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The development of the creative economy in Indonesia's post-pandemic development

Kumba Digdowiseiso

Faculty of Economics and Business, University of National, Jakarta

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ABSTRACT

Indonesia has a great opportunity to improve national economic development through the creative economy. Entrepreneurs in the creative economy make up the largest share of all Indonesian economic activity. This research describes the development of the creative economy in Indonesia, which in the future is expected to formulate a creative industry development strategy that is right on target. The method used in this research is qualitative, using library procedures. The information presented in this study originated from literature searches from books and official websites of the authorities. The result of this research is that the creative economy has a great opportunity to develop interest and make an important contribution to development. The creative economy has the opportunity to grow in areas with the ability to generate people's energy that can turn innovative ideas into something productive. so that by maximizing the people's energy base to achieve a balanced and capable citizen who can advance ordinary safety, requires the management of innovative economic capabilities in an analytical, organized and prolonged manner.



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Corresponding Author:

Kumba Digdowiseiso,
University of National
Email: kumba.digdo@civitas.unas.ac.id

Introduction

The economic ecosystem was paralyzed when covid spread to all countries, including Indonesia. This outbreak teaches Indonesians to fight natural disasters that any country, including Indonesia, cannot predict. Indonesia too. The economic effect has declined. Apart from the coronavirus epidemic, the economy is the biggest problem. Indonesia's economy is a key indicator of its ability to fulfill all human resource needs (Latifah et al., 2022). According to (Marlinah, 2020) the COVID-19 pandemic has significantly impacted various sectors in Indonesia, including the creative economy. However, as a country with great potential in the creative industry, Indonesia has the opportunity to face these challenges and develop its creative economy sector after the pandemic. The innovative (or creative) economy is an economic design in the current economic period that maximizes data and creative power, by advancing inspiration and insight from the base of people's energy, as a very important aspect of creation. For the United Nations Conference on Trade and Development (UNCTAD), an innovative economy is a growing economic design based on innovative relics that have the potential to create economic development and progress. Law No. 20 of 2019 concerning Creative Economics intends to maximize the creative power of people who have a platform of customary relics, insight, and or or technology (Republik Indonesia, 2019). Article 33 paragraph (4) of the 1945 Constitution of the Republic of Indonesia entrusts that "The national economy is organized based on economic community

requirements with the principles of togetherness, fairness, prolonged, area-mindedness, independence, and by protecting the balance of development and national economic unity". Indonesia has a great opportunity to increase national economic growth by developing a creative economy. Entrepreneurs are business actors in the creative economy, occupying Indonesia's largest share of economic activity the economic activity of the Indonesian people (Aysa, 2020).

The innovative economic system is believed to be a problem solver in the broad economy (Sumarsono, 2016). On that side, Indonesia is a country that many want to be indigenous and the level of society that is then advanced as a result of having the ability to develop an innovative economy. The basis of human resources (HR) is an important base in the development of an innovative economy that comes from the fruits of thoughts, views and inspiration. It is hoped that in the future this human resource will be able to help residents in fulfilling income in the household through creativity in producing small valuable objects into large valuable objects and selling sensible and efficient and efficient (Fatma, 2019). Innovative economy has long been launched as an economic action originating from local residents as economic actors, as a result of which residents are required to have maximum creative power and intensity to be able to achieve national development goals. An innovative economy is an approach to economic development that focuses on fostering innovation and creativity as the main motors of economic growth and progress (Prasetyanti & Kusuma, 2020). So far, innovative economic products are raised by MSMEs that are pursued by the ruler as the original inheritance of the nation. Donations of innovative economic zones to Indonesia's economic development include an increase in GDP, absorption of activity power, an increase in exports, the beginning of the latest and renewable efforts and generating consequences for other zones (Bekraf, 2016).

According to (Fatma, 2019) the innovative economy is closely related to innovative factories as well as customs. The term indigenous factory has been scattered since the 8ties, and it refers to forms of creation and consumption of custom, which at its center have a symbolic or expressive part. This design was then disseminated to all the earth by UNESCO since the Year 80 and its definition by gradually mixing various factories: tones, factories that are linked to art, arrangement, form and concept, tools, and the creation of crafts. However, since the 90th Of the Ninth Era of Sympathy, the nickname of innovative factory has also been used; this appellation refers to a very large creation that encompasses objects and services made by customary factories as well as those that depend on innovation. Innovation can include the introduction of new products or services, more efficient production processes, new business models, or creative ways of creating value for consumers (Lestari, 2019).

