



Received: 2021-07-31  
Revised: 2021-10-06  
Accepted: 2021-12-01

Corresponding Author: Hasnidar  
Yuslin  
UIN Sunan Kalijaga, Yogyakarta,  
Indonesia  
E-mail: hasnidaryuslin@gmail.com

# Creative Industry Development as a Local Economic Development Effort

Hasnidar Yuslin

## Abstract

The creative industry sector is quite mushrooming in Indonesia, one of which is in South Sulawesi Province right in Bone Regency, Awangpone District, Compong'e Village. This study aims to describe how the development of the creative industry as an effort to develop the local economy in DD songko' Recca. This research is descriptive qualitative with data collection techniques by means of observation and interviews. The findings show that the development of this creative industry is able to increase local economic development. The implications found, it is hoped that the community, especially songko' recca craftsmen, in addition to this industry being used as a local economic development, it is also hoped that in the manufacture of songko' recca still pay attention to the aesthetic values that have become the hallmark of this craft, and for the local government good communication is needed. as well as more attention by providing facilities and infrastructure in making songko' recca so that it can run effectively and efficiently. In addition, a work program in the relevant agencies is needed for the development of the creative industry, especially the manufacture of songko' recca.

**Keywords:** creative industry, local economic development

## INTRODUCTION

The general picture of the social and cultural life of the population, as well as Indonesia's economic growth, is very low, so they must work hard without asking others for mercy or become subordinates of a master or owner of capital to improve their standard of living. In line with the regulations on regional autonomy contained in Law Number 22 of 1999 which was later changed to Law Number 32 of 2004 concerning Regional Government, which states that regional governments have the authority to regulate and manage government affairs themselves which are opportunities for the government. regions in developing their regional potential (Nurchayati & Ratnawati, 2016; Perwirasari & Sukmawati, 2020).

The government is also still committed to directing its targets to improve the quality of human resources, creating a climate to encourage initiatives and community self-help, especially to produce and market products to increase income and standard of living. One way that is sought is the development of the local economy in the creative industry sector. The creative industry is an economic activity that utilizes the potential of nature as raw material into finished materials, the folk craft industry, or home crafts that are able to provide employment or business opportunities in preserving and developing traditional artworks (Amir HT, 2016; Markusen et al., 2008; Saksono, 2012).

One area that needs attention is the songkorecca craft in Compong'e Village, Awangpone District, Bone Regency, this business is a craft business that can support the economic growth of the community. (Asgan, 2018). It's just that the performance of this craft business needs to keep up with market developments so that what people expect to become a productive industry. For the Bugis community, Bone *songko' recca* is not only used as an effort to generate income but more than that, *songko' recca* is identical as a cultural art that must be maintained, and is always required to maintain the values and messages contained in *songko' recca* (Ashari, 2017).

Bone with one of the abundant natural potentials is the lontar tree which is a typical tree of South Sulawesi used as the main raw material in the manufacture of *songko' recca*, so the utilization of the natural potential of the lontar tree fiber should be maximized for local economic development in this area, as has been shown (Sahiruddin, 2020; Suryawati & Ma'ruf, 2019). Stated in Law Number 32 of 2004 concerning Regional Government, then the role of the government is also needed to maximize the potential wealth as local economic development so that the main target of the local economy, namely community welfare, is realized. This research is intended to explore the potential for the development of the creative industry as an effort to develop the local economy. In this case, the question is craft *songko' Recca* in the village of the District Compong'e Awangpone Bone County.

## LITERATURE REVIEW

### Creative Industry Development

The creative industry is one of the indicators that cannot be separated from the creative economy. The Republic of Indonesia also realizes that the creative economy that focuses on the process of producing goods/services by relying on expertise and creativity as intellectual property is the hope for the Indonesian economy to compete, rise, and achieve excellence in the global economy (Supriatin, 2017). The more the creative industry develops in Indonesia, the more it shows that the Indonesian economy can innovate and compete with other countries. This condition also indicates that the Indonesian economy is one step ahead. Global developments also affect the economy, so creativity is needed to answer global challenges. This is due to increasing competition among economic actors (Bakhtiar et al., 2009; Rodrigues et al., 2014).

