

Supporting Tourism Development Through Creative Economy Clusters in Lebak District

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Abstract

The presence of materials and human resources in the Lebak Regency supports the creation of creative products in this district. However, this potential has not been maximized due to the undeveloped industrial system to support the development of the creative economy. Various causes of the underdeveloped potential and resources of tourism and the creative economy in Lebak Regency are due to the undeveloped industrial structure that supports the development of the creative economy, the unavailability of financing schemes for the creative economy industry players, limited access to marketing for the creative economy and not yet optimal institutional support for the creative economy as well as the large area of Lebak Regency. Creating strategic development is crucial for the future. One form of regional development is through the development of economic clusters. Creative economic cluster is necessary to formulate a development concept and strategy for Lebak Tourism Development. This study uses a SWOT analysis to help formulate a plan or strategy for an organization or a particular practice in a systematic way. The data used in this study are primary data through interviews, questionnaires, field observations, and documentation. Secondary data were obtained through literature studies, government policy documents, government agencies reports, and other media, also both mass media and the Internet. The result formulated 4 strategies for creative economic cluster development, namely (1) Creating creative economy clusters, divided into the north, middle, and south clusters; (2) Creating a tourism village in each cluster based on its creative economy potential; (3) Creating an institutional scheme for developing the creative economy; and (4) Creating project bundling in each cluster.

Keywords: Cluster, Creative economy, Tourism village, Regional development.

A. INTRODUCTION

Creative economy is an economic concept in the new economic era that intensifies information and creativity, by prioritizing ideas and knowledge from human resources, as the most important factor of production (Sopanah, et al, 2020). According to the United Nations Conference on Trade and Development (UNCTAD), the creative economy is an economic concept developed based on creative assets that have the potential to generate economic growth and development. The creative economy concept is an economic concept in the global era that intensifies information and creativity by relying on ideas, ideas, and stock of knowledge from Human Resources (HR) as the main production factor in its economic activities (Sugiarto, 2018). The Ministry of Trade of the Republic of Indonesia (2008) formulates the creative economy as an effort to develop a sustainable economy through creativity with an economic climate that is competitive and has reserves of renewable resources. A clearer definition is presented by UNDP (2008) which formulates that the creative economy is an integrative part of innovative knowledge, creative use of technology, and culture. Saksono (2012), concluded that the creative economy is talent (creative and innovative ideas) with economic value that can change the quality of human life to become more prosperous.

Presidential Regulation Number 72 of 2015, creative economy products are classified into 16 sub-sectors that the Badan Pusat Statistik (BPS) then breaks down into 206 Standard Classifications for Indonesian Business Fields (KBLI) 5 digits. Details of the sixteen creative economy sub-sectors in a row according to the KBLI order are Architecture, Interior Design, Visual Communication

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Design, Product Design, Film, Animation, and Video, Photography, Crafts, Culinary, Music, Fashion, Applications, and Game Developers, Publishing, Advertising, Television and Radio, Performing Arts, Fine Arts (Bekraf, 2017).

Tourism has a very close relationship with the activity value chain in which it has various businesses that can absorb new workers so as to create business fields for the community. Good integrity in the tourism business chain is an added value in itself and is a key factor in the running of the tourism industry and being able to meet tourist expectations. Therefore, strengthening between links in the formation of the tourism industry must be built in continuity so that good integrity is formed in creating quality products and services for tourists (Dumilah et al, 2021;). The creative economy itself is one of the tourism value chains in a region.

Lebak Regency is a Regency in the South of Banten that has an area of 304,472 ha. Lebak Regency is the largest district in Banten Province and also the fifth largest in Java. The total population of Lebak in 2021 is 1,402,324 people in 2021. The Lebak Regency Government has the Vision to develop its Regional Tourism towards a National Leading Tourism Destination. Lebak Regency is the largest district in Indonesia's Banten Province, and actually has the potential to further develop the creative industry, with the presence of various potential raw materials such as bamboo, wood, etc. have not been further processed into creative products. But unfortunately Lebak does not yet have a road map for the development of a Creative Economy with various potentials and problems it faces (Cultural and Tourism Office of Lebak District, 2020).