The Seed Concept of Tourism Development and Innovative Economy of Pasuruan Regency 2014-2024 stated that tourism development and innovative economy with local capability platforms will improve development. A technical data system that boosts local tourism and commerce. The growth of competing destinations and tourist factories. To help utilize renewable basic resources, improving people's energy basis is a priority and development plan. Innovative entrepreneurs. Indonesian innovative economy leaders and methods. The Head of State's statement to improve handicraft factories and the nation's creative power led to the 2007 Indonesian Customary Products Week, which was renamed The Week of Innovative Products Indonesia. 2009 the Instruction of the Head of State No. 6 of 2009 about Innovative Economic Development until Presidential Regulation No. 92 of 2011 which became under the legislation of the occurrence of the newest department that controls the innovative economy is the Ministry of Tourism and. The Grand Strategy for creative economic growth must be developed to boost the 2020-2024 program's preparedness and assure program participation to national objectives to categorize activities. The creative economy is a sector that covers a wide range of fields based on creativity, innovation, and knowledge (Marlinah, 2017).

Securing the financial energy base is one of the most significant challenges for the latest innovative efforts at all (Zebua et al., 2023). The latest innovation in finance entrepreneurship is the initial coin offerings (ICOs). ICOs allow for capital-raising efforts by selling digital relics (tokens) to hordes of investors. Fi rst ICO was established in July 2013. Since then, thousands of ICOs have explored, in a way, to calculate billions of dollars for current efforts across the earth, specifically leading to technology (Howell et al., 2020). Factory revolution 4. 0 at this time requires the actors to be able to grow innovatively and innovatively, in a strategic effort that can increase the number of economic additions. The mapping of innovative economies for the beginning of the time is carried out and suggests that Innovative and Customary Factories have a figure of 2.t trillion US dollars to compare 3% of the total GDP of all earths (Young, 2015). The concretization of this matter can be seen in 2007, Indonesia made the beginning of the week to hold the Week of Indonesian Customary Products. Next in 2009 the Indonesian Government issued The Instruction of the Head of State No. 6 of 2009 concerning Innovative Economic Development (Republik Indonesia, 2009). This matter convinced that there was an insistence on innovative economic actors in Indonesia.

The Seed Concept of Tourism Development and Innovative Economy of Pasuruan Regency 2014-2024 stated that tourism development and innovative economy with local capability platforms will improve development. A technical data system that boosts local tourism and commerce. The growth of competing destinations and tourist factories. To help utilize renewable basic resources, improving people's energy basis is a priority and development plan. Innovative entrepreneurs. Indonesian innovative economy leaders and methods. The Head of State's statement to improve handicraft factories and the nation's creative power led to the 2007 Indonesian Customary Products Week, which was renamed The Week of Innovative Products Indonesia. 2009 the Instruction of the Head of State No. 6 of 2009 about Innovative Economic Development until Presidential Regulation No. 92 of 2011 which became under the legislation of the occurrence of the newest department that controls the innovative economy is the Ministry of Tourism and. The Grand Strategy for creative economic growth must be developed to boost the 2020-2024 program's preparedness and assure program participation to national objectives to categorize activities (Purnomo, 2016).

Research conducted by (Rahmi, 2018) states that the creative economy industry positively impacts the economy. It positively impacted the economy in Indonesia and increased welfare for the perpetrators of the creative economy industry itself. Indonesia has the potential for natural resources, which is favorable for business capital and creative industries based on the economy. Economic creativity is carried out by Indonesian people who have high creativity and can utilize their abilities by producing works and the success of the actors and opening up employment opportunities. The impact of the slowing pace of the Indonesian economy is to greatly affect various economic sectors such as the innovative economy. Meanwhile, the creative economy can be said to be a very good economic design in the digital era at this time, which relies heavily on ideas from young people and also with the existence of this innovative economy can take advantage of human resources in Indonesia. the main foundation of the creative economy industry is the resource of people who are the creators of innovative products and services that are cheap. This research centers on innovative economies that intend to study Innovative Economic Progress in Indonesia's Development After Endemic.

Method

This research uses qualitative and library procedures, which according to (Sugiyono, 2019), qualitative research methods are often called naturalistic research methods because the research is conducted in natural conditions. How to collect and collect information with survey procedures and bibliographic procedures. The information presented in this research starts from searching book literature, legal networks of authorities, legal information from global bodies, legal information networks, and processed information from other relevant bases. The information collection instrument is a guideline for research subject items. From the information obtained, opportunities and challenges were analyzed quantitatively. Activities in data analysis are data reduction, data presentation, and conclusion drawing or verification.

Results and Discussions

Cultural and innovative industries as aspects of encouraging local development. Ties to regional and social capital

The significance of the end of the economic vision, of the innovative economy, which is recounted in the preceding paragraph, urges reflections on the national and global policies needed to enhance the deep interweaving between various aspects of indigenous, regional and social-institutional networks, to share indigenous zones and innovative their position in the area economy and make them the heart of local economic development patterns, especially in areas that are less capable. As centered in the European Creative Industries Summit (2015), "Innovative economies are also related to cities, big cities and or or areas of power in the country, or moreover focused on cities where capable innovative factory zones may be small pockets surrounded by shortcomings and social struggles. Innovative economies are concentrated at this time in the great cities of the earth that have become essential places of financial capital, capitalization and authority or have important origins from the mixing of social and customary.