This creative industry is also believed to be able to answer the challenges of short and medium-term basic problems. Such as the problems of low post-crisis economic growth, high poverty rates, high unemployment, and low industrial competitiveness in Indonesia (Gusdwisari, 2020; Zulgani, 2011). In addition to these problems, the creative industry is also expected to be able to answer challenges such as the issue of *global warming*, the use of renewable energy, deforestation, and carbon emission reduction, because the direction of the development of this creative industry is towards an environmentally friendly industrial pattern and the creation of added value for products and services that come from intellectuality. human resources owned by the Indonesian people (Masunah, 2017; Santi & Sudiana, 2018).

The output of the creative industry is a differentiator from the many similar products found in the business world. The reason is, the resulting product is the result of creativity that gives birth to uniqueness, as well as product innovation, and can be a pioneer. The growth of innovation and creativity created from the creative industry makes this industry worthy of special attention by the government. The resulting creativity can open the needed jobs. Therefore, this industry must be developed as one of the pillars of the Indonesian economy. Therefore, there is a need for capital assistance by the government so that this industry continues to grow and develop (Fitriana et al., 2018; Handayani & Supriati, 2019).

Creative classes are important in the creative industry in the community. All humans are creative, whether he is a worker in an eyeglass factory or a teenager who is being ganged up making hip-hop music (Florida, 2003, 2014; Peck, 2005; Wilson & Keil, 2008). The power in driving the growth and economic development of a region or city can be seen from the level of the economy. The productivity of creative human clusters and talented humans or humans who rely on the knowledge capabilities that exist within themselves (Fang et al., 2016; Marrocu & Paci, 2013).

### Local Economic Development

Local economic development is essentially a process whereby local governments or community-based groups manage existing resources and enter new job arrangements with the private sector, or among themselves, to create new jobs and stimulate regional economic activity (Badran, 2021; Hildreth, 2011). Local economic development is a process in which local governments and community organizations are involved to maintain, stimulate, and encourage business activities to create jobs (Leigh & Blakely, 2017). Furthermore, local economic development is also a process that tries to formulate development institutions in the region, increase the capacity of human resources

in creating better products, and foster industry and business activities on a local scale (Baulant, 2017; Haller et al., 2016).

The modern theory of economic growth states that investment in the role of human resources is important in development. Quality human resources for developing countries is an important factor to catch up with other countries. The era of technology and information that is developing today is increasing proof that a good mastery of technology will have an impact on the quality and quantity of development itself (Behera & Dash, 2019; Chiappero-Martinetti et al., 2015; Suri et al., 2011).

Islam also explains that in maintaining religion, soul, mind, lineage, and property, economic development is a basic need and is a top priority for humans (Bashir & Darrat, 1993; Suliman, 1993). Islam also positions humans as the center in development who act as subject and object and humans as the main actors in life (Haneef, 2001; Rama & Makhlan, 2013; Wilson, 1998). Economic development based on sharia is important to be applied in everyday life because economic development is not only measured by the numbers of economic growth and the decline in the poverty index which is worldly, but also provisions for the hereafter (Federspiel, 1985).

## RESEARCH METHOD

This study uses a descriptive research method with a qualitative approach, with a research focus on:

- a. Development of creative industries as an effort to develop the local economy in DD *Songko' Recca*, Compong'e Village, Awangpone District, Kab. Bone, as seen from:
  - 1) Facilitating the community to increase the creativity of human resources.
  - 2) Cooperation between regions in terms of providing natural resources.
  - 3) Product marketing through technology optimization.
  - 4) Creativity and innovation in the form of training or coaching
- b. Contribution of creative industry development as seen from:
  - 1) Availability of employment and business opportunities, such as: the amount of local community income and local revenue.
  - 2) Relationships between related actors
- c. Supporting factors in the development of creative industries are:
  - 1) Supporting factors, such as: availability of human resources, availability of raw materials and financing.
  - 2) Inhibiting factors, such as: the weather, the craftsman's passive nature and the craftsman's individualism.

## RESULTS AND DISCUSSION

Compong'e Village, Awangpone District, Bone Regency is one of the areas in South Sulawesi Province. The leading sectors owned by this area are the plantation, agriculture, fisheries, and animal husbandry sectors, the tourism sector, and the creative industry sector. One of the creative industry sectors that have become unique in Bone Regency is the industry *songko' recca* which is in Compong'e Village, Awangpone District.

