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The Role of Local Governments in Promoting the Creative Economy through Policies and Regulations

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ABSTRACT

This research examines the role of regional governments in developing creative economy through targeted policy implementation and regulation. Creative economy has become a sector that contributes significantly to national economic growth with added value reaching IDR 1,211 trillion or 7.44% of GDP in 2019. The research employs qualitative methods with case study approach in five regions with progressive creative economy policies. Data was collected through in-depth interviews, observations, and policy document analysis. Results indicate regional government roles include regulatory, facilitative, and catalytic functions in creating conducive creative economy ecosystems. Key success factors include regional leadership commitment, adequate budget allocation, stakeholder synergy, and adaptation to local characteristics. This research provides strategic recommendations for regional governments to optimize creative economy potential through adaptive policies and innovation-supporting regulations.

Keywords: *regional government, creative economy, public policy, regional regulation, local economic development*

I. INTRODUCTION

The creative economy has emerged as one of the most competitive sectors in the global economy. The concept of the creative economy was first introduced by Howkins in 2001, emphasizing individual creativity as the primary economic asset in generating added value. The rapid growth of this sector has been driven by the global economic transition from an industrial-based economy to one centered on information, innovation, and creativity. In Indonesia, the creative economy began receiving serious government attention in 2006 with the establishment of a dedicated division within the Ministry of Trade responsible for the development of creative industries.

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According to data from the Creative Economy Agency (Bekraf), the creative economy contributed IDR 1,211 trillion, equivalent to 7.44% of Indonesia's Gross Domestic Product (GDP), in 2019. This represents a significant increase compared to 2010, when the sector accounted for only 5.76% of the national GDP.

The creative economy also plays a substantial role in national employment. According to data from the Ministry of Tourism and Creative Economy, the sector employed 17.28 million workers, representing approximately 13.90% of Indonesia's total labor force in 2019. These figures demonstrate the sector's considerable potential to address unemployment while creating new and productive employment opportunities.

Local governments play a strategic role in the development of the creative economy because the sector is highly dependent on the unique cultural heritage, traditions, and local resources of each region. Every locality possesses distinct cultural characteristics and comparative advantages; consequently, strategies for developing the creative economy cannot be uniformly applied across regions. This diversity makes the role of local governments particularly critical in designing development strategies that are aligned with local characteristics and economic potential.

Law Number 23 of 2014 on Local Government grants extensive authority to local governments to manage creative economy affairs as part of their optional governmental functions. This authority provides greater flexibility for local governments to formulate policies and regulations that support the growth of the creative economy within their respective jurisdictions. Nevertheless, the implementation of creative economy policies at the regional level continues to face various challenges and limitations. A study conducted by Pangestu and Dewi (2018) found that many local governments still lack a comprehensive understanding of the creative economy concept and appropriate development strategies. Furthermore, the limited availability of qualified human resources and constrained budget allocations remain significant obstacles to effective policy implementation.

A study by Sasongko and Hartono (2019) identified three key determinants of successful creative economy development at the regional level: the commitment of local governments, the availability of adequate resources, and the capacity to establish collaborative networks among stakeholders. These three factors should be integrated into a coordinated and well-structured policy framework.

Several regions in Indonesia have demonstrated notable success in fostering the creative economy through appropriate policies and regulatory frameworks. For example, Bandung has successfully established itself as one of the world's recognized creative cities by developing its fashion and design industries. According to data from the Bandung Office of Cooperatives and Small and Medium Enterprises, the city was home to 56,967 creative economy enterprises, contributing 31.4% to the city's Gross Regional Domestic Product (GRDP) in 2020.

Similarly, Bali has successfully integrated the creative economy with the tourism sector through the development of handicrafts, performing arts, and traditional culinary industries. Data from the Provincial Statistics Office of Bali indicate that the creative economy contributed 15.2% of Bali's Gross Regional Domestic Product (GRDP) in 2019, significantly exceeding the national average. The success achieved by these regions demonstrates that local governments play a decisive role in creating an enabling ecosystem for the growth of the creative economy. Therefore, further research is needed to identify effective policy and regulatory approaches that can strengthen creative economy development at the regional level.

This study aims to analyze the role of local governments in promoting the development of the creative economy through the implementation of well-targeted policies and regulations. Specifically, the study seeks to examine policy models that have been successfully implemented in various regions, identify the key factors contributing to their success, and formulate strategic recommendations for optimizing the role of local governments in advancing the creative economy.

