

## **STRATEGY FOR DEVELOPING THE CREATIVE ECONOMY SECTOR**

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### **ABSTRACT**

The creative economy is one of the drivers of economic growth in Indonesia, contributing significantly to GDP and job creation, particularly through MSMEs. Despite its great potential, this sector faces obstacles in the form of limited human resources, market access, capital, and the digitalization gap. This study aims to identify strategies for developing the creative economy in Indonesia. The method used is qualitative, based on a Systematic Literature Review (SLR) with the PRISMA protocol. Of the 243 articles identified, 20 articles met the inclusion criteria and were analyzed thematically. The results of the study show that the development of the creative economy requires a multidimensional strategy. The main strategies identified include strengthening human resource capacity, product innovation, digital promotion and marketing, developing supporting infrastructure, and triple helix and penta helix collaboration. The application of the Strength–Opportunity strategy proved to be effective in utilizing internal potential to capture external opportunities. In addition, the cluster model in certain sub-sectors, such as culinary, crafts, and fashion, encouraged increased competitiveness and regional identity. These findings confirm that the integration of these strategies can strengthen the creative ecosystem, enhance local competitiveness, and promote sustainable economic growth. This research contributes by providing a strategic framework that can be used as a reference for policymakers and practitioners in developing the creative economy in Indonesia.

**Key words:** creative economy; development strategy; MSME's; innovation; collaboration

### **INTRODUCTION**

Over the past two decades, the creative economy has become one of the main drivers of economic growth, not only in developed countries but also in developing countries, including Indonesia. This concept is based on the utilization of creativity, ideas, and innovation as key production factors, which has led to the creation of products and services with high added value and global competitiveness (Howkins, 2002). In Indonesia, the contribution of the creative economy is increasingly evident in its role in the national Gross Domestic Product (GDP) and the creation of new jobs, especially through Micro, Small, and Medium Enterprises (MSMEs). Based on the report Barekraf (2023) this sector contributes more than 7% to GDP and employs more than 22 million people. However, the development of this sector is not without fundamental problems, ranging from low quality human resources, limited capital, weak market access, to gaps in the utilization of digital technology (Siagian et al., 2025). This challenge requires a comprehensive, adaptive development strategy that is in line with the dynamics of the Industry 4.0 era.

A number of studies in various regions in Indonesia show the variety of problems and potential faced by creative economy-based MSMEs. In Pariaman City, MSMEs based on crafts and culinary arts face obstacles in terms of production scale and limited access to financing, so their development strategies place greater emphasis on empowering local communities and supporting local government policies (Arivetullatif & Ardina, 2022). A similar case was also found in Wajo Regency, South Sulawesi, where creative MSMEs needed strategies to integrate local wisdom with modern market needs in order to develop sustainably (Akil, 2015).

In a more specific context, the craft sector in West Kotawaringin is under pressure due to a lack of digitization and minimal promotion, so that the development of the creative economy in this region requires synergy between the triple helix actors of government, academia, and industry players to expand the marketing network (Firsta Meiyasa et al., 2022). This is in line with the problems found in West Java, one of the provinces with the largest creative economy contribution, where the main challenge lies in the consistency of strengthening the innovation ecosystem and equitable digital infrastructure (Ginting, 2017). The situation in Bekasi also confirms that despite government efforts to establish creative economic centers such as creative hubs, there is still a heavy reliance on capital support and the entrepreneurial capacity of MSME players (Mabrur et al., 2023).

Similar issues also occur in other creative sub-sectors such as culinary and crafts, where MSMEs in Batam and Yogyakarta struggle with branding and digital marketing to access international markets (Nofriyandi & Epriadi, 2020).