Various causes of the underdeveloped potential and resources of tourism and the creative economy in Lebak Regency are due to the undeveloped industrial structure that supports the development of the creative economy and limited access to marketing for the creative economy (Maryani et al, 2023), the unavailability of financing schemes for the creative economy industry players (Dewi and Santoso, 2023), and not yet optimal institutional support for the creative economy regarding the lack of synergy between the pentahelix including the government, creative community, business world and academics in supporting creative economy (Fazlagić and Szczepankiewicz, 2020; Kusen et al, 2023). Innovation and creativity are necessary for the management of the creative economy from the creative process to commercialization so that management can be more conceptual, directed, and professional in supporting competitive tourism (Kovpak & Lebid, 2022; Widianti et al, 2022; Tamm et al, 2021; Dubina et al 2011). Support for the creative industries deserves more attention from the policy-makers and local authorities (Fazlagić & Szczepankiewicz, 2020) Therefore, it is necessary to formulate a creative economic development strategy for an area.

Creative economic activities that are well developed in an area can create groups or clusters that focus on certain potential sectors, such as tourism (tourism cluster) or cultural arts (arts cluster), to improve the economic and environmental welfare of the community (Satria & Wibowo, 2021; Zheng & Chan, 2014). According to (Saragi, 2022; Dijk & Sverrisson, 2003) Clusters are spatial proximity between several industries with the same location. Previous research has proven that the existence of a creative economic cluster can support tourism in a region, for example Shen et al (2023) state that the development of global creative centers contributes to understanding the role of creative clusters in regional development and their potential to support tourism. It is evident that there is substantial support for the claim that creative economic clusters can indeed support tourism.

The development of creative economic clusters and industry clusters in main tourism destinations has been shown to encourage innovation and economic growth in various regions (Zusmelia et al., 2020). the growing popularity of creative tourism and the emergence of concepts such as 'creative cities', 'creative class', and 'creative clusters' have further emphasized the link between tourism and the creative economy (Pivac et al., 2017). The proximity of location allows industry players to exchange information quickly and effectively. Lee and Rodríguez-Pose (2013) emphasize that physical proximity enables the exchange of information between firms and entrepreneurs, leading to enhanced knowledge acquisition and innovation. This is further

supported by Coll-Martínez and Méndez-Ortega (2020), who highlight that geographical proximity can facilitate the exchange of tacit and context-specific knowledge between different agents working in the same area. The formation of creative economy clusters can streamline tourism development in a wide area so that tourism can develop more optimally. Therefore, this paper tries to contribute to develop a creative economy development strategy for Lebak Regency in the form of a Creative Economy Cluster.

B. LITERATURE REVIEW

Creative Economy

Creative economy is an economic concept in the new economic era that intensifies information and creativity, by prioritizing ideas and knowledge from human resources, as the most important factor of production (Sopanah, et al, 2020) Good integrity in the tourism business chain is an added value in itself and is a key factor in the running of the tourism industry and being able to meet tourist expectations. Therefore, strengthening between links in the formation of the tourism industry must be built in continuity so that good integrity is formed in creating quality products and services for tourists (Dumilah et al, 2021). The creative economy itself is one of the tourism value chains in a region.

The Ministry of Trade of the Republic of Indonesia (2008) formulates the creative economy as an effort to develop a sustainable economy through creativity with an economic climate that is competitive and has reserves of renewable resources. A clearer definition is presented by UNDP (2008) which formulates that the creative economy is an integrative part of innovative knowledge, creative use of technology, and culture. Saksono (2012), concluded that the creative economy is a talent (creative and innovative ideas) with economic value that can change the quality of human life to become more prosperous.

The emergence of the creative economy in the world economy started with a shift in the orientation of the Western world, namely from the era of agriculture to the era of industrialization, which was then followed by the information age accompanied by many discoveries in the field of information and communication technology (infocomm) and economic globalization. According to Florida (2002), All human beings are creative, whether he is a worker in an eyeglass factory or a naughty teenager making hip-hop music. But the difference is in the status (class) because there are individuals who are specifically engaged in the creative field and get direct economic benefits from this activity. The places and cities that can create innovative new products the fastest will be the winners of the competition in this economic era. Industries that rely on individual creativity, skills, and talents have the ability to improve living standards and create a workforce through the creation (ideas) and exploitation of Intellectual Property Rights (*Hak Kekayaan Intelektual - HKI*) (Nenny, 2008).

Alvin Toffler's theory states that the waves of human civilization are divided into three waves. The first wave is the agricultural century. The second wave is the industrial age and the third wave is the information age. Meanwhile, the new Toffler stopped here. But theories continue to develop, currently, human civilization with fierce competition and globalization, and humans enter a new era of civilization, namely the 4th Wave, with two streams which are knowledge-based economy and creativity-oriented economy (Nenny, 2008).