II. LITERATURE REVIEW

The Concept of the Creative Economy

The concept of the creative economy was first introduced by John Howkins (2001) in his book *The Creative Economy: How People Make Money from Ideas*. Howkins defines the creative economy as economic activities based on individual creativity, skills, and talent that have the potential to generate wealth and improve societal well-being through the creation and exploitation of intellectual property. Richard Florida (2002), in *The Rise of the Creative Class*, further expanded this concept by emphasizing the role of the creative class as a driving force behind urban economic growth. Florida argues that cities capable of attracting and retaining creative talent are more likely to achieve a competitive advantage in the global economy. His research demonstrates a positive

relationship between the concentration of creative workers and regional levels of innovation and economic growth.

The United Nations Conference on Trade and Development (UNCTAD) (2008) defines the creative economy as an evolving concept based on creative assets with the potential to generate economic growth and development. UNCTAD classifies creative industries into four broad categories: cultural heritage, arts, media, and functional creations. In Indonesia, the concept of the creative economy has been adapted to reflect local socioeconomic conditions. The Indonesian Ministry of Trade (2008) defines the creative industry as an industry originating from the utilization of individual creativity, skills, and talent to generate prosperity and employment through the creation and exploitation of creative ideas and intellectual capabilities. Subsequently, the Creative Economy Agency (Bekraf), established in 2015, introduced a more operational definition. Bekraf (2016) defines the creative economy as the creation of added value based on ideas generated through human creativity and supported by the application of knowledge, including cultural heritage and technological innovation.

The Role of Government in the Creative Economy

The literature on government involvement in the creative economy demonstrates a shift from a laissez-faire approach toward a more interventionist policy perspective. Andy C. Pratt (2005), in his study of cultural policy and the creative economy, argues that governments play a strategic role in establishing the conditions necessary for the development of creative industries. Lily Kong (2000) identifies three principal roles of government within the creative economy: regulator, facilitator, and promoter. As a regulator, government is responsible for establishing legal and regulatory frameworks that support the growth of creative industries. As a facilitator, it provides infrastructure, access to financing, and capacity-building programs. As a promoter, government enhances the visibility of creative products and services in both domestic and international markets.

Stuart Cunningham (2002), in his study of Australia's creative industries policy, emphasizes the importance of a cluster-based approach to creative economy development. Such an approach fosters collaboration among actors throughout the creative industry's value chain, including creators, producers, distributors, and consumers. Meanwhile, Justin O'Connor (2007), through his research on the European creative industries, identifies four models of creative economy policy: the market-based model, the culture-based model, the innovation-based model, and the place-based model. Each model

reflects distinct policy priorities and development objectives depending on the socioeconomic context of individual countries or regions.

Local Government Policies

The principles of decentralization and regional autonomy provide local governments with greater flexibility to formulate policies that reflect local characteristics and development priorities. Brian C. Smith (1985), in his theory of fiscal decentralization, argues that local governments possess a comparative advantage in delivering public services that are more closely aligned with the preferences of local communities. Likewise, Charles M. Tiebout (1956), in *A Pure Theory of Local Expenditures*, proposed the "voting with one's feet" hypothesis, suggesting that local governments are more responsive to citizens' needs because individuals can choose where to reside based on the quality of public services offered by different jurisdictions.

Within the context of the creative economy, Andy Pike et al. (2006) argue that local governments play a strategic role in developing competitive advantages derived from local assets. Every region possesses unique cultural traditions, heritage, and resources that can be transformed into creative products with significant economic value. Furthermore, Michael E. Porter (1998), through his Diamond Model, explains that regional competitiveness is determined by four key factors: factor conditions, demand conditions, related and supporting industries, and firm strategy, structure, and rivalry. Local governments can strengthen regional competitiveness by implementing policies and programs that effectively enhance these four dimensions.

Implementation of Creative Economy Policies in Indonesia

Several studies have examined the implementation of creative economy policies across different regions of Indonesia. Triyono et al. (2017), in their study of creative economy development in Yogyakarta, found that successful development of the sector depends largely on effective collaboration among government, academia, businesses, and creative communities. Similarly, Rahardjo and Muchtar (2018) reported that local government support, particularly through the provision of creative infrastructure and human resource development programs, had a positive impact on the growth of the creative economy in West Java. In addition, Sari and Widodo (2019), in their study of the role of local government in Bali, found that integrating the creative economy with the tourism sector generated significant multiplier effects on regional economic development. Policies that promoted synergy between these sectors proved effective in increasing the added value of locally produced creative product.