1. The development of creative industries as an effort to develop the local economy in DD *Songko' Recca*, Compong'e Village, Awangpone District, Kab. Bone saw from:
  - a) Facilitating the community to increase the creativity of human resources.

With the existence of 30 craftsmen who have each student or employee, the efforts that must be made by the local government to develop the creativity of human resources is by facilitating the community to become staff in related fields, namely IHPP (Agricultural and Plantation Products Industry). When the government facilitates this, it is hoped that it can support business actors in maximizing their production, therefore the Department of Industry and Trade of Bone Regency needs to include

the field of Agriculture and Plantation Products Industry in the structure, then this structure will assist the service in implementing related industries originating and Agriculture and farming. Then this Service also needs to make programs for the Regional Government for the smooth development of this industry.

The government also needs to provide facilities and infrastructure to support the growth of new workers, which of course has a positive impact, namely reducing the unemployment rate. If there are adequate facilities, then small entrepreneurs will also start their business in the creative industry sector, especially in *songko' recca work* in Bone Regency.

This finding is also in line with previous research that emphasize the importance of local government support for small and medium enterprises (Putra, 2015; Sedyastuti, 2018). It is recommended that local governments need to be more committed to being ready to facilitate marketing of products, facilitate access for business actors to banking, protection of intellectual property rights, increase cooperation between provinces and districts/cities for the sustainability of the raw materials needed (Sidauruk, 2013). Local governments can also strengthen personal, community and institutional capacities and enhance strategic partnerships to accelerate the growth of creative industries (Rochani, 2017).

b) Availability of Natural Resources

Natural resources are things that come from nature that can be utilized to meet human needs. Indonesia is a country that has abundant natural wealth compared to other countries. In this case, in one of the provinces in Indonesia, namely South Sulawesi, precisely in Bone District, Awangpone District, Compong'e Village has natural wealth in the form of palm trees which can be used as raw materials in the manufacture of *songko' recca*.

Natural resources are God's blessings and gifts in Islam, the belief this is nothing but to control human greed for nature, because nature is provided not for certain people but all creatures in this world. Humans must distribute precisely from the smallest thing. This attitude will be because making handicrafts efficient (Dien, 1997; Shuriye & Ibrahim, 2013). This is done by the owner of DD *songko' recca* by making good use of natural resources in the form of lontar as the main ingredient in making handicrafts *songko' recca*. The availability of raw materials in the form of abundant palm trees is not an obstacle in the process of making *songko' recca* (Darwis Darniati, Personal Communication, 2021).

c) Use for optimizing product marketing technology

Technology is one of the components that is important, because technology is used as a way of developing a business. In the economic field, the condition of people who like to use technology in various activities has changed the behavior of the current market, where before technological advances when someone wanted to get the goods they needed, consumers had to visit the nearest store or market directly. This is also done by Darniati Darwis as the business owner of DD *songko' recca* in marketing their products. He explained that in marketing his products he no longer had difficulties with increasingly modern technological developments, plus in the Covid-19 condition, product marketing through social media was very helpful. He further explained that the existence of technology is very helpful for business actors, especially business owners of DD *songko' recca*. He uses social media to market his products such as WhatsApp, Instagram, and Youtube (Darwis Darniati, Personal Communication, 2021).

By utilizing technology, product *songko' recca* is not only marketed in the local district of Bone, but this product has also been marketed almost throughout Indonesia such as Jakarta, Cirebon, East Nusa Tenggara, Manado, Riau, Samarinda, Papua, Makassar, Polman, Soppeng, Majene, Konawe and many more (Darwis Darniati, Personal Communication, 2021).

These findings are in line with the findings of Muzakkar Isa's research which states that the role of print and electronic media has a role in informing the promotion of creative

industrial products in the city of Surakarta, so it is considered very supportive in promoting the creative economy. Apart from print media (newspapers) and electronic media (TV), social media (Blogs, Facebook, and Tweepsters) are also considered very helpful in promoting products or groups of creative economy actors (Isa, 2016; Nakara et al., 2012).

d) Creativity and innovation in the form of training or coaching

Creativity and innovation also need to be owned by every craftsman so that the products produced are competitive and have a uniqueness that makes them different from other products and can maintain their business with their characteristics. Therefore, to foster creativity and innovation, training and coaching are needed.