What's more, centripetal power has increased due to convergence and acquisition at the level of the outline industry. The icons in this matter are tv factories, tools, films and publications. Not only that, but the body's more squandered form, which is also the character of this zone, leads to having important number activity added to those who are present and or controlled in the North. That way, many forms of capitalization and innovative economic developments can strengthen the rationing that exists between many and poor both at all and in the country. However, the development of innovative economies can be an integral part of any effort to

justify inequality, if it also brings a greater systemic shift to justify that innovative workers themselves are not burdened in relation to other workers".

At the national level, to strengthen innovative and customary factories, it is necessary to urge the development of regional networks, as well as wisdom to support the local economy and ties between the private sector, as well as between the audience zone and the private sector. In all evaluations of innovative economies, growing countries appear to be lacking, in fact, in important institutional and or regulatory situations. Improving such networks and ties means reminiscing about the deep ties between the development of innovative factories and customs and what the "mother of the regional city" of the country says; the regional capital plan relates, furthermore, to the "social capital" design. Sort of known, make both designations partly mean there; This designation refers to a system of regional relics of economic, customary, social, area habits, which justifies the ability to develop the premises. The latter, to be successful, is obliged to take advantage of a series of aspects that this environment⁴. Regional capitals have a strong impact on economic development. The quality of the institution and cohesion are a very meaningful part of producing a situation as a result of regional capital being able to fully express its potential. This means that it means to concentrate national wisdom, look at the characteristics of each area, improve the quality of institutions. This also means investigating deep ties to the city's mothers from special conditions (Calvani et al., 2014).

Being familiar with the regional capital design and in relation to local development, is another design of social capital. The design of social capital has been widely used since the 8ties of the Twentieth Era in the sciences of society, economics and political science; at this time, there is much meaning to the subject and it is impossible to recognize what is obtained by public means (Abbafati & Spandonaro, 2011). In this condition and for this artificial purpose, it can be defined as the basis of energy that is profitable from the presence of some types of bonds and or or social norms, namely, as the base of energy, crowded, inseparable, and as an object of the audience (Cartoccio, 2007). The level of social capital, in the end, ensures the level of social cohesion, horizontal ties and the disposition of ties with institutions. It therefore refers to the automatic rationing of the number system that decides and ensures the quality of ordinary citizens and the ties between its members, which is seen directly on the quality of the institution and the correct network (Abbafati & Spandonaro, 2011).

Therefore, to improve an innovative economy that is linked to some goods from a special area, it is necessary to trigger and strengthen the network of values and ties between social and institutional film stars and to advertise wisdom in supporting local development, sourced from the latest paradigm by thinking about the meaning of regional capital and centered on increasing the social capital of people's collectivity, is located in a special area. This is most particularly evident in the problems of countries such as Italy, for example, where there is no solid important and special wisdom: customary wisdom and innovative factories, in fact, have been raised most of the most important by the region. This has led to a lack of sustainability and the stability of the approaches and applications shown.

Improving the Classification of Creative Economy in Post-Pandemic Indonesia

Innovative economy or innovative factories have recently become one of the economic sectors that have found great attention from the ruler. The amount of attention is based not only on the participation of this sector in economic development which continues to grow from year to year, but also based on the magnitude of the zone's ability to share numbers, activity squares, effort squares or dependence on zones, or alleviating residents from shortages and reducing income gaps. Moreover, actors in the innovative economic aspect, up the lion's share of all economic activities of Indonesians (Wahyunti, 2020). Innovative economy as one of the economic activities of relative citizens has not long since arisen. The emergence of an innovative economy originated in the early decades of the 1990s precisely in the country of Australia as a result of the case of the pandanaan method related to the wisdom of the art zone and customs which were later termed as "Creative Nation". This designation became more famous when the Department of Culture, Tools, and Motion (DCMS) of the United Kingdom (UK) established the Creative Industries Task Force in 1997. After that, the DCMS Creative Industries Task Force, (1998) formulated the meaning of innovative economics as follows:

"Creative Industries as those industries which have their origin in perseorangan creativity, keterampilan and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content".

