

UDC 332

COMMUNITY INNOVATION AND CREATIVITY IN DEVELOPING THE CREATIVE INDUSTRY

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ABSTRACT

The creative economy is one of the sectors that makes a significant contribution to Indonesia's national economy. The development of creativity and innovation as important assets for the creative economy needs to get more attention given that the level of creativity and innovation in Indonesian society is below that of neighboring countries. In this case, the role of the actors driving the creative economy; scholars, business and government (Triple Helix) is very important in increasing creativity and innovation. Education with more emphasis on creativity as well as the development of business and entrepreneurial incubators is a driving force for creativity and innovation. Business matching is also important as a bridge between creative economy and business actors. The role of the community and association of creative economy actors in terms of increasing insights to increase creativity and innovation is needed by holding events and a forum for creative economy actors in creating creative products such as the existence of a creative hub which can be a communal space for creative economy actors to collaborate. The government as a regulator, facilitator, catalyst and urban planner issues policies and regulations that can stimulate creativity and innovation and can protect creative economy players from intellectual property and creative products. This paper uses a literature review on increasing creativity and innovation and the role of the triple helix in the development of the creative economy in Indonesia.

KEY WORDS

Creativity, innovation, creative economy, triple helix.

The creative economy is a new economic wave based on creative ideas as a continuation of the information economy. This new economic wave can be said to be a combination of various related activities whose ideas are transformed into goods and services of cultural value, where these goods and services have a value determined by intellectual property (Restrepo and Marquez, 2015). The creative economy is a new force and an engine that drives a country's economic growth because it can create jobs, increase income, boost exports, generate foreign exchange and can explore local potentials (Suryana, 2013). The fast-paced global development, technology and social change will also rapidly expand the potential coverage of the creative industry where the interaction between ideas, products, services, media and the internet becomes more complex and distracting (UNCTAD, 2018). Creative economy is a form of efforts to seek sustainable development through creativity, in which sustainable development is an economic climate that is competitive and has renewable reserves of resources (Ministry of Trade, 2008). In other words, the creative economy is a manifestation of the spirit of survival which is very important for developed countries and also offers equal opportunities for developing countries. The creative economy makes use of reserves of resources that are not only renewable, but even unlimited, namely ideas, talents and creativity.

Indonesia has considerable potential in the development of the creative economy. According to Bekraf (2015), the development of the creative economy in Indonesia is very strategic from various aspects, including human resources, cultural diversity, demographics and a large domestic market. In terms of the demographic characteristics of the potential to develop the creative economy, the population with a high creative workforce can be directed to strengthen the local creative industry. The results of the 2016 Creative Economy Survey show that the number of workers in the creative economy sector is 15.96 million people or 14

percent of the total working population nationally. The potential workforce in the creative economy sector for new comers is 542 thousand people or 21.59 percent of the total national new comer.

The contribution of the creative economy to the national economy is based on data from the Central Statistics Agency, the Gross Domestic Product (GDP) of the creative economy in Indonesia has experienced a value added growth of 4.38 percent with a contribution to the national GDP of 852.24 trillion or 7.39 percent in 2015. Meanwhile, in 2016, the creative economy GDP increased to 922.59 trillion or around 7.44 percent and became the third largest after the United States (11.12 percent) and South Korea (8.67 percent). In terms of export value, the creative economy contributed 20 billion dollars in 2016 with a contribution of 13.77 percent of total national exports. This shows that the creative economy has good development potential where the creative economy contributes significantly to the total national economy. The significant contribution of the creative economy sector to the national economy is a very good potential to be developed. Economic growth stimulates investment in innovation that encourages creativity and innovation, consequently resulting in further economic growth (Dubina, et al, 2012).

Ideas and creativity based on knowledge are important elements in the creative process of creating added value. According to (UNCTAD and UNDP, 2008), the creative economy in a broader context is a holistic concept that deals with the complex interactions between culture, economy and technology in facing a global world dominated by symbols, texts, inspiration and imagination. Creativity plays a role in collaboration to produce something new, produce something that already exists in a new way and create something better and simpler (Zimmerer, 1996). According to LeBel (2008), one of the important things needed to continuously improve a country's economy is technological innovation, where creative innovation has a positive effect on economic growth. In addition, the latest developments in information technology also have profound implications for the business environment and the supply chain for creative industries (Green and Miles, 2008). The creative process in the creative economy begins with ideas, fantasies, inspiration and ideas which are the starting points in the creation of added value economically. Creating added value with this creative process requires implementation in the form of innovation to get novelty, usability and convenience. According to Florida (2005), based on the theory of human capital, it establishes that creative people are the main driving force in regional economic growth.

The level of creativity and innovation internationally can be seen from the Global Creativity Index and Global Innovation Index which provide data on the level of creativity and innovation of countries in the world. When viewed from the competitiveness and creativity of creative individuals in Indonesia, it still requires more attention. This can be seen from the 2015 global creativity index, Indonesia which ranks 115 out of 139 countries (Florida, et al, 2015). This research conducted by the Martin Prosperity Institute examines the creativity index based on three components, namely talent (HR capacity), technology (technology) and tolerance (tolerance), placing Indonesia below the ASEAN neighbors, namely Singapore (9th), Malaysia (63rd). and Vietnam (ranked 80th). The creativity index of countries in the Southeast Asia region can be seen in Table 1.

