actors in the Kab. Boalemo are dominated by male gender by 65% and female by 35%, (3) Most Creative Economy actors are not yet legal entities or are still on a micro or small scale, (4) The start of a business affects the extent to which creative businesses develop, There are old businesses, legacy businesses, and just starting, (5) Most of the marketing is local, but there are also inter-regional ones, (6) Innovation is the main strength of the creative economy, because in it becomes an initial capital whether a product enters criteria for Creative Products or not, (7) From the aspect of workers relying more on intuition. The results of the training have not yet fully emerged, (8) Some creative people have attended training but more have not been touched by education and training, (9) The creative economy sector has a very promising potential to increase regional economic growth, especially with "new normal" conditions like now, (10) The creative economy sector has the potential to increase the welfare of Creative People.

VI. RECOMMENDATION

Based on the findings, in this study the researcher suggests to the local government in the context of creative economic development policies in Boalemo district, it is necessary to do the following things; (1) Conducting a coaching touch in the form of training in the creative economy sector, Product Design, Architects, Interior Design, (2) Especially for the culinary and craft sectors it is necessary to develop the advantages of local resources because the potential for raw materials is available and the human resources involved are also many, (3) The fashion sector also needs assistance, especially to highlight the motives of local wisdom, (4) For the choice of the leading sector, it is necessary to conduct further in-depth studies to determine it and involve many parties, (5) Another thing is that the value of distribution and product access has not available (selling value, production value, market access whether only locally, between regions, between islands, or between countries, (6) If you want to focus on advancing the creative economy sector, it needs to be followed up with product mapping and the determination of the Boalemo Regency creative economy master plan, (7) The Boalemo Regency Government can become a promoter for the development of the creative economy, namely by building commitment among OPDs managing affairs improve coordination in facilitating the development of an integrated creative economy, (8) Boalemo Regency Government can include the importance of creative economy development in regional development planning documents, both the Regional Long-Term Development Plan (RPJPD) and RPJMD, (9) Regency Government Boalemo can take on the role of "Social Facilitator" in developing the creative economy, related to facilitation of home pages, fast internet, provision of creative industry data, grouping in

clusters and forming creative entrepreneurship education and training forums, (10) District Government. Boalemo can provide public space so that community groups can be creative for the development of the creative economy, for example: facilitation of places, exhibition rooms, website facilitation in the form of promotions, (11) Boalemo Regency Government can act as a catalyst in accelerating creative economy development, (12) Developing a business climate which is conducive to increasing cooperation in business activities in society based on science and science and technology, among others through increasing new job opportunities for the productive age group entering the workforce and increasing openness for creative workers from other regions, (13) Boalemo Regency Government can combine existing activities can become a forum for creative economy business actors in Boalemo, for example: Boalemo Regency Birthday Commemoration, religious holidays and others, (14) The need to develop the creative economy through inter-regional cooperation (KAD), especially give Either area that has been invited to work together has shown a picture of a Creative City. Cooperation can be done with other provinces. These activities can be carried out through training and capacity building for human resources, apprenticeships and comparative studies, (15) Encouraging the growth of creative creativity among school children, youth organizations, mosque youth, and others, (16) Increasing collaboration with the business community in facilitating creative economy development, through business channeling, facilitation through corporate social responsibility (CSR) from state and private companies. The facilitation of creative economy development should immediately be allocated funding sources from Cooperatives and MSMEs, (17) In order to develop businesses and pioneer entrepreneurial activities in the creative economy, the Boalemo Regency Government can organize events every Sunday night/holiday on the highway, such as Culinary Centers and Weekly Events facilitated by a culinary stand in front of the City Square. (18) District Government. Boalemo can facilitate by providing tax incentives or waiving business licensing fees (MSMEs) as incentives for the development of the creative economy.

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