Training and coaching are very important to foster the creativity and innovation of the craftsmen. The training provided by the owner of DD *songko' recca* is in the form of providing material about the design and practice of making *songko' recca* according to its characteristics, while the coaching is done from the management side so that craftsmen can be organized in the process of making *songko' recca*. like the time used in the produce one *songko' recca*.

From 5 craftsmen, it was found that 3 craftsmen had changed the motif of *songko' recca*, this was due to creativity and innovation, so it can be said that the creative industry of *songko' recca* has experienced development. (Darwis Darniati, Personal Communication, 2021). This finding is in line with the research findings highlighting that the creation of industrial players can be increased through training, advocacy, and coaching, as well as monitoring (Gibb, 1997; Lans et al., 2008; McKenzie, 2021; Simpson et al., 2004).

2. Contribution of creative industry development as seen from:

a) Expanding employment and business opportunities

1) Community income

By conducting training and coaching, can support opportunities for the community to develop and become new craftsmen. The contribution of the development of this creative industry is in the form of increased community income. This is because there is an emphasis on expanding job opportunities in this area which of course influences people's income. One of the new craftsmen, named Anti, said:

"This training and coaching helped me as a new craftsman in this place, besides being a member and my income has also increased, on the other hand, I am proud to be a craftsman *songko' recca*, because this product is a characteristic in this area is *Songko 'to Bone*. He continued, this creative industry has helped many household incomes in this area, this industry is also considered as one of the efforts in developing the local economy". (Anti, Personal Communication, 2021).

2) Local revenue

If a business is in a productive condition, the contribution of the business is not only felt by the community, but also by the government. Regional income is one indicator of the progress of a region. In this case, local revenue can be seen from the fees paid.

This is in line with the production concept which states that the level of income is one of the criteria for the progress of a region. If the income of a region is relatively low, it can be said that the progress and welfare of the region are low. Likewise, when the income of the people of an area is relatively high, the welfare and progress of the area are also high (Asongu & Nnanna, 2020; Oinas et al., 2020; Sehwat & Giri, 2015). These findings explain that the owner of the business *Songko' recca* fulfills its obligations by paying a monthly levy to related parties (Darwis Darniati, Personal Communication, 2021).

b) The relationship between actors

Related to the processing of the creative industry must also be supported by related actors, namely the government, where the community is the main actor in the business target and the government is the supporting actor for the business. Therefore, the relationship created must be interrelated between the related actors.

This is also explained in Dias Satria's research which states that the relationship between the government and the community must be created to support the creative industry in increasing promotion to various regions, in addition to making local products known in the wider community (Mylonas & Petridou, 2018; Ruth Eikhof & Warhurst, 2013; Satria, 2011).

3. Supporting factors in the development of creative industries

a) The supporting factors

Factors in this creative industry are based on the statements of several craftsmen as informants at DD *songko' recca*, namely adequate natural resources, namely many raw materials for palm trees that grow in this area so there is no need to get outside this area. Furthermore, in terms of human resources as an actor in the creative industries is also one of the supporting factors, this is because in the village of the District Compong'e Awangpone widely known as the craftsmen producing regions *songko' Recca* inherited from the predecessor generation to generation. In addition, *songko' recca* has a high aesthetic value such as the development of various motifs so that many people are interested in collecting them.

Then in terms of financing, the government must provide facilities in the form of strengthening capital obtained from the APBN and the APBD so that business actors who already have any small business will be assisted by the government through capital assistance.

b) The inhibiting factor

Factors in this industry are bad weather conditions that slow down the process of making *songko' recca*, namely during the rainy season which causes the drying process to be slow, and palm leaf sheaths which are the main ingredients for making *songko' recca*.

Apart from the weather, another inhibiting factor is the individualistic nature of the craftsmen which makes the craftsmen feel the most capable in terms of making *songko' recca*, with these characteristics, although the relationship between the craftsmen are good, their relationship is not very close. Then there was a shift in sacred values caused by changing motifs that had deviated from traditional values so that the *songko' recca* could no longer be used in traditional events (Darwis Darniati, Personal Communication, 2021).

## CONCLUSION

The development of creative industries *songko' Recca* Village Awangpone Bone District Subdistrict Compong'e this can work well in the presence of artisans and actors concerned. Natural resources and technology have also been sufficient for the development of the craft *songko' recca*. Then there is the role of the government, in this case, the addition of capital for the development of the creative industry. The impact of this industrial development certainly increases local economic development, especially community income and local revenue, but there are still several inhibiting factors that must be considered so that the craft *songko' recca* can survive while maintaining its characteristics.