Table 1 –Southeast Asian Countries Global Creativity Index 2015

Southeast Asia Ranking	World Ranking	Country	Score
1	9	Singapura	0.896
2	42	Laos	0.555
3	52	Filipina	0.487
4	63	Malaysia	0.455
5	80	Vietnam	0.377
6	82	Thailand	0.365
7	113	Kamboja	0.213
8	115	Indonesia	0.202

Source: Florida (2015).

The level of innovativeness of a country can be seen from the global innovation index (Global Innovation Index) which can be used as a parameter to measure and stimulate a country's innovation activities, where innovation is the driving force for a country's socio-economic development. Based on GII, Indonesia still ranks 85 out of 129 countries.

Table 2 – Southeast Asian Countries Global Innovation Index 2019

Southeast Asia Ranking	World Ranking	Country	Score
1	8	Singapura	58.57
2	35	Malaysia	42.68
3	42	Vietnam	38.84
4	43	Thailand	38.63
5	54	Filipina	36.18
6	71	Brunei Darussalam	32.35
7	85	Indonesia	29.72
8	98	Kamboja	26.59
9	8	Singapura	58.57

Source: Cornell University, INSEAD and WIPO (2019).

According to Bekraf (2015), one of the obstacles in developing the creative economy in Indonesia is in terms of human resources. The quality and quantity of creative economy actors are still limited, both according to their field expertise and ability to run and manage a business. Apart from that, another obstacle is the limited facilities and infrastructure that can support creativity and create a creative ecosystem, such as limited training centers, research laboratories to stimulate innovation, business incubators and creative centers. This can provide an illustration behind the great potential of creative economy development in Indonesia, stimulation is still needed in increasing creativity and innovation in society, especially creative economy actors in the context of accelerating the creative economy in Indonesia.

LITERATURE REVIEW

Creative economy is an economic activity where the input and output are ideas or in other words, the essence of creativity is ideas (Howkins, 2001). According to the Indonesian Ministry of Trade (2009), the creative economy is a new economic era that prioritizes information and creativity by relying on ideas and knowledge (stock of knowledge) from human resources as the main production factor in economic activity. In the development of the world economy, a new paradigm has emerged that connects economy and culture, embracing economic, cultural, technological and social aspects at the macro and micro levels (UNTCAD, 2008). The same thing was also expressed by Marquez and Restrepo (2015) with the concept of the orange economy, which is a group of various related activities whose ideas are transformed into goods and services with cultural values and values determined by intellectual property. The description of the orange economy concept with cultural aspects, creative industries and supporting activities is described in Figure 1.



Figure 1 – The description of Orange Economy Source: Restrepo and Marques, 2015)

In line with the description of the orange economy above, KEA European Affairs (2006) explains that in general the creative economy is divided into two sectors, namely the cultural sector and the creative sector. The cultural sector consists of fine arts (visual arts, performing arts and heritage) and cultural industries (film and video, television and radio, video games, music, books and publishing). Meanwhile, the creative sector consists of creative industry and activities (design, architecture, advertising) and related industries (computer manufacturing, MP3 manufacturing, mobile industry and others).

UNCTAD (2010) explains that the creative industry has several definitions, namely: (1) a cycle of creation, production and distribution of goods and services that uses creativity and intellectual capital as main inputs; (2) is a set of knowledge-based activities, focused on but not limited to the arts, potentially generating income from trade and intellectual property rights; (3) consists of tangible and intellectual or artistic intangible products, services with creative content, economic value and market objectives; (4) stands at the crossroads of the arts and crafts, service and industry sectors; (5) is a dynamic new sector in world trade. Furthermore, it is explained that in general the creative industry is categorized into three major groups, namely heritage, arts, media (media) and functional creation as described in Figure 2.