III. MATERIALS AND METHODS

This study employed a qualitative approach using a case study design to examine the role of local governments in promoting the creative economy through policies and regulations. A qualitative approach was selected because it is well suited to the study's objective of developing an in-depth understanding of the implementation of creative economy policies at the regional level. The research sites were selected using purposive sampling based on the criterion that the selected regions had implemented progressive creative economy policies and demonstrated measurable outcomes. Based on these criteria, five research locations were chosen: Bandung, Bali, Yogyakarta, Surakarta, and Malang. Although each region has adopted a distinct approach to creative economy development, all have demonstrated measurable achievements that make them appropriate cases for comparative analysis.

Primary data were collected through in-depth interviews with key informants, including local government officials responsible for creative economy affairs, academics specializing in the creative economy, creative entrepreneurs, and representatives of creative communities. Twelve informants were selected from each research site, resulting in a total of 60 participants.

The interview protocol was developed based on the principal dimensions explored in the study, namely the roles of local governments as regulators, facilitators, and catalysts in promoting the creative economy. Each dimension was further operationalized into specific indicators to facilitate systematic data collection and analysis. Secondary data were obtained through document analysis of policy documents, regulations, and government programs related to the creative economy in the five study areas. The documents examined included Regional Regulations (Peraturan Daerah), Governor's and Mayor's Regulations, Regional Medium-Term Development Plans (RPJMDs), strategic planning documents, and program evaluation reports.

In addition, field observations were conducted to examine the implementation of creative economy policies in practice. These observations included visits to creative industry clusters, government-supported facilities, and various activities related to the development of the creative economy. Data were analyzed using thematic analysis through four sequential stages. First, interview transcripts were prepared and organized according to the predetermined research dimensions and indicators. Second, a coding process was conducted to identify recurring themes emerging from the data. Third, relationships among these themes were analyzed to develop a comprehensive

understanding of the phenomenon under investigation. Finally, data triangulation was performed by comparing findings obtained from multiple data sources and collection methods.

The trustworthiness of the findings was ensured through source triangulation, methodological triangulation, and member checking. Source triangulation involved collecting information from diverse categories of informants, while methodological triangulation combined multiple data collection techniques. Member checking was conducted by presenting the research findings to selected participants to verify the accuracy of the researchers' interpretations and ensure the credibility of the results.

IV. RESULT AND DISCUSSION

The Role of Local Governments as Regulators

The findings indicate that all five regions selected as research sites have developed regulatory frameworks to support the development of the creative economy. However, considerable variation exists in both the approaches and the scope of regulations adopted by each local government.

Bandung emerged as the most progressive region in developing creative economy regulations. The city enacted Regional Regulation No. 10 of 2015 on the Implementation of the Creative Economy, which comprehensively governs institutional arrangements, development programs, and funding mechanisms for the creative economy sector. The regulation also provides for the establishment of the Bandung Creative City Forum (BCCF) as a platform for coordination and advocacy among creative economy stakeholders.

According to data from the Bandung Office of Cooperatives and Small and Medium Enterprises, following the implementation of the regulation, the number of creative economy enterprises increased from 42,156 businesses in 2015 to 56,967 businesses in 2020. During the same period, the contribution of the creative economy sector to the city's Gross Regional Domestic Product (GRDP) increased from 28.2% to 31.4%.

Bali adopted a different regulatory approach by emphasizing the integration of the creative economy with the tourism sector. Bali Provincial Regulation No. 5 of 2020 on Standards for the Implementation of Balinese Cultural Tourism promotes the development of creative tourism products based on local wisdom. The regulation also provides special incentives for businesses that develop creative products incorporating authentic Balinese cultural elements.

The implementation of this regulation has positively influenced the growth of Bali's creative economy. Data from the Provincial Statistics Office of Bali indicate that the contribution of the creative economy to the province's GRDP increased from 12.8% in 2018 to 15.2% in 2019. Employment in the sector also expanded from 1.2 million workers in 2018 to 1.4 million workers in 2019.

Yogyakarta has developed a regulatory framework emphasizing the empowerment of creative communities and the preservation of local cultural heritage. Mayor Regulation No. 118 of 2016 concerning the Master Plan for the Development of Yogyakarta as a World Cultural Tourism Destination integrates creative economy development with cultural heritage preservation initiatives.

Meanwhile, Surakarta and Malang have adopted relatively similar approaches focusing on the development of creative industry clusters. Surakarta Mayor Regulation No. 7 of 2018 on the Development of Creative Industry Zones establishes designated areas for creative industries supported by dedicated facilities and policy incentives. Similarly, Malang Mayor Regulation No. 33 of 2019 on Digital-Based Creative Economy Development promotes the utilization of digital technologies to strengthen the regional creative economy.