This study also suggests some recommendations for stakeholders in the research. For the community, especially the craftsmen *songko' recca*, in addition to this craft industry being used as local economic development, it is hoped that in the manufacture of *songko' recca* still pay attention to the aesthetic values that are characteristic of it. For the local government, good communication is needed, more attention is needed by providing facilities and infrastructure in the process of

making *songko' recca* so that it runs effectively and efficiently. In addition, it is also necessary to have a work program in the relevant agencies regarding the development of creative industries, especially the manufacture of *songko' recca*.

## REFERENCES

- Amir HT, M. (2016). Kebijakan industri kreatif mendorong ekonomi kerakyatan di Kabupaten Bojonegoro [Creative industry policies encourage the people's economy in Bojonegoro Regency]. *Cakrawala: Jurnal Litbang Kebijakan*, 10(1), 31–48. <https://doi.org/10.32781/cakrawala.v10i1.50>
- Asgan, Y. (2018). *Songko' Recca to Bone: Potensi dan permasalahannya [Songkok' Recca to Bone: Potential and problems]* [Diploma thesis, Universitas Negeri Makassar]. <http://eprints.unm.ac.id/17167/>
- Ashari, A. R. (2017). *Persepsi masyarakat terhadap Songko Recca di Desa Pacing Kecamatan Awangpone Kabupaten Bone (Studi fenomenologi) [Public perception of "Songko Recca" in Pacing Village, Awangpone District, Bone Regency (Phenomenological study)]* [Diploma thesis, Universitas Islam Negeri Alauddin Makassar]. <http://repositori.uin-alauddin.ac.id/14602/>
- Asongu, S., & Nnanna, J. (2020). Inclusive human development in sub-Saharan Africa. *Journal of Enterprising Communities: People and Places in the Global Economy*, 14(2), 183–200. <https://doi.org/10.1108/JEC-11-2019-0115>
- Badran, A. (2021). Developing smart cities: Regulatory and policy implications for the State of Qatar. *International Journal of Public Administration*, 0(0), 1–14. <https://doi.org/10.1080/1900692.2021.2003811>
- Bakhtiar, A., Sriyanto, S., & Amalia, A. (2009). Analisa faktor-faktor yang mempengaruhi pengembangan kreativitas industri kerajinan batik [Analysis of the factors that influence the development of the creativity of the batik craft industry]. *J@ti Undip: Jurnal Teknik Industri*, 4(1), 23–34. <https://doi.org/10.12777/jati.4.1.23-34>
- Bashir, A., & Darrat, A. F. (1993). Human capital, government policies, and economic growth: Some evidence for Muslim countries. In E. Ahmed (Ed.), *Economic Growth and Human Resource Development in an Islamic Perspective* (pp. 97–107). International Institute of Islamic Thought; JSTOR. <https://doi.org/10.2307/j.ctvkc67h4.13>
- Baulant, C. (2017). Rethinking the links between human relationships and economic efficiency using local institutions: The case of two emerging economies. *Journal of Economic Issues*, 51(3), 651–662. <https://doi.org/10.1080/00213624.2017.1353874>
- Behera, D. K., & Dash, U. (2019). Prioritization of government expenditure on health in India: A fiscal space perspective. *Socio-Economic Planning Sciences*, 68, 100667. <https://doi.org/10.1016/j.seps.2018.11.004>
- Chiappero-Martinetti, E., von Jacobi, N., & Signorelli, M. (2015). Human development and economic growth. In J. Hölscher & H. Tomann (Eds.), *Palgrave Dictionary of Emerging Markets and Transition Economics* (pp. 223–244). Palgrave Macmillan UK. [https://doi.org/10.1007/978-1-137-37138-6\\_13](https://doi.org/10.1007/978-1-137-37138-6_13)
- Dien, M. I. (1997). Islam and the environment: Theory and practice. *Journal of Beliefs & Values*, 18(1), 47–57. <https://doi.org/10.1080/1361767970180106>
- Fang, Z., Xu, X., Grant, L. W., Stronge, J. H., & Ward, T. J. (2016). National culture, creativity, and productivity: What's the relationship with student achievement? *Creativity Research Journal*, 28(4), 395–406. <https://doi.org/10.1080/10400419.2016.1229976>
- Federspiel, H. M. (1985). Islam and development in the nations of ASEAN. *Asian Survey*, 25(8), 805–821. <https://doi.org/10.2307/2644111>
- Fitriana, W., Rustiadi, E., Fauzi, A., & Anggraeni, L. (2018). Penguatan inklusi keuangan pada industri kreatif berskala mikro kecil di Sumatra Barat [Struggle for financial inclusion in micro small creative industry in West Sumatra]. *Jurnal Ekonomi Dan Pembangunan Indonesia, Edisi Khusus Call for Paper 2018*, 140–153. <https://doi.org/10.21002/jepi.v0i0.1112>