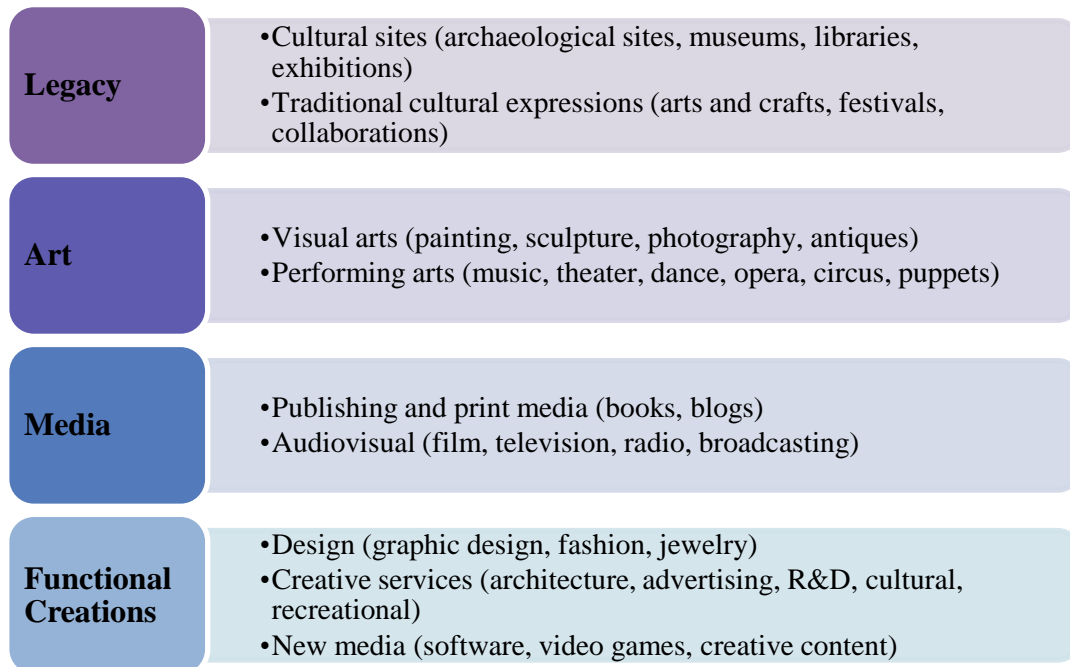


Figure 2 – Creative Industry Classification (Source: UNCTAD, 2010)

Based on aforementioned definitions and concepts, creative economy can be interpreted as an economic endeavor that rests on creativity, intellectuality, human resource innovation and culture to create, add value, distribute and commercialize creative products with economic value.

Creativity and innovation are important keywords in the development of the creative economy. According to Dos Santos-Duisenberg (2008), in the environmental changes in the 21st century, recognition of creativity and human talent is more developed than traditional production factors such as labor and capital which will be a big energy in helping development development. Furthermore, it is explained that scientific ideas from science and information technology are embedded in the conceptual framework of the creative economy. Creativity in today's economy can be identified into three, namely (1) artistic creativity that involves imagination and generates original ideas; (2) scientific creativity which involves curiosity and experimentation for problem solving; (3) economic creativity which is a dynamic process of innovation in technology, business practices and marketing (UNCTAD, 2010).

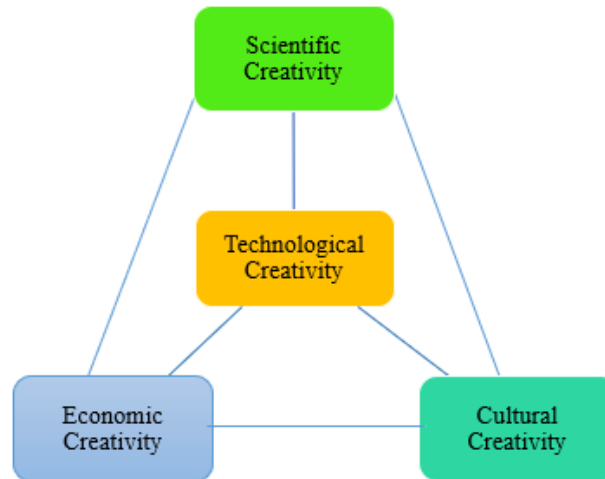


Figure 3 – Creativity in Today's Economy (Source: KEA European Affairs, 2006)

Intuitive creativity refers not only to the ability to create new ones, but also to the ability to recreate, dilute traditional paradigms, piece together seemingly broken points and that will lead to finding solutions to new and old problems (Reis, 2008). According to Suryana (2013), from an economic point of view, creativity shows more of a phenomenon where someone creates something new in the form of goods and services, works of art or problem solving or novelty that has economic value.

Creativity and innovation are an important part of the development of the creative economy which is accelerated by technological advances as supporting elements. Creativity is the ability to think (creators) and innovation is the ability to act or do something from the results of thinking (innovators). Rowley, et al (2011), stated that innovation plays a central role in creating values and sustainable competitive advantage. Innovation is an important element in today's world because products, services, and technology move faster in the hearts of customers, resulting in unbreakable benefits and benefits for companies and businesses (Fadiah, et al, 2016).

Innovation as a result of creative thinking can be viewed from various models and aspects. According to Knight (1967), there are four types of innovation, namely: (1) product and service innovations that are concerned with the company's new products and services; (2) innovation in the production process, concerning changes in company operations and the use of technology; (3) organizational structure innovation, which concerns authority relations, communication systems or formal reward systems; (4) individual (staff) innovation, concerning personnel, staff positions, work rules, company culture and habits. The same thing was also expressed by Trott (2005), the model of innovation includes organizational innovation, management innovation, production innovation and marketing innovation or commercialization. According to Fontana (2009), there are three types of innovation, namely product innovation, process innovation and distribution innovation. Further explained by Francis and Bessant (2005) that innovation can be classified into four types, namely: (1) product innovation, which involves product innovation, services and a combination of the two; (2) process innovation, including production, technical, administrative, organizational structure, human resources, organization and management; (3) positional innovation which includes marketing or commercialization and business systems; (4) the innovation paradigm can be said to be a new paradigm that can produce further products, positions, and the innovation process itself. The classification of the four types of innovation can be described in Figure 4.