Economic Creative Cluster

Creative economic activities that are well-developed in an area can create groups or clusters that focus on certain potential sectors, to improve the economic and environmental welfare of the community (Satria & Wibowo, 2021; Zheng & Chan, 2014). According to (Saragi, 2022; Dijk & Sverrisson, 2003). Clusters are spatial proximity between several industries with the same location. The proximity of location allows industry players to exchange information quickly and effectively The New England model was informed by developing theories of clusterbased economic development, an area in which Mt. Auburn holds particular expertise (DeNatale and Wassal, 2006). Industry clusters are geographic

concentrations of competing, complementary, or interdependent firms and industries that do business with each other and/or have common needs for talent, technology, and infrastructure.

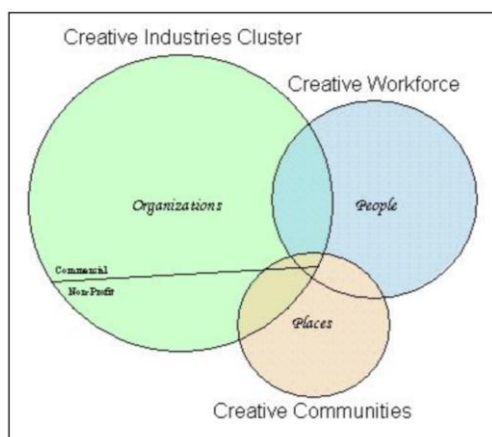


Figure 1. Creative Economy Cluster Supporting Components

Source: Model New England Creative Economy, 2008

The firms included in the cluster may be both competitive and cooperative. They may compete directly with some members of the cluster, purchase inputs from other cluster members, and rely on the services of other cluster firms in the operation of their business (DeNatale and Wassal, 2006). The term “industry cluster” has been commonly applied to geographic concentrations of specialized interrelated industries which convey a competitive advantage in that specific sector of industry, a potential point of confusion in the New England model has been the use of “creative cluster” to refer to the industry domain. There are three core components and three supporting components in the creative economy in the regions, namely:

1. The Creative Cluster, companies and individuals that produce creative products directly or indirectly.
2. The Creative Workforce, thinkers and implementers who are specially trained in creative and artistic skills that encourage industrial leadership that is not only limited to goods and services.
3. The Creative Community, a geographic area with a concentration on creative work, creative business, and creative organizations.

Utilization of entrepreneurship by art industry players and increasing creative economic activity. The creativity of creative economy institutions is an important asset in terms of community empowerment, improving the quality of life and education. Therefore, the criteria that can be used to determine creative economic clusters in Lebak Regency (see Table 1).

Table 1. Criteria for Determining Creative Economy Clusters

Aspect	No	Criteria
Bussiness & Organizations	1.	There are creative organizations in the form of communities and partnership in an institution
	2.	Have a business entity that is managed independently for benefit from the products of the creative economy
People	3.	Communities/societies that see art and culture as the main components of community planning and development
	4.	Communities / people who wish to explore local potential
	5.	Has a potential demographic bonus with lots of young people productive age
	6.	Connected with educational institutions that continuously develop creative resources in society
Places	7.	Collaborating between creative economy actors to create joint projects
	8.	Having a group of creative economy actors and craftsmen in a certain area
	9.	Have a creative space / creative Hub as a place for the diffusion of innovation and creativity

Source: Model New England Creative Economy, 2016

C. RESEARCH METHOD

This study uses a triangulation approach. According to Moleong (2007), triangulation is a technique for checking the validity of data that utilizes something other than data for checking purposes or as a comparison to that data. This concept is based on the assumption that any inherent bias in certain data sources, researchers, or methods, will be neutralized by other data sources, researchers, or methods. The term triangulation put forward by Denzin is known as a combination of qualitative methods and quantitative methods used together in a study. According to Denzin in Moleong (2007), there are several kinds of data triangulation, namely by utilizing the use of sources, methods, investigators, and theories. In this research primary and secondary data are used.