- Florida, R. (2003). Cities and the creative class. *City & Community*, 2(1), 3–19. <https://doi.org/10.1111/1540-6040.00034>
- Florida, R. (2014). The creative class and economic development. *Economic Development Quarterly*, 28(3), 196–205. <https://doi.org/10.1177/0891242414541693>
- Gibb, A. A. (1997). Small firms' training and competitiveness. Building upon the small business as a learning organisation. *International Small Business Journal*, 15(3), 13–29. <https://doi.org/10.1177/0266242697153001>
- Gusdwisari, B. (2020). Digital skill education concept, upaya peningkatan kualitas generasi muda dan mengurangi tingkat pengangguran menuju SDGs 2030 [Digital skills education concept, an effort to improve the quality of the younger generation and reduce the unemployment rate towards SDGs 2030]. *Prosiding Seminar Nasional Program Pascasarjana Universitas PGRI Palembang*, 0(0), 216–223.
- Haller, T., Acciaoli, G., & Rist, S. (2016). Constitutionality: Conditions for crafting local ownership of institution-building processes. *Society & Natural Resources*, 29(1), 68–87. <https://doi.org/10.1080/08941920.2015.1041661>
- Handayani, T., & Supriati. (2019). Pemetaan kendala dalam aplikasi ekonomi kreatif di Kota Bengkulu [Mapping of constraints in the application of the creative economy in Bengkulu City]. *Inovbiz: Jurnal Inovasi Bisnis*, 7(2), 186–193. <https://doi.org/10.35314/inovbiz.v7i2.1216>
- Haneef, M. A. (2001). Islam and economic development in Malaysia—A reappraisal. *Journal of Islamic Studies*, 12(3), 269–290.
- Hildreth, P. (2011). What is localism, and what implications do different models have for managing the local economy? *Local Economy*, 26(8), 702–714. <https://doi.org/10.1177/0269094211422215>
- Isa, M. (2016). *Model penguatan kelembagaan industri kreatif kuliner sebagai upaya pengembangan ekonomi daerah [Culinary creative industry institutional strengthening model as an effort to develop the regional economy]*. 352–361. <http://eprints.umsida.ac.id/133/>
- Lans, T., Hulsink, W., Baert, H., & Mulder, M. (2008). Entrepreneurship education and training in a small business context: Insights from the competence-based approach. *Journal of Enterprising Culture*, 16(04), 363–383. <https://doi.org/10.1142/S0218495808000193>
- Leigh, N. G., & Blakely, E. J. (2017). *Planning local economic development: Theory and practice*. SAGE Publications, Inc. <https://uk.sagepub.com/en-gb/asi/planning-local-economic-development/book244769>
- Markusen, A., Wassail, G. H., DeNatale, D., & Cohen, R. (2008). Defining the creative economy: Industry and occupational approaches. *Economic Development Quarterly*, 22(1), 24–45. <https://doi.org/10.1177/0891242407311862>
- Marrocu, E., & Paci, R. (2013). Regional development and creativity. *International Regional Science Review*, 36(3), 354–391. <https://doi.org/10.1177/0160017612461915>
- Masunah, J. (2017). Creative industry: Two cases of performing arts market in Indonesia and South Korea. *Humaniora*, 29(1), 108–118. <https://doi.org/10.22146/jh.22572>
- McKenzie, D. (2021). Small business training to improve management practices in developing countries: Re-assessing the evidence for 'training doesn't work.' *Oxford Review of Economic Policy*, 37(2), 276–301. <https://doi.org/10.1093/oxrep/grab002>
- Mylonas, N., & Petridou, E. (2018). Venture performance factors in creative industries: A sample of female entrepreneurs. *Gender in Management: An International Journal*, 33(5), 385–404. <https://doi.org/10.1108/GM-03-2017-0035>
- Nakara, W. A., Benmoussa, F.-Z., & Jaouen, A. (2012). Entrepreneurship and social media marketing: Evidence from French small business. *International Journal of Entrepreneurship and Small Business*, 16(4), 386–405. <https://doi.org/10.1504/IJESB.2012.047608>
- Nurchayati, & Ratnawati, A. T. (2016). Strategi pengembangan industri kreatif sebagai penggerak destinasi pariwisata di Kabupaten Semarang [Creative industry development strategy as a driving force for tourism destinations in Semarang Regency]. *Seminar Nasional Multi Disiplin Ilmu Unisbank (Sendi\_U) Ke-2*, 810–819. <https://www.unisbank.ac.id/ojs/index.php/sendu/article/view/4271>

- Oinas, T., Ruuskanen, P., Hakala, M., & Anttila, T. (2020). The effect of early career social capital on long-term income development in Finland. *International Journal of Sociology and Social Policy*, 40(11/12), 1373–1390. <https://doi.org/10.1108/IJSSP-02-2020-0032>
- Peck, J. (2005). Struggling with the creative class. *International Journal of Urban and Regional Research*, 29(4), 740–770. <https://doi.org/10.1111/j.1468-2427.2005.00620.x>
- Perwirasari, D. N., & Sukmawati, A. M. (2020). Strategi pengembangan kawasan wisata berbasis industri kreatif di Kota Mojokerto [The strategy for developing a tourism area based on creative industries in Mojokerto City]. *Jurnal Penataan Ruang*, 15(2), 95–101. <https://doi.org/10.12962/j2716179X.v15i2.7653>
- Putra, T. G. (2015). Peran pemerintah daerah dan partisipasi pelaku usaha dalam pengembangan umkm manik-manik kaca di Kabupaten Jombang [The role of the local government and the participation of business actors in the development of glass beads SMEs in Jombang Regency]. *Kebijakan Dan Manajemen Publik*, 3(1), 23–33.
- Rama, A., & Makhlan, M. (2013). Pembangunan ekonomi dalam tinjauan maqashid syari'ah [Economic development in the maqasid of sharia review]. *Dialog*, 36(1), 31–46. <https://doi.org/10.47655/dialog.v36i1.76>
- Rochani, A. (2017). Strategi pengembangan industri kreatif dalam mewujudkan kota cerdas [Creative industry development strategy in realizing a smart city]. *Prosiding Seminar Nasional Inovasi Dalam Pengembangan SmartCity*, 1(1), Article 1. <http://jurnal.unissula.ac.id/index.php/smartcity/article/view/1713>
- Rodrigues, D. D., Serpa, N. C., Moura, E., Gouveia, L. A., & Sacomano, J. B. (2014). Creative economy in solidarity economy: A guide for new policies. In B. Grabot, B. Vallespir, S. Gomes, A. Bouras, & D. Kiritsis (Eds.), *Advances in Production Management Systems: Innovative and Knowledge-Based Production Management in a Global-Local World, Apms 2014, Pt II* (Vol. 439, pp. 302–309). Springer-Verlag Berlin. <https://www.webofscience.com/wos/woscc/summary/f7417565-2d1e-4550-b415-6c05ccc7f4f7-106bd65f/relevance/1>
- Ruth Eikhof, D., & Warhurst, C. (2013). The promised land? Why social inequalities are systemic in the creative industries. *Employee Relations*, 35(5), 495–508. <https://doi.org/10.1108/ER-08-2012-0061>
- Sahiruddin. (2020). Pendekatan Location Question, Shift Share dan Tipologi Klassen terhadap potensi sektor ekonomi di Kabupaten Bone [Location Question, Shift Share and Klassen Typology Approaches to the potential of the economic sector in Bone Regency]. *Jurnal Asy-Syarikah: Jurnal Lembaga Keuangan, Ekonomi Dan Bisnis Islam*, 2(1), 53–66. <https://doi.org/10.47435/asy-syarikah.v2i1.313>
- Saksono, H. (2012). Ekonomi kreatif: Talenta baru pemicu daya saing daerah [Creative economy: New talents trigger regional competitiveness]. *Jurnal Bina Praja: Journal of Home Affairs Governance*, 4(2), 93–104. <https://doi.org/10.21787/jbp.04.2012.93-104>
- Santi, A. A. R. D., & Sudiana, I. K. (2018). Analisis penyerapan tenaga kerja pada industri kreatif di Provinsi Bali [Analysis of employment in creative industries in Bali Province]. *E-Jurnal Ekonomi Pembangunan Universitas Udayana*, 7(4), 840–867.
- Satria, D. (2011). Strategi pengembangan industri kreatif untuk meningkatkan daya saing pelaku ekonomi lokal [Creative industry development strategy to increase the competitiveness of local economic actors]. *Jurnal Aplikasi Manajemen*, 9(1), 301–308.
- Sedyastuti, K. (2018). Analisis pemberdayaan UMKM dan peningkatan daya saing dalam kancah pasar global [Analysis of MSME empowerment and increasing competitiveness in the global market arena]. *INOBI: Jurnal Inovasi Bisnis Dan Manajemen Indonesia*, 2(1), 117–127. <https://doi.org/10.31842/jurnal-inobis.v2i1.65>
- Sehrawat, M., & Giri, A. K. (2015). Financial development and income inequality in India: An application of ARDL approach. *International Journal of Social Economics*, 42(1), 64–81. <https://doi.org/10.1108/IJSE-09-2013-0208>
- Shuriye, A. O., & Ibrahim, D. S. (2013). The role of Islam and natural resources in current Mali political turmoil. *Mediterranean Journal of Social Sciences*, 4(6), 507.
- Sidauruk, R. (2013). Peningkatan peran pemerintah daerah dalam rangka pengembangan ekonomi kreatif di Provinsi Jawa Barat [Increasing the role of local governments in the context of

- developing the creative economy in West Java Province]. *Jurnal Bina Praja: Journal of Home Affairs Governance*, 5(3), 141–157. <https://doi.org/10.21787/jbp.05.2013.141-158>
- Simpson, M., Tuck, N., & Bellamy, S. (2004). Small business success factors: The role of education and training. *Education + Training*, 46(8/9), 481–491. <https://doi.org/10.1108/00400910410569605>
- Suliman, O. (1993). Human resource development and economic growth in a capital-poor islamic economy: The Case of Sudan. In E. Ahmed (Ed.), *Economic Growth and Human Resource Development in an Islamic Perspective* (pp. 73–86). International Institute of Islamic Thought; JSTOR. <https://doi.org/10.2307/j.ctvkc67h4.11>
- Supriatin, Y. M. (2017). Mengangkat akar tradisi ke dalam ekonomi kreatif upaya penguatan identitas bangsa: Di Kampung Adat Sinarresmi, Sukabumi [Raising traditional roots into the creative economy in an effort to strengthen national identity: in the Sinarresmi Traditional Village, Sukabumi]. *Bebasan: Jurnal Ilmiah Kebahasaan dan Kesastraan*, 4(1), 1–11. <https://doi.org/10.26499/bebasan.v4i1.58>
- Suri, T., Boozer, M. A., Ranis, G., & Stewart, F. (2011). Paths to success: The relationship between human development and economic growth. *World Development*, 39(4), 506–522. <https://doi.org/10.1016/j.worlddev.2010.08.020>
- Suryawati, S. H., & Ma'ruf, W. F. (2019). Analisis dimensi ekonomi kesiapan daerah dalam program pembangunan pabrik rumput laut [Analysis of the economic dimensions of regional readiness in the seaweed factory construction program]. *Buletin Ilmiah Marina Sosial Ekonomi Kelautan dan Perikanan*, 4(1), 1–6. <https://doi.org/10.15578/marina.v4i1.7330>
- Wilson, D., & Keil, R. (2008). The real creative class. *Social & Cultural Geography*, 9(8), 841–847. <https://doi.org/10.1080/14649360802441473>
- Wilson, R. (1998). Islam and Malaysia's economic development. *Journal of Islamic Studies*, 9(2), 259–276.
- Zulgani. (2011). Re – orientasi strategi pembangunan dalam konteks pencapaian Visi Misi Indonesia 2030 [Re-orienting development strategies in the context of achieving Indonesia's Vision and Mission 2030]. *Jurnal Paradigma Ekonomika*, 1(4), 37–47. <https://doi.org/10.22437/paradigma.v0i1Oktober.140>