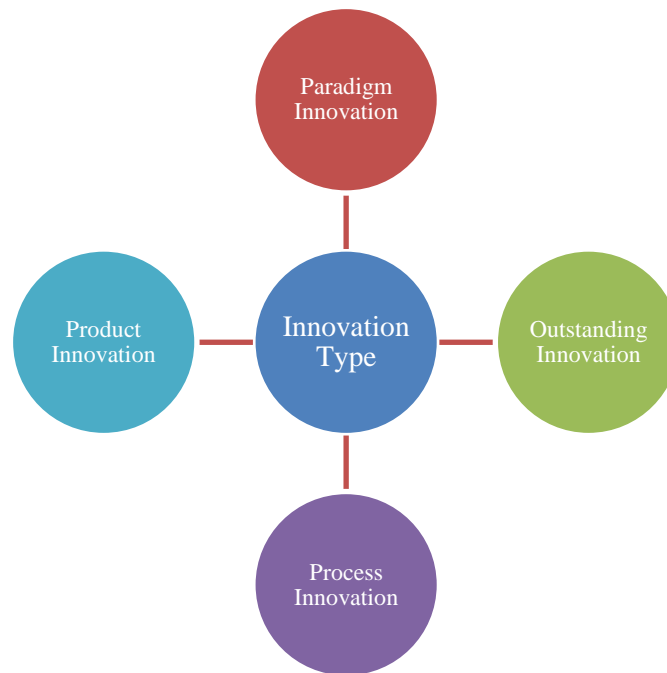


Figure 4 - Innovation Type Mapping (Source: Francis and Bessant, 2006)

Research conducted by Heunks (1998) explores the role of innovation in small and medium enterprises, in relation to company success, finding several influential variables such as personal traits, such as entrepreneurial values, attitudes and education level. Another thing that also affects the innovation and success of the company is the institutional aspect of the company itself. Research by Yao, et al (2010) on Zhong Yong's moderating effect on the relationship between perceived creativity and innovation behavior in Chinese firms shows that for people who are taller in Zhong Yong, their creativity is not correlated with innovation behavior; for people who are less immersed in Zhong Yong, this correlation is significant. These findings provide new insights into Zhong Yong's effect on the process of transforming creativity-innovation behavior. Furthermore, Martins and Terblanche (2003) explain that organizational culture with determinants such as strategy, structure, support mechanisms, behavior and open communication affects creativity and innovation. The values, norms and beliefs that play a role in creativity and innovation can support or inhibit creativity and innovation depending on how they influence individual and group behavior. According to Sarooghi (2015), at the individual level there is a positive relationship between creativity and innovation and a moderate effect where the relationship between creativity and innovation is stronger for large companies, process innovation and high technology. Furthermore, it is also explained that a moderate degree of uncertainty avoidance maximizes the correlation between creativity and innovation.

DISCUSSION OF RESULTS

The creative economy plays a role in the economy of a country, especially in generating income, creating job, generating export earnings, improving technology, increasing intellectual property and other social roles. (Suryana, 2013). In the development of the creative economy, the element of intellectual property becomes a very important point. According to Reis (2008) creativity in the creative economy is a renewable fuel, and its stock increases with use. Based on previous explanation, creativity is a very important factor in the creative economy. From an economic perspective, creativity contributes to entrepreneurship, encourages innovation, increases productivity and is also a driver of economic growth. According to Howkins (2001), the results of creativity are creative products that are defined as goods and services that have economic value resulting from creativity.

The concept of creativity according to UNCTAD (2008) consists of five important

elements, namely; originality (the creation of something new or updating an existing one), imagination (the process of thinking about something new, inspiration (new ideas that can be visualized), ingenuity (the ability to think and act), and discovery (something new and unknown. ever existed). The creative process in creating added value for creative products through the stages of supply, transformation and added value. Ideas or ideas, inspiration and delusions are transformed, adapted, developed and engineered in such a way. so that it can produce changes and reforms to make something new and different (UNDP and UNCTAD, 2008). The transformation of ideas or ideas to produce added value is described in Figure 5.