Recently, the development and development of innovative economies in Indonesia has been quite intensive, both by the central rulers and regional rulers. Moreover, the ruler has already produced the Inpres Number. 6 or 2009 as the Year of Innovative Indonesia in the era of the SBY regime which was hinted at by the exploration of innovative virus demonstrations covering 14 subsectors of innovative factories and the 2009 nusa food demonstrations covered the creative power of Indonesian food factories by SMEs. The innovative

economic zone after that grew further by increasing the innovative economy subsector from 14 subsectors to 16 subsectors. Moreover, the ruler also made the institution of the innovative economic zone is the Innovative Economic Body. This body is expected to be able to foster and improve the sixteen innovative economic subsectors as stated in the Head of State Regulation (Perpres) No. 72 of 2015 concerning Change of Presidential Regulation Number. 6 Year 2015 on Innovative Economic Bodies.

There are also 6 subsector sympathies interpreted as the next (Carunia, 2017): (1) Advertising Factory, is: something creative activity which relates to advertising services (one-way communication with special ordinary use). (2) Architectural Factories, namely: Architect discussion services that cover such efforts as: building concepts, supervision of urban programming architecture. (3) Art Objects Factory, is: an activity related to the trade of some original (original), special and very rare art goods and dates back to the ancient (remnant) era legalized by law, and has a large artistic aesthetic number. (4) Craft Factories, namely: Factories that create materials, either by way of totality by hand or by hand or by ordinary equipment, mechanical equipment. Handicraft products are made of raw materials in unlimited quantities. Professions in the craft factory aspect include batik makers. (5) Concept Factory. In relation to innovative economics, it is to be raised in 3 groups of compliant concepts, namely: a) Factory concepts, b) Graphic Concepts or Visual Communication Concepts, and c) Inner Field Concepts. (6) The Fashion Factory is an innovative activity that is linked to the artificial concept of fashion, as well as the concept of other forms of accessories. (7) Film, Film and Photography Factory is an activity that is linked to artificial, film creation, film, as well as photography services and film recording distribution. (8) The Interactive Game Factory is an innovative activity related to the creation, creation and distribution of PC games and movies. (9) The Tone Factory is an innovative activity related to artificial or arrangement, tone staging, breeding and channeling of sound recordings. (10) Staging Art Factory, this activity is related to the art of drama, performance and karawitan, and dance. (11) Publication and Printing Factory, includes innovative activities that are linked to the preparation of content and publications of novels, daily, newspapers, magazines, and tabloids. (12) Pc and Software Service Factory, which includes innovative activities linked to the development of data technologies. (13) Tv and Radio Factory, which deals with artificial efforts, creation and packing, transmitting and transmitting tv and radio. (14) Study and Development Plant. Innovative factories in study and development include innovative activities that are linked to innovative efforts that offer the findings of science and technology as well as applications of science and insights for product corrections and the latest product making, the latest methods, the latest materials, the latest equipment, the latest procedures and the latest technology that can meet the desires of the market. (15) Culinary factory, which is related to culinary or processed or typical Indonesian food. (16) Application and developer games, which include innovative activities related to digitization in the development of applications or games.

It continues to be evident that the innovative economic zone has become one of the national economic development programs in Indonesia. However, because this innovative economic zone is at the infant industry level, there are many problems that must be addressed so that this zone can grow more optimally in distributing participation for national economic development. The basis of the creative economy is a creative industry driven by human resources which is something in the invention of products and creative services that are cheap (Satyarini, 2016). The creative economy is a significant sector for Indonesia's political economy, because it has positive consequences as follows: (1) Economic participation, i.e. GDP, creating a profession square, as well as exports; (2) Business, namely the creation of business opportunities, impact for other sectors, and sales; (3) The image and proof of the nation, namely tourism, national symbols, building customs, customary heritage, and local figures; (4) The basis of renewable energy, which is based on knowledge and creative power, and green community; (5) Innovation and inventiveness, which are inspiration and fruit of thought, and invention of numbers; (6) Social impact, namely quality of life and increase in social openness (Muis, 2019).

The Role of the Government in Improving the Creative Economy

Cases experienced by innovative economic zones can be grouped into 2 groups. The initial group is concerned with the case inside. In this group, the problems experienced by innovative economies include, among others, problems in programming, vision and goals. In this connection, the innovative economic zone does not yet have a real programming, vision and goals. This matter is intertwined because innovative economic efforts are usually in the form of micro, small, and medium enterprises (MSMEs) with income gathering habits or efforts that only increase income. The characteristics of innovative economic efforts include: (1) family-owned efforts, (2) the technology used is relatively simple, (3) the quality of human resources is relatively small, (4) lacks access to investment (bankable), and (5) there is no division of business capital with the wishes of individuals.

Not only that, businesses in innovative economies are usually businesses that are small or especially in the form of the idea of inventiveness. Such businesses usually do not have collateral that can be used as collateral

for loans. This means that these innovative economic efforts are not yet bankable. Meanwhile, financing for businesses in Indonesia, a kind of innovative economy, usually starts from the banking zone and requires the existence of collateral as loan collateral. Not only is it not bankable, innovative economic businesses also have a high-risk high return habit, unstable cash flow, and intangible heritage.