The Role of Local Governments as Facilitators

In their role as facilitators, local governments provide a wide range of facilities and support services to strengthen the development of the creative economy. These include physical infrastructure, financial assistance, training and mentoring programs, as well as marketing support services.

Bandung has established several major facilities to support the creative economy, most notably the Bandung Creative Hub, located on Jalan Laswi. The facility offers co-working spaces, production studios, exhibition galleries, and an information center for creative entrepreneurs. According to the facility's management, since commencing operations in 2017, it has served more than 500 creative businesses representing various creative industry subsectors.

The Bandung City Government has also implemented the Bandung Juara Program, which provides low-interest business financing to creative entrepreneurs. Between 2016 and 2020, the program distributed IDR 45.6 billion in loans to 2,847 creative enterprises. The program achieved a repayment rate of 92%, indicating its effectiveness in supporting the growth and sustainability of creative businesses.

Bali has developed support facilities that are closely integrated with the tourism industry. The Bali Creative Economic Village, located in Denpasar, provides production facilities, exhibition venues, and marketing support for creative products rooted in Balinese culture. The center also includes a training and human resource development facility established in collaboration with higher education institutions.

Financial support in Bali is provided through the Creative Economy Revolving Fund Scheme, administered by a regional government-owned enterprise. Between 2017 and 2020, the program disbursed IDR 78.3 billion to 4,521 creative enterprises. In addition, the Provincial Government of Bali has introduced international internship and exchange programs aimed at enhancing the competencies and global competitiveness of creative economy practitioners.

Yogyakarta has adopted a facilitation model that emphasizes education and research. The Yogyakarta Creative and Digital Hub, located within the Taman Budaya complex, was established through collaboration among the local government, universities, and creative communities. The facility provides digital laboratories, multimedia studios, and a research center dedicated to creative economy development.

Tabel 1. Creative Economy Support Facilities in the Five Research Regions

Region	Main Facility	Investment (IDR Billion)	Users (Business Units)	GRDP Contribution (%)
Bandung	Bandung Creative Hub	25,4	500+	31,4
Bali	Bali Creative Economic Village	42,7	850+	15,2
Yogyakarta	Yogyakarta Creative Digital Hub	18,9	320+	12,8
Surakarta	Solo Creative Center	15,6	280+	9,7
Malang	Malang Creative Space	12,3	210+	8,4

The Role of Local Governments as Catalysts

The catalytic role refers to the capacity of local governments to facilitate synergy and collaboration among stakeholders within the creative economy ecosystem. This role

encompasses coordination, networking, and capacity-building functions that generate multiplier effects in the development of the creative economy.

Bandung has adopted the Triple Helix model, which integrates government, academia, and the business sector in promoting the creative economy. This model is implemented through the Bandung Creative City Forum (BCCF), whose membership represents these three stakeholder groups. The forum serves as a coordinating platform for the planning, implementation, and evaluation of creative economy development programs.

The implementation of the Triple Helix model in Bandung has produced encouraging outcomes. Data from the Bandung Creative City Forum indicate that stakeholder collaboration generated 156 innovation programs between 2016 and 2020. These initiatives include the development of creative products, innovations in production processes, and new business models that have created added value for creative economy enterprises.

Bali has adopted a Quadruple Helix approach by incorporating the community as an additional stakeholder in the collaborative framework. The Bali Creative Economy Council, established in 2018, consists of representatives from government, academia, businesses, and customary communities. This model enables stronger integration between the creative economy and Balinese cultural values and local wisdom.

The implementation of the Quadruple Helix model has resulted in several innovative initiatives, including the Bali Creative Economy Festival, which has been held annually since 2019. Beyond serving as a showcase for creative products, the festival functions as a platform for knowledge exchange and networking among creative economy practitioners. According to the event organizers, the festival has attracted more than 10,000 participants and generated business transactions totaling IDR 125.6 billion over the past three years.

Yogyakarta has developed a collaborative model that emphasizes the role of universities as centers for research and innovation. The Yogyakarta Creative Innovation Network, established in 2017, is a collaborative partnership involving 12 universities, the local government, and creative business actors. The network has produced numerous applied research projects supporting the development of innovative creative products and production processes.

Key Success Factors

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Cross-case analysis identified five key factors that determine the effectiveness of local governments in promoting the creative economy.