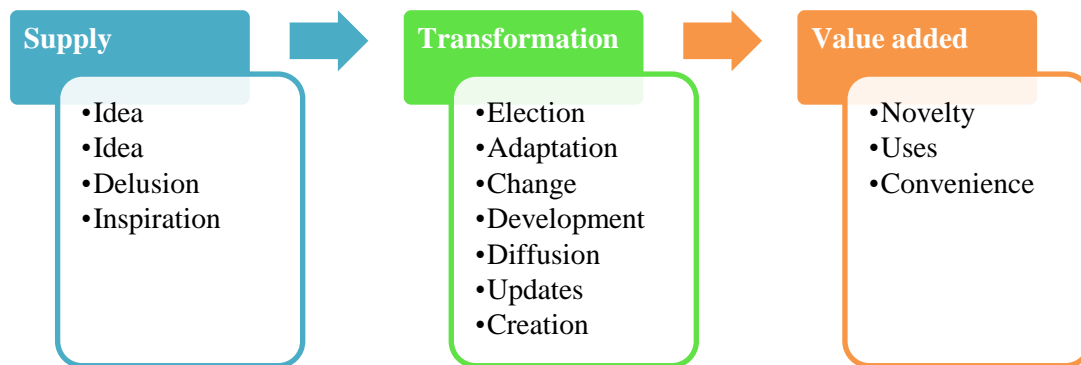


Figure 5 – Transformation of Thinking Results into Added Value (Source: Suryana, 2013)

Creativity can be said to be the main point in the development of the creative economy. Apart from creativity, being an entrepreneur in a creative economy requires character and ability to innovate. According to Drucker (1991) innovation is a specific tool to take advantage of change as opportunities for different businesses that are presented as science, can be learned and can be put into practice. Innovation is the creation of better or more effective products, processes, services, technology or ideas that are already available for the needs of the market, government and society (Suryana, 2013). The same thing was expressed by Zimmerer (1996) that innovation is doing something new (doing new things) while creativity is thinking about something new (thinking new things). The growing creative industry needs and provides opportunities for innovation. According to Green and Miles (2007), changes that occur with innovation include (1) a new technology platform in line with advances in information technology; (2) consumers, both individuals and companies with more sophisticated tastes and choices; (3) institutional changes, with the existence of policies and regulations that support the globalization of industry, markets and workers; (4) new products that adapt to the needs, tastes of consumers and technological advances. According to McAdam and McClelland (2002) there are four stages in the innovation process as described in Figure 6 as follows.

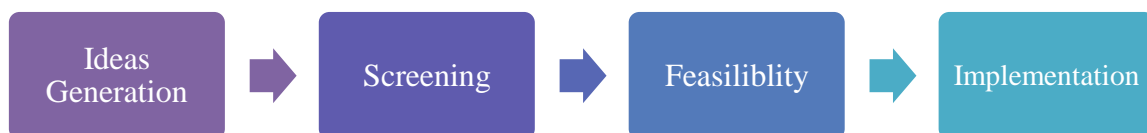


Figure 6 – Innovation Process (Source: McAdam and McClelland, 2002)

The innovation process begins with ideas from creative thinking which are then developed and adjusted to the needs and goals to be achieved. Furthermore, it is checked and tested for feasibility so that it can be implemented or commercialized. In the early stages the creative process begins with ideas, ideas and fantasies as well as inspiration from the creative economy community. These four things are the beginning of the emergence of creativity which will then undergo a process of transformation and give birth to innovations to

produce added value. Community creativity in this case the creative economy actors in this case cannot be separated from the existence of the main driving force of the creative economy, namely scholars, business and government which are interconnected and complementary or popularly known as the Triple Helix.

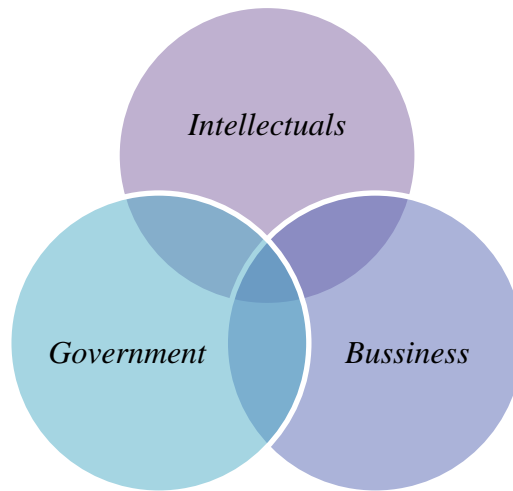


Figure 7 – Triple Helix Creative Economy Development (Source: Indonesian Ministry of Trade, 2008)

Scholars can be interpreted as people whose main concern is seeking satisfaction in cultivating art, science, and the application of science and transmitting it (Ministry of Commerce, 2008). In relation to the creative economy, scholars include humanists (including values and philosophy), artists, educators in educational institutions, individuals or study groups (researchers), and writers related to the creative economy. A similar sentiment was expressed by Florida (2005) that creative capital is the most basic of the super creative core group including scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, non-fiction writers, editors, figures. culture, researchers, analysts and opinion makers. This super creative core then generates new forms or designs that are readily transferable and widely useful such as designing products that can be made, sold and widely used, theorems or strategies that can be applied in most cases, or composing music that can be done over and over again. reset.

The development of creativity can be carried out in educational and training institutions by educators. In the world of education today, educators can give students the flexibility to explore knowledge and information that is not only one direction. In addition, intellectuals as the main actors can also be a driving factor as the main variable in the development of the creative economy in Indonesia by designing educational curricula that are creative and entrepreneurial, press and academic freedom, multidisciplinary innovative research and educational and training institutions .