Primary data collection methods used in this study include: interviews; questionnaires; observation; and documentation. The in-depth interviews conducted in this research are included in the category of semi-structured interviews. Interviews were conducted with key stakeholders in a structured manner using interview guidelines. Interviews are used as a data collection technique if the researcher wants to conduct a preliminary study to find the problem under study. In addition, in-depth interviews are useful to find out things from respondents in more depth (Sugiyono, 2012). Determination of respondents or informants using nonprobability sampling with the purposive sampling method. Purposive sampling is a data source collection technique with certain considerations. Interviews were conducted with the Culture and Tourism Office of the Lebak Regency. Primary data collection using the questionnaire method was carried out to Lebak's creative economic actors. The aim is to obtain direct data regarding the potential and problems faced by business actors in producing and marketing creative products. The process of filling out the questionnaire was carried out online using Google Forms media. Distributed to 35 creative economy actors in Lebak Regency. While observation as a data collection technique has specific characteristics when compared to other techniques, interviews, and questionnaires. In this study, the authors used the nonparticipant observation method. In this observation, the researcher was not involved and only acted as an independent observer. And finally, documentation is taking pictures or data based on field observations using a camera on a mobile phone or smartphone.

Secondary data is data collected by other people and is intended not for the benefit of the current study, but for several other purposes (Hendri, 2009). The thing that distinguishes this type of data from primary data is specifically designed to answer research objectives and researchers are actively involved in collecting data and conducting data analysis, but in secondary data, researchers do not directly carry out field surveys and only accept data that has been processed by other people that are not intended to specifically answer research questions from researchers (Boslaugh, 2007) in Kaburuan. The secondary data needed in this study is secondary data to compile the General Profile of the Creative Economy of Lebak Regency.

The completeness and accuracy of the data obtained will determine the quality of the Creative Economy Development Strategy Design. The data needed is data on creative economy potential including technical data on creative economic potential per sub-sector, the number of sub-district creative actor and policy documents, and development planning. Non-technical data including institutional and policy; community participation and empowerment in the creative economy.

The data analysis method used includes qualitative and quantitative analysis. The Qualitative analysis examines relationships, activities, situations, or materials with a strong emphasis on the overall description in describing the details of everything that happens in a particular activity or situation (Fraenkel & Wallen, 1993). Qualitative analysis is a science that does not attempt to quantify results through statistics, but involves interviews and observations without formal calculations and is often used as a source of hypotheses for further testing in quantitative analysis (Marczyk, DeMatteo, & Festinger, 2005).

Qualitative analysis is carried out using the SWOT method. The discussion is carried out by identifying the conditions of the internal environment and the external environment, followed by a SWOT analysis using the SWOT analysis method, which is an acronym for Strength, Weakness, Opportunity, and

Threat (Oreski, 2012). This analysis is widely used as a tool to help formulate a plan or strategy for an organization or a particular practice in a systematic way. In addition, this method can also identify which factors are most influential and can contribute more to the formulated strategy (Khalifipour, et al, 2012). The SWOT method is the first step in the strategic planning process with the main objective of developing and adopting a strategy resulting from a good relationship between internal and external situations. Therefore, the strategies developed can build internal strengths, reduce weaknesses and exploit existing opportunities to deal with threats that are or may be faced (Lu, 2010).

There are three main analysis stages in SWOT. Some of the stages are adjusted to the approach used in this activity. The following is an analysis step with the SWOT method in this activity:

1. Identify the strengths, weaknesses, opportunities, and threats in the case of the creative economy of Lebak Regency.
2. Identify the linkages between each aspect of strengths, weaknesses, opportunities, and threats in the development of the creative economy.
3. Develop a development strategy. This strategy is carried out by identifying what things need to be planned and carried out so that weaknesses can become strengths while threats can become opportunities.

While the quantitative analysis approach is carried out by utilizing statistical and other tabular data. This analysis is important for carrying out calculations both in evaluating existing conditions and in projections. Quantitative analysis or often also called descriptive statistical analysis is statistics for analyzing data by describing or describing the data that has been collected as it is without intending to make general conclusions or generalizations. This analysis is only in the form of accumulation of basic data in the form of a mere description in the sense that it does not seek or explain interrelationships, test hypotheses, make predictions, or draw conclusions. The approach taken in this study uses the basic planning stages model (Bafadhah, 2018). starting from the previous development analysis stage, position evaluation, policy formulation, definition of development strategy, and action program elaboration (see Figure 2).



Figure 2. Basic planning stages model

Source: Bafadhah, 2018

D. RESULTS AND DISCUSSIONS

Lebak's Creative Economy Potential

16 creative economy sub-sectors in Lebak Regency, there are 6 potential sub-sectors based on data from the District Office of Culture and Tourism. Lebak, namely: crafts, culinary, fashion, games, and applications, and music. The following is the distribution of the number of creative entrepreneurs in Lebak Regency by sub-district (see Figure 3). Figure 3 showed that the most creative economic potential is in urban areas (Rangkastung) with 39 creative economy actors or 63% of the total creative economic potential in all districts. In the context of developing the creative economy in cities in Indonesia, creative industries have more potential to develop in urban areas, this is related to the

availability of reliable human resources and also the availability of a better marketing network compared to rural areas. However, this does not rule out the possibility for rural areas to develop a creative economy. Creative economy cannot be separated from the problems faced by Creative Economy Actors. Among others, there are factors in terms of raw materials, capital, creativity, use of technology, and marketing. The table below shows details of the problems faced by creative economy actors.

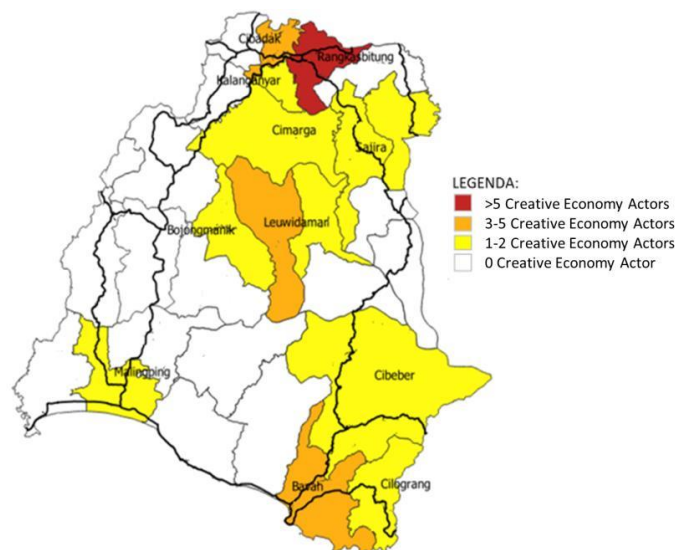


Figure 3. Number and Proportion of Creative Economy Potential by District
 Source: Department of Culture and Tourism Lebak District, 2020

The potentials and problems found are then analyzed using the SWOT (Strength, Weakness, Opportunity, Threat) method. Strengths are all things that are needed in conditions that are internal to the organization so that organizational activities run optimally. Weaknesses are the existence of deficiencies in the internal conditions of the organization, as a result, the activities of the organization have not been carried out optimally. Opportunities are positive external environmental factors, which can and are able to direct organizational activities toward it. Threats are external environmental factors that can hinder the movement of the organization. Strengths and weaknesses are categorized as internal conditions while opportunities and threats are categorized as external conditions.

Table 2. Problems of Creative Economy Development in Lebak District

No.	Aspect	Problems
1.	Material	<ul style="list-style-type: none"> • Indent raw material orders • Insufficient raw materials • Limited stock of raw materials • Difficulty getting raw materials • Middlemen Lebak coffee players • Raw material capital • Seasonal nature of raw materials
2.	Venture capital	<ul style="list-style-type: none"> • Lack of capital when orders are large • Limited capital • Unsold products make capital turnover difficult
3.	Creativity Idea	<ul style="list-style-type: none"> • Minimum use of technology for promotional media • Realization of ideas • Management knowledge that is still weak • Limited creative product theme inspiration

No.	Aspect	Problems
4.	Use of Technology	<ul style="list-style-type: none"> Limited production technology Limited procurement of machines Availability of social media admin HR
5.	HKI	<ul style="list-style-type: none"> The understanding of creative economy actors about HKI is still low Lack of socialization of HKI management mechanisms Awareness of creative entrepreneurs to apply for HKI is still low
6.	Product Marketing	<ul style="list-style-type: none"> Limited marketing coverage Seasonal demand Do not have special outlets for creative economy products Products limited to special interest markets Lack of relationships and connections Limited understanding of the use of social media Consignment system applied by hotels and restaurants.