First, sustained political leadership and long-term commitment emerged as the most critical success factor. All five case-study regions demonstrated that successful creative economy development depends heavily on the vision and commitment of local leaders, which remain consistent despite changes in political administration. In Bandung, for example, Ridwan Kamil (2013–2018) established the foundation for creative economy development, and subsequent administrations continued and expanded the initiatives that had already been implemented. Similar policy continuity was observed in Bali, Yogyakarta, Surakarta, and Malang.

Second, adequate and proportional budget allocation was found to be essential. Across the five regions, government spending on creative economy development ranged from 3% to 7% of the regional budget. Bandung allocated an average of 6.8%, Bali 5.4%, Yogyakarta 4.2%, Surakarta 3.8%, and Malang 3.1% of their respective regional budgets to creative economy programs.

Third, the ability to foster effective collaboration among governments, universities, businesses, and communities proved to be another decisive factor. The findings indicate that successful regions established collaborative platforms that functioned not only as communication forums but also as mechanisms for coordinating policy implementation and development programs.

Fourth, successful policy implementation required adaptation to each region's unique characteristics and comparative advantages. Every locality adopted a development strategy aligned with its distinctive strengths: Bandung emphasized fashion and design, Bali focused on cultural tourism integration, Yogyakarta prioritized cultural heritage preservation, Surakarta specialized in batik and handicrafts, and Malang promoted a digital technology-based creative economy.

Finally, the capacity of human resources within both local government institutions and creative enterprises was identified as a fundamental determinant of success. Regions that achieved stronger performance possessed government officials with a solid understanding of creative economy concepts and strategies, alongside entrepreneurs with adequate technical expertise and managerial competencies.

Challenges and Solutions

Despite the positive outcomes observed, the implementation of creative economy policies across the five regions also encountered several significant challenges. The most

frequently identified challenge was limited market access, particularly for local creative products that had not yet established strong brand recognition. To address this issue, local governments introduced joint promotional programs and organized large-scale events aimed at increasing the visibility and market exposure of locally produced creative goods.

The second challenge involved limited access to financing, especially for micro- and small-scale creative enterprises. Conventional financial institutions often perceive creative businesses as high-risk investments because many of their assets are intangible. To overcome this constraint, local governments developed specialized financing schemes tailored to the characteristics of creative enterprises, including lending mechanisms that recognize intellectual property assets as collateral. The third challenge was the insufficient availability of information technology infrastructure, particularly broadband connectivity needed to support digital marketing activities. Governments responded by investing in broadband infrastructure while simultaneously implementing digital literacy programs designed to improve the digital capabilities of creative entrepreneurs.

Challenge	Frequency (%)	Primary Solution	Effectiveness
Limited market access	78	Joint promotional programs	High
Limited access to capital	65	Specialized financing schemes	Moderate
Inadequate IT infrastructure	52	Broadband infrastructure investment	High
Insufficient human resource competencies	48	Capacity-building and training programs	Moderate
Inadequate regulatory support	34	Regulatory revision and policy reform	High

V. CONCLUSION

This study concludes that local governments play a strategic role in promoting the development of the creative economy through three principal functions: regulator, facilitator, and catalyst. As regulators, local governments establish legal and regulatory frameworks that create a conducive environment for the growth of the creative economy. As facilitators, they provide supporting infrastructure, access to financing, and capacity-building programs that foster the development of creative enterprises. As catalysts, local

governments encourage collaboration and synergy among stakeholders within the creative economy ecosystem.

The study identifies five key success factors that determine the effectiveness of local government interventions: consistent political leadership, adequate budget allocation, the ability to build multi-stakeholder collaboration, adaptation to local characteristics and comparative advantages, and the availability of competent human resources. These factors should be integrated into a coordinated and well-structured policy framework to maximize the creative economy's contribution to regional development.

The principal challenges identified include limited market access, restricted access to financing, inadequate information technology infrastructure, and insufficient human resource capacity. Addressing these challenges requires innovative and adaptive policy approaches tailored to the specific conditions and characteristics of each region.

Based on the findings, this study recommends that local governments formulate adaptive and responsive creative economy development strategies capable of responding to the evolving dynamics of the global economy. Such strategies should be supported by strong political commitment, adequate resource allocation, and effective coordination mechanisms among governments, academic institutions, businesses, and community organizations.

Future research is encouraged to examine the contribution of the creative economy to regional economic development in greater depth, particularly by investigating its multiplier effects and spillover effects on other sectors of the economy. In addition, further studies should explore creative economy policy models that are better suited to regions with different socioeconomic characteristics, such as rural areas or regions where natural resource-based industries remain the dominant drivers of economic development.

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