From another point of view, culture has an important role in innovation and creativity. Research conducted by Westwood and Low (2003) shows that creativity and innovation are complex psychosocial processes involving many important factors, one of which is culture. Culture can and does have an impact on creative processes and innovation, but the relationship should not be considered universal. According to Law Number 24 of 2019 concerning Creative Economy, it is explained that the development of education regarding the creative economy is needed to improve the quality of creative economy actors through creativity, innovation and entrepreneurship education based on the national education system.

In the era of the industrial revolution 4.0 with the concept of the internet of things where almost all gadgets can be connected via the internet, making everything can be explored more widely, including creativity. People, especially millennials, are starting to look at businesses or industries based on creativity compared to conventional industries. This can be seen from the tendency of millennials to choose jobs that are more freelance in nature.

The trend of working from home by maximizing the smart office home office (SOHO) on a small scale is accompanied by the emergence of co-working spaces. The role of intellectuals, especially in the higher education environment, can be seen with the existence of a business incubator program in universities as a means of research and development of innovation that will be useful and applied in Industry. This is an implementation of the Republic of Indonesia Presidential Regulation Number 27 of 2013 concerning the development of entrepreneurial incubators which aim to (1) create and develop new businesses that have economic value and are highly competitive; and (2) optimizing the use of educated human resources in driving the economy by utilizing science and technology. This is in line with the launch of the Technology Business Incubator program held by the Ministry of Research, Technology and Higher Education in collaboration with the Indonesian Business Incubator Association (AIBI) which aims to synergize business incubators in Indonesia and develop networks with national and international stakeholders.

Other actors driving creativity and innovation in the development of the creative economy are entrepreneurs or businesses. In general, these business actors are scholars, especially those who make efforts to create or add to the economic value of a product through a creative process. The development of the creative economy in Indonesia is seen from the number of excellent businesses which can be seen from the number of 8.2 million creative economy enterprises spread across Indonesia (Bekraf, 2017). According to the Indonesian Ministry of Trade (2008), the role of business in the development of the creative economy in Indonesia is: (1) as a center of excellence for creators of creative goods and services, a market that can absorb creative products, creating jobs for creative individuals and (2)) as community builders and creative entrepreneurs. Business as a creator, absorbs creative products and can help commercialize their products. In addition, the role of business can also act as an intermediary (business matching) between producers and consumers. This can be seen from the development of creative spaces or creative hubs and coworking spaces, which are places for creative individuals to develop creativity and carry out the creative process of product creation. According to the British Council (2016), creative hubs are physical and virtual places for creative individuals that provide space and support for networking, business development and community involvement in the creative, cultural and technology sectors. Broadly speaking, creative hubs can be divided into three, namely (Sudrajat and Siregar, 2017): (1) creative space, namely creative space to produce or exhibit works of art; (2) coworking space, namely a space to work and collaborate; (3) markerspace, which is a working space equipped with certain production tools to produce finished goods. The development of the number of creative hubs as a forum for creativity in Indonesia has increased where in 2017 there were 132 creative hubs (creative space, coworking space and marketing space) throughout Indonesia with main activities namely networking, exhibitions, workshops, art activities, discussions, presentations and business development. (Sudrajat and Siregar, 2017).

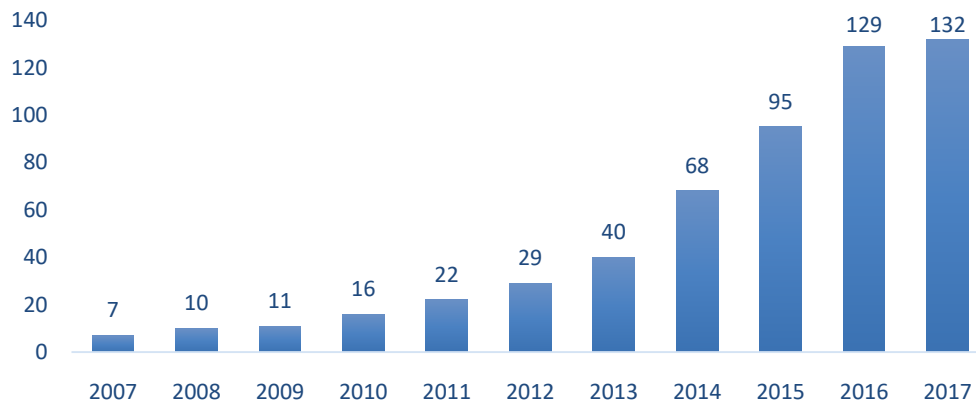


Figure 7 – Creative Hub Growth in Indonesia 2007-2017 (Source: Sudrajat and Siregar, 2017)

Apart from the existence of the creative hub as mentioned above, the development of creativity and technological adaptation, the role of the community and creative entrepreneurs also plays an important role. Creative communities and associations can be a forum for developing knowledge, networking and business for creative economy actors. The existence of this creative community also collaborates with the government in this case through the Creative Economy Agency by holding a memorandum of understanding in order to build a creative economy ecosystem in Indonesia, where government agencies, associations and communities can synergize programs and activities in developing creative economic potential and encourage the realization of society. creative, independent and prosperous (Bekraf, 2017).