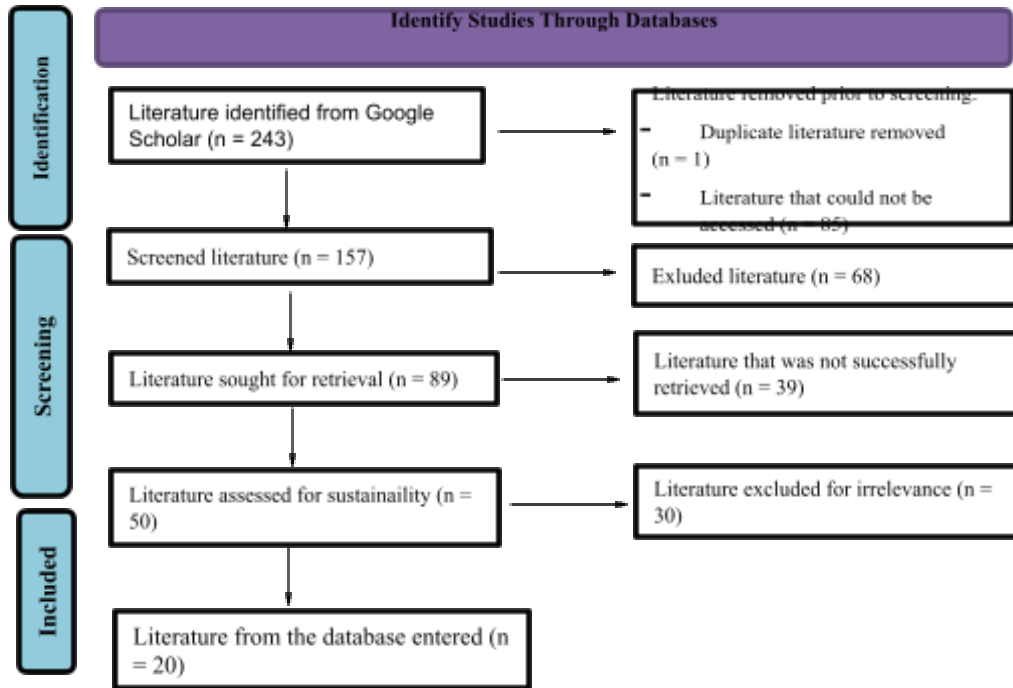
Another problem arises in creative businesses based on fashion and snacks. A study of clothing businesses in West Java shows that development strategies require an analysis of strengths, opportunities, aspirations, and results (SOAR) to maintain business sustainability amid fierce competition (Stavros & Hinrichs, 2009). The penta helix-based development strategy in Kampung Preneur, Yogyakarta, is an example of an alternative

collaborative approach that brings together the government, academics, the community, business actors, and the media in building an inclusive creative economy ecosystem (Jemadi & Wijono, 2022)

Given these various issues, it is clear that creative economy development strategies in Indonesia cannot be uniform, but must be tailored to the characteristics of each region, sub-sector, and the capacity of business actors. Therefore, this article aims to systematically review the creative economy development strategies that have been implemented in various regions, identify key success factors, and formulate strategic recommendations that can serve as a reference in strengthening the competitiveness of the creative economy at the local and national levels.

**METHOD**

This study uses a qualitative approach with the Systematic Literature Review (SLR) method, which refers to the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) protocol (Mother et al., 2009). This approach was chosen because the creative economy development strategy is multidimensional, involving interrelated economic, social, cultural, and institutional factors (Huggins & Thompson, 2017).



**Figure 1. PRISMA Flow Chart**

A literature search was conducted using POP (Publish or Perish) on Google Scholar with the keywords “creative economy” AND “development strategy,” yielding 243 articles. During the selection process, 85 articles were not fully accessible and 1 duplicate article was excluded, leaving 157 articles for the initial evaluation stage. Reviewing the titles and abstracts eliminated 68 irrelevant articles, leaving 89 articles for the eligibility stage. Furthermore, 39 articles in the form of non-peer-reviewed theses, dissertations, or proceedings and 30 irrelevant articles were excluded, leaving 20 articles to be included for thematic analysis. To facilitate understanding of the literature selection process, this study provides a table of inclusion and exclusion criteria as a reference for article selection.

**Table 1. Inclusion and Exclusion Criteria**

Criteria	Inclusion	Exclusion
Type of Article	Scientific articles based on empirical research (quantitative, qualitative, or mixed methods)	Opinion, essay, editorial, non-empirical review
Research Theme	Strategy for developing the creative economy	Articles that only discuss community empowerment without focusing on creative economy development strategies.
Research Subject	Creative economy sector	Articles that do not focus on the creative economy sector
Regional Context	Indonesia or other countries	Regions not relevant or not mentioned
Year of Publication	2015 – 2025	Articles published before 2015
Accessibility	Full text available (PDF or online)	Only abstract available, no full text
Language	Indonesian or English	Other languages that cannot be analyzed
Source of Reference	Journal articles	Articles published in theses, dissertations, books, or conference proceedings

## **RESULTS AND DISCUSSION**

The analysis of 20 scientific articles using the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) method shows that the development of the Indonesia's creative economy requires a holistic and adaptive approach involving human resources strengthening, product innovation, multi-stakeholder collaboration, integrated infrastructure and service development, Strength-Opportunity (SO) strategies, and digital technology utilization.

### **Creative Economy Cluster**

Creative economy clusters are groupings of creative businesses in certain regions or sub-sector that create a mutually supportive ecosystem. Porter, M (1998) emphasizes that clusters strengthen competitiveness because geographical proximity and social networks among business actors can increase production efficiency, encourage innovation, and expand market access. These clusters, such as Batik Laweyan in Solo and Kasongan Handicraft Center in Yogyakarta, strengthen regional identity through collective branding and improve efficiency in promotion, distribution, and resource management (Santoso. B, 2021).

### **Human Resource Development**

Human resource development serves as a strategic pillar by emphasizing education, training, mentoring, and managerial guidance to enhance technical, creative, and entrepreneurial competence (Agus Wahyudi et al., 2024; Akil, 2015; Solihan et al., 2022). The implementation of these programs, as seen in MSMEs across Wajo Regency, Batam City, and Batik Kujur in South Sumatra, aligns with (Becker, 1993), human capital theory that education and training directly boost productivity and competitiveness.

### **Product Innovation and Differentiation**

Product innovation has emerged as a crucial strategy in the development of Indonesia's creative economy sub-sector. The dodol industry in Hulu Sungai Selatan offers a variety of flavors, colors, and attractive packaging without abandoning traditional production methods, which has been proven to increase customer satisfaction and sales (Jailani et al., 2023). A similar approach has been applied to culinary MSMEs in Sampang Regency through menu diversification, service improvement, and 4P strategies, which encourage product innovation, customer experience, and business sustainability (Badrussoleh & Irawati, 2023).

Innovation has also occurred in the handicraft and fashion subsectors, such as Kere'alang woven fabric in Poto Village, which combines weaver training, motif innovation, and cultural tourism packages to attract tourists while supporting cultural preservation (Amar et al., 2022), as well as MSMEs in Serang Subdistrict that optimize product differentiation and integrated marketing strategies to expand their consumer reach (Vera Maria et al., 2024)

### **Multi Stakeholder Collaboration**

Multi-stakeholder collaboration is a crucial strategy in the development of the creative economy sub-sector. This approach is usually implemented through the Triple Helix (government, academia, entrepreneurs) and Penta-Helix (government, academia, entrepreneurs, community, media) models, which have proven effective in expanding networks, strengthening ecosystems, and encouraging the growth of MSMEs (Daulay, 2008; Jemadi & Wijono, 2022). In Wajo Regency, collaboration between the government, cultural figures, entrepreneurs, and academics encourages investment, promotes local wisdom, and develops human resource capacity, thereby improving product quality and the standard of living of the community (Akil, 2015). This is consistent with the Triple and Penta Helix concepts, which emphasize the importance of synergy between public, academic, and business actors in driving creative economic growth (Daulay, 2008; Jemadi & Wijono, 2022).

### **Promotion and Marketing**

Promotion and marketing strategies are important instruments in the development of MSMEs and the creative sub-sector, both to expand market share and strengthen branding. The implementation of similar promotional strategies can also be seen in Batik Kujur in South Sumatra and the moringa product "Nya'Oemi," where online and offline marketing are combined with product innovation and collaboration with relevant parties to increase revenue, brand recognition, and business sustainability (Solihan et al., 2022; Imamah et al., 2023). This finding confirms that integrated marketing strategies act as catalysts for creative economic growth while strengthening local cultural identity.

### **Integrated Infrastructure and Service Development**

The development of integrated infrastructure and services is an important strategy to support the sustainability of the creative sub-sector. This strategy includes integrated service facilities, easy licensing, and service centers (Nofriyandi & Epriadi, 2020). The implementation in Batam City and Sesela Art Market, infrastructure revitalization is combined with human resource training, which has increased the destination's appeal, expanded community participation, and supported the development of the local creative economy (Saputra et al., 2023). These results show that the development of integrated infrastructure and services not only facilitates product distribution and market access, but also strengthens managerial capacity, operational efficiency, and the integration of business actors into a broader creative economy ecosystem.

### **Strength Opportunity (SO) Strategy and Technology Utilization**

The SO strategy enables MSMEs to use internal strengths to respond to external opportunities. At the Lengkong Cooperative in South Tangerang, business actors leverage product quality and creativity for market

expansion and technology utilization (Gojali Supiandi et al., 2022). The combination of SO strategies and multi-stakeholder collaboration has proven effective in improving managerial capacity, product innovation, and the integration of MSMEs into a broader creative economy ecosystem, thereby strengthening business sustainability and competitiveness.

The development of the creative economy in Indonesia cannot rely on a single strategy. Synergy between strengthening human resources, product innovation, multi-stakeholder collaboration, promotion, infrastructure, and the use of technology is key to driving the sustainability and competitiveness of the creative economy at the local and national levels.

## CONCLUSION

An analysis of 20 scientific articles shows that the development of the creative economy in Indonesia requires a holistic, adaptive, and contextual strategy aligned with the characteristics of each sub-sector. The main strategies identified include strengthening human resources, product innovation, multi-stakeholder collaboration, integrated infrastructure and service development, Strength-Opportunity (SO) strategies, and the utilization of digital technology. Cluster-based development strategies have proven effective in strengthening the creative business ecosystem through geographical proximity, social networks, and collective branding. This model enhances efficiency and creates multiplier effects through cross-subsector synergies, consistent with Porter's (1998) and Becker's (1993) theories on competitiveness and human capital. The study concludes that the creative economy cannot rely on a single strategy; rather, the synergy of human resource development, innovation, collaboration, marketing, infrastructure, and digitization is key to ensuring business sustainability, market expansion, and cultural identity. With this integrated approach, the creative economy can simultaneously strengthen the national economy and improve community welfare.

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