Source: Analysis Results, 2023

Table 3. SWOT Analysis of Creative Economy

Strength	Weakness
<ul style="list-style-type: none"> Has creative economic potential in the sub-sectors of craft, culinary, fashion, photography, game applications, and music; Rangkasbitung as an agglomeration center for creative economy actors; Other creative economy actors are scattered in various districts; Most of the raw materials for creative economic products are obtained from within the Lebak Regency area; Has great potential for Generation Y and Z human resources; Have a policy for the development of tourism villages. 	<ul style="list-style-type: none"> The understanding of creative economy actors on the procedure for applying for HKI is still low; Raw material shortages; Limited capital; Awareness of creative economy actors to apply for HKI is still low; HR capacity to process raw materials into creative products is still low; HR capacity for product marketing via digital media is still low; The marketing of creative products has not fully reached tourist attractions/outlets in the city center; Not all tourist destinations have creative/interesting creative economic products to sell; Limited use of technology.
Opportunity	Threat
<ul style="list-style-type: none"> Creative economy actors have raised Lebak's cultural wisdom which can be used as a promotional strategy that elevates Lebak's image. Market interest in Lebak creative products is high; Palm sugar as a superior product with export quality; The role of digital media as a marketing method. 	<ul style="list-style-type: none"> The Covid pandemic has limited offline/conventional sales of creative economy products; Decreased demand due to low purchasing power; Constrained creative spaces in society due to the pandemic; The decrease in the number of tourist visits during the pandemic.

Source: Analysis Results, 2023

In general, it can be concluded that the Creative Economy of Lebak District has culinary, music, craft, and photography sector that has developed well in Lebak district. The film, animation, and video sectors, applications and games, and performing arts are the sub-sectors that are currently encouraged to be more empowered. Lebak District has human resources a social and cultural culture that has a creative spirit. From a spatial perspective, creative actors are agglomerated (gathered) in urban areas (northern Lebak Regency). However, several conditions

are still being faced, such as the upstream and downstream industries not being connected to creative economy products that are integrated with tourist attractions, the need to expand the marketing network, and there are no universities that have majors related to the creative economy.

Development Strategies

According to Fatmawati (2021), strategic management can influence an organization to be more proactive rather than reactive in the process of establishing its business with a more logical, systematic, and objective approach to determine the direction of its business in the future. Creative economy development strategy that can be carried out by the Lebak Regency Government and other related parties.

Creating creative economic clusters

One of the basic models used in photographing and projecting the creative economy is New England's creative economy model. There are three core components and three supporting components in the creative economy in the regions:

1. The Creative Cluster, companies and individuals that produce creative products directly or indirectly.
2. The Creative Workforce, thinkers and implementers who are specifically trained in creative and artistic skills that encourage industrial leadership that is not only limited to goods and services.
3. The Creative Community, a geographic area with a concentration on creative work, creative business, and creative organizations.

The division of clusters was created to create creative spaces in areas that are easy to reach for actors. Map of the creative economy cluster division of Lebak District can be divided into north, central, and south clusters based on their proximity to the creative hub. Hub creative centers are points that become centers of supporting infrastructure for creative activities directed at sub-districts that have the potential for the largest number of creative actors.

The creative economy cluster was created to facilitate the transfer of creativity/incubation between adjacent creative actors, this is related to the vast area of Lebak Regency so the hubs needed spread out. The distribution can be seen in the following Table 4.

Table 4. Distribution of Recommended Districts in Each Cluster

North Cluster	Middle Cluster	South Cluster
Hub: Rangkasbitung	Hub: Leuwidamar	Hub: Bayah
<ul style="list-style-type: none"> • Warung Gunung • Cibadak • Maja • Cikulur • Cimarga • Curugbitung 	<ul style="list-style-type: none"> • Muncang • Sobang • Sajira • Cipanas • Cileles • Banjarsari • Bojongmanik • Cirinten 	<ul style="list-style-type: none"> • Wanassalam • Malingping • Cijaku • Panggarangan • Cibeber • Cilograng • Cijaku • Cigemblong

Source: Analysis Results, 2023

Creating Tourism Villages based on a creative economy in each Lebak Regency Creative Economy cluster

Creative economy can be positioned into two aspects, first is creative Economy as an attraction, and second is creative economy as a supporting system. For example, in the rural areas, to make the creative economy the main destination can be developed into a creative economy-based tourist village that has the following characteristics in Table 5.

The potential of the village is to be further developed as a tourism village based on a creative economy, then there are several criteria that need to be considered, such as has a population that mostly has a livelihood as creative industry players and is concentrated in an area; have local champion in the form of a company/individual that develops creative economic products; having people who contributed

as thinkers and implementers who are specifically trained in creative and artistic skills that encourage industrial leadership that is not only limited to goods and services; Has potential of local raw materials to be developed into creative products; and have a creative community that plays a role in developing community creativity.

In the context of developing the creative economy in cities in Indonesia, the creative industry has more potential to develop in big cities or wellknown cities. This is related to the availability of reliable human resources and also the availability of a better marketing network compared to small towns. However, this does not rule out the possibility for small cities in Indonesia to develop a creative economy. For small towns, creative economy development strategies can be carried out by utilizing city landmarks or social activities such as festivals as venues to introduce regional products (Christopherson, 2004).

Table 5. Characteristics of Creative Economy Tourism Villages

Aspect	Creative Economy Tourism Village
Attraction	Craft products/products of the community's creative economy
Tourism Development Goals	Community economic development
Tourism Resources	Being united or separated from the community environment
Tourist Destination	Having handicraft products/products of the community's creative economy.
The process of interaction with local communities	Local community interaction can be an internal or external part of tourism.

Source: Herdiana, 2019

Strengthen the institutional scheme for developing the creative economy cluster

Analysis of institutional schemes in running a cluster economy use the Pentahelix concept approach. Penta helix is an extension of the triple helix strategy by involving various elements of society and non-profit institutions in order to realize innovation (Hidayatullah et al, 2022). Penta Helix is an innovation model that is used in order to increase the level of the economy in one country or region which involves five stakeholders, namely government, business (private), media, academics and the community where the five elements have each role and influence is quite large and influential so that when combined in a collaboration with a specific goal will get better and maximum results (Hidayatullah et al, 2022).

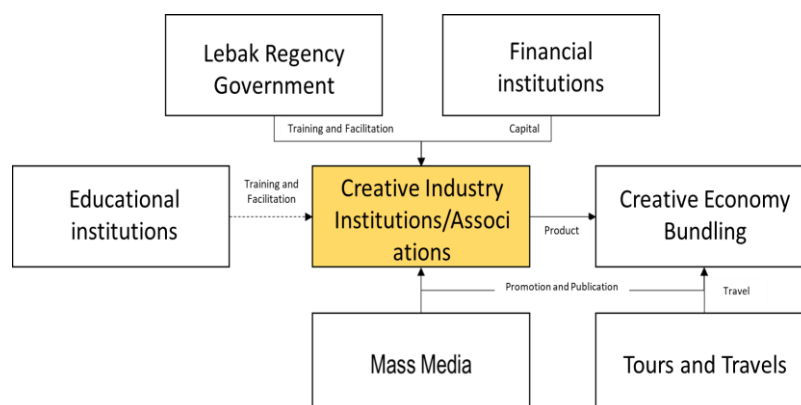


Figure 6. Creative Economy Cluster Institutional Scheme

Source: Analysis Results, 2023

Lebak as an large district needs to have several divided creative economy clusters so that institutionally it can be divided into several roles according to spatial proximity. The recommendation model for the institutional development of the creative economy in Lebak Regency consist of five elements of

Pentahelix including government, business (private), media, academics and the community. The scheme can be described in figure 6.

The Lebak Regency creative industry development model can be explained through the various roles of the supporting institutions such as from creative Industry Institutions/Associations function to unite creative economy actors in each Cluster according to their geographical proximity. This institution is directed to have a legal entity, to facilitate collaboration and coordination between creative economy actors in each cluster. Educational institutions function as providers of training, facilitation assistance, etc. Unfortunately, Lebak Regency does not yet have university-level educational institutions. As for Rangkasbitung, there is STKIP Setia Budhi Rangkasbitung. Currently not available.

Media have a role in informing and promoting creative industries in Lebak Regency. There needs to be a special section on the creative industry in electronic media both inside and outside Lebak. In addition to print media (newspapers), electronic media (TV) and promotion agencies, media/websites, and social media (blogs, Facebook, and Twitter) are also considered very helpful in promoting products or groups of creative economy actors. Furthermore, outdoor advertisements (*billboards*) are also important to make information attractive to tourists. Travel Agencies have a role in the development of the tourism industry in making tour packages or tourist visit locations in creative areas. Financial institutions have a big role in the development of creative industry businesses. The role of financial institutions is as a provider of capital funds for the needs of increasing business or for organizing creative economic events. Financial institutions should provide easy credit facilities; conduct regular socialization at the level of business actors or associations/societies; offer cooperation packages for creative economy actors as adopted children; and at the time of granting credit, followed by assistance

Lebak Regency Government role is very important in the development of creative industries in Lebak Regency. Based on the mandate of Law Number 24 of 2019 concerning the Creative Economy, Every Creative Economy Actor has the right to receive support from the Government and/or Regional Government through the development of the Creative Economy Ecosystem. For now the Lebak government, in this case, the Tourism Office under the creative economy section, has carried out some of the points mentioned above, namely on training points, guidance and technical assistance, and technical assistance to improve the technical and managerial capabilities of creative economic actors and the development of marketing systems. Meanwhile, other roles have not been accommodated by the Regional Government of Lebak Regency.

Creating project bundling in each cluster



Figure 7. Creative Economy Cluster Institutional Scheme

Source: Analysis Results, 2023

Product bundling is a strategy carried out by selling two or more products in one package. The purpose of product bundling is to improve integration between creative industry sub-sectors. This is related to the strategy to get the multiplier effect from the bundling itself. The bundling of the creative economy will encourage the introduction of other sub-sectors. Bundling projects can arise from the creativity of each creative economy actor in each cluster (Figure 7).

The determination of the leading sub-sectors for each cluster is based on the creative economic potential itself. The northern cluster is directed to become a creative urban tourism in which there is the development of the music, culinary, fashion, film, and video subsectors. The middle cluster is being directed to become a creative cluster tourism through developing the potential of bamboo crafts and traditional music. The southern cluster can be developed into creative coastal tourism with prospect potential for coastal-themed culinary and crafts like previous study by Mayarni et al. (2023).

E. CONCLUSION

Lebak Regency as the largest district in Banten Province, has the potential for further development of creative industries, with the presence of various potential raw materials such as bamboo, wood, palm sugar, etc. to be further processed into creative products. Various causes of the underdeveloped potential and resources of the creative economy in Lebak Regency are due to the undeveloped industrial structure that supports the development of the creative economy, the unavailability of financing schemes for creative economy industry players, the limited access to marketing for the creative economy and the not yet optimal institutional support for the creative economy (government synergy), creative community, business world, and academia) to support Lebak's ideals as a National Leading Tourism Destination.

Creating the right intervention in the creative economy requires the participation of all parties so that the programs and activities launched can answer the problems that have been experienced by creative economy actors. So, based on various theoretical studies, field surveys, and analysis of internal and external conditions that have been carried out, several issues, both positive and negative, have emerged from the creative economy of Lebak Regency, the area of the Regency is so large that it hinders the development of the creative economy.

The development of a creative economy which is still centered in Rangkasbitung City. Creative economy actors are on average agglomerated (gathered) in urban areas (north of Lebak Regency), and less developed in the central and southern regions. The film, animation, and video sectors, applications and games, and performing arts are the sub-sectors that are currently encouraged to be more empowered but have not developed properly. Human Resources in Lebak has a social and cultural culture that has a creative spirit but lacks an understanding of how to channel this creativity into a product that has sales value.

The upstream and downstream industries are not yet connected to creative economic products that are integrated with tourist attractions. The need for expansion of the marketing network. There are no universities that have majors related to the creative economy. The creative economy can directly become a way/means of expressing Lebak culture or local activity through various creative products and supports the success of tourism in a region, so it is very relevant if the creative economy becomes one of the development strategies for tourism promotion and marketing.

Through research on the formulation of this Creative Economy strategy, it is directed that the development of Lebak's creative economy is more directed and planned. 3 stages of development and 4 strategies are formulated to support the development of a competitive creative economy. The first stage is strengthening Internal Institutions and Strengthening Regulations, followed by improving the Quality of Human Resources, Development of Innovation Infrastructure, Entrepreneurship, and IT Education; and expanding the Market and Image of the Regency as a Creative Regency. The stages of development are carried out based on a time series so that the expected conditions are achieved systematically. Meanwhile, 4 strategies that can be implemented for the future development of the creative economy are: creating creative economy clusters divided into the north, middle, and south clusters; creating a tourism village in each cluster based on its

creative economy potential; creating an institutional scheme for developing the creative economy; and creating project bundling in each cluster. It is hoped that this strategy can answer the challenges of creative economic development problems in Lebak Regency.

This research has limitations in terms of readiness for technical implementation and the available data only can be used in the conceptual realm. The limitation of this research is further detailed in the technical realm, this concept can be a long-term plan but it takes time for its implementation. Moreover, this study did not test each cluster according to the criteria that had been obtained. Further research can be carried out to explore the readiness of each cluster to become the center of a creative economy cluster and design product bundling project plan in each cluster.

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