The role of associations in developing creativity and innovation is also very important, especially professional associations. Several professional associations, especially in the design sub-sector, such as the Indonesian Architects Association (IAI), the Indonesian Interior Designers Association (HDII), the Indonesian Graphic Designer Association (ADGI) and others routinely carry out professional development for their members. Particularly in the architectural sub-sector, IAI has a Continuous Professional Development (CPD) program which is held regularly to improve the competence of architects of its members. According to IAI, this program is designed to ensure continuous competence, where architects are required to carry out a lifelong learning process to maintain, improve or increase knowledge and skills and increase insight into the latest technological developments and methods. The importance of the role of the creative community as a forum for the development of the creative industry in Indonesia can also be seen from the Indonesian Digital Creative Industry Community, which has programs such as (1) community and talent development; (2) incubation & industry development in the form of promotion of local digital creative products in various media, business coaching and business matchmaking; (3) database and analysis of information related to the digital creative industry; (4) advocacy to the government and regulators to encourage the development of creative industries (MIKTI, 2017). Another community that is also a forum for creative industries in Indonesia, namely Click Square, which accommodates 500 cross-sectoral creative communities engaged in the creative industry with various facilities, especially in the fields of audio, video, photography and so on (Permana, 2017).

Increasing creativity and innovation in the context of developing the creative economy in Indonesia cannot be separated from the role of the government as one of the main driving actors. According to the Ministry of Trade (2008), in the development of the creative economy, the government acts as a catalyst, regulator, facilitator, consumer, investor and urban planner.

The role of government as a catalyst is to provide stimulus, challenge and impetus in developing ideas and creativity into a business or product that has economic added value. The government as the regulator plays a role in providing legal certainty with policies that accelerate the formation of the creative economy ecosystem. The government, in this case the Ministry of Trade, has designed a 2025 Indonesian Creative Economy Development roadmap which is expected to become a guidance and blueprint for the development of the creative economy. Policies designed by the government such as Presidential Regulation Number 72 of 2015 which describes the Creative Economy Agency with the elaboration of 16 creative economy sub-sectors become a foothold in the development of the creative economy in Indonesia. As consumers and investors, the government plays a role in empowering the creative economy by prioritizing the use of creative products through procurement.

With creative industry policies, support for the industry can be targeted more productively to stimulate the innovation relationship between creative businesses and companies outside the creative industries (Bakshi, et al. 2008). Empowerment of creative products is also carried out by strengthening promotion and certification of products and creative economy actors facilitated by the government. In terms of increasing creativity and innovation in the context of increasing the creative economy, the government also collaborates with the private sector. Collaboration between the government represented by

the Creative Economy Agency, the Ministry of Industry, the Ministry of Trade, the Ministry of Communication and Information Technology and the private sector, namely Tokopedia and JNE, designed the Makerfest 2018 creative product exhibition held in eight cities to provide a forum for creative economy actors in product publication to the consumer community, provides education and assistance to local creators in terms of business strategy, branding, marketing and capitalization (Fausto, 2018). The role of the government as an urban planner is demonstrated by creating a conducive business climate and designing creative ecosystems by creating clusters, areas and creative cities. The government has a central role in the development of this creative city by accumulating and concentrating the energy of creative individuals into a magnet to attract individuals or companies to open a business or business in Indonesia (Ministry of Trade, 2008). The same thing was expressed by Bayliss (2007) that culture and creativity as drivers of development are the main features of the urban policy agenda.

The Creative Economy Agency (Bekraf) with the Indonesia Creative District / City Self-Assessment (PMK3I) program designed assistance in creating role models that can be used as references for districts / cities in Indonesia to become an ideal creative city (Bekraf, 2019). Based on the Decree of the Head of the Creative Economy Agency of the Republic of Indonesia Number 83 of 2019 concerning Indonesia's creative districts / cities in 2019, the ten creative cities are as follows:

Table 3 – List of Indonesian Creative Cities in 2019

No	Regency/City	Leading Sub-sector	Mention
1	Majalengka Regency	Performing Arts	The best creative economy ecosystem for regencies in Java Island
2	Malang city	Application and Game Developers	The best creative economy ecosystem for regencies in Java Island
3	Kutai Kartanegara Regency	Performing Arts	The best creative economy ecosystem for districts outside Java Island
4	Palembang city	Culinary	The best creative economy ecosystem for districts outside Java Island
5	Rembang Regency	Craft	Cultural Conservation
6	Surakarta City	Performing Arts	Ecosystem Development
7	Semarang city	Fashion	Business development
8	Gianyar Regency	Performing Arts	Global Appeal
9	Denpasar City	Fashion	Governance Innovations
10	Balikpapan City	Application and Game Developers	Continuous Innovation

Source: Bekraf (2019).

The government as a regulator, in this case, can take policies that can assist creative economy actors in increasing creativity and innovation to produce creative products. Intellectual capital is an important element in creativity and innovation. Intellectual capital and entrepreneurial orientation play a moderating role with social capital in innovation. In a study conducted by Yih Wu, et al. (2008), it is explained that companies that have a higher level of social capital and entrepreneurial orientation tend to increase the influence of intellectual capital on innovation. Karchegani et al. (2013) explained that there is a positive and significant influence of intellectual capital on innovation and management must maintain, protect, develop and manage intellectual capital to increase innovation.

According to UNCTAD (2008) the steps and policies needed to increase creativity and innovation in the development of the creative economy include: (1) mapping of inventories of cultural assets and creative industries; (2) business development and SME finance (microfinance); (3) copyright enforcement and protection; (4) direct support for arts and artists (through fiscal means) and indirect support through the private sector; (5) conservation of tangible and intangible cultural assets; (6) capacity expansion and digital knowledge; (7) domestic and export market development; (8) tourism promotion; (9) education, training and skills development; (9) industrial assistance through investment incentives, taxes, concessions and others. Research conducted by Jiang, et al (2019) on the

formation of government-oriented creative community creativity in China shows that the sustainable development of government-oriented creative communities lies in the combined effects of endogenous and exogenous motivations which include strong support from local government, market demand, favorable location, high quality community service, and creative spirit. Meanwhile, the interaction between exogenous forces and endogenous factors can create a bridge between the government, companies, employees, and the community. The government as a regulator in this case has an important role in the development of the creative economy, especially in protecting intellectual property and the creativity of creative economy actors.

According to Bekraf (2017), of all creative economy actors in Indonesia, only 11.05 percent have registered intellectual property rights (IPR) certificates, even though the chances of submitting IPR to be approved are quite large, namely 94.17 percent of the total number of proposed IPRs. In Law Number 24 of 2019 concerning the creative economy, it is explained that both central and local governments facilitate copyright registration, provide protection for the results of creativity and registration of industrial property rights to creative economy players and facilitate the use of intellectual property for creative economy players. Previously, the government through Bekraf, especially the Deputy for Facilitation of Intellectual Property Rights and Regulations, ran an application-based program of providing information on IPRs, formed an anti-piracy task force, invited IPR consultants for one-to-one consultations and provided IPR registration facilities for creative economy players. In addition, according to Ambadar and Thalib (2019), another important thing to note is that there are provisions that stipulate that intellectual property rights can be guaranteed as collateral to financial institutions, namely banks and this is very important for intellectual property rights holders because the government finally recognizes that rights Intellectual Property has high economic value.

CONCLUSION

The creative economy is one of the economic sectors that has a significant effect on the Indonesian national economy with a GDP of 922.59 trillion or around 7.44 percent and a number of workers of 15.96 million people and 542 thousand new comers. The development of the creative economy is strongly influenced by the existence of creativity as the basic capital in the creative process and innovation to produce added economic value for goods or services. The development of creativity and innovation is indispensable for the acceleration of the creative economy for the general public and for creative economy actors in particular because regionally and internationally, creativity and innovation in Indonesia still have to be improved.

The important role of scholars, business and government or the Triple Helix is vital as an actor driving the creative economy in Indonesia. Scholars, both researchers, professors, artists and humanists have a role in increasing creativity and innovation. Education at the tertiary level emphasizes more on materials that support creativity and the formation of business incubators, as a means of research and development of innovation that will be useful and applied in industry and develop new businesses that have economic value by utilizing science and technology.

The role of business as a creator, absorbs creative products and can help commercialize their products. In addition, the role of business can also act as an intermediary (business matching) between producers and consumers with the development of creative hubs. The association of creative economy actors also plays a role in providing sustainable professional development to be able to increase awareness, creativity and innovation of creative economy actors.

The government as an important actor driving the creative economy has a role as a regulator by issuing policies or regulations that can stimulate and protect the creativity and innovation of creative economy actors and their products, such as protection of intellectual property rights (IPR). As a facilitator, the government develops a creative ecosystem and technology-based infrastructure that can support creativity and innovation and become a

bridge between creative economy players and the market. As a catalyst, the government can provide more access for creative economy actors, especially in terms of capital and product marketing. As an urban planner, the government designs and develops creative ecosystems by establishing creative cities and areas as centers for the development of the creative economy.

SUGGESTIONS

Increasing creativity and innovation in the context of developing the creative economy in Indonesia requires the role of the Triple Helix (scholars, business and government) which complement each other. In this case, a good synergy is needed between related parties such as government and business with the community or creative economy actors association in developing a creative ecosystem by increasing business matching and creative events based on creativity and innovation as a forum for creative economy actors in terms of commercializing their products to consumer. In addition, there is also a need for an understanding between government programs and scholars, creative economy actors and business so that they can increase creativity and innovation in the development of the creative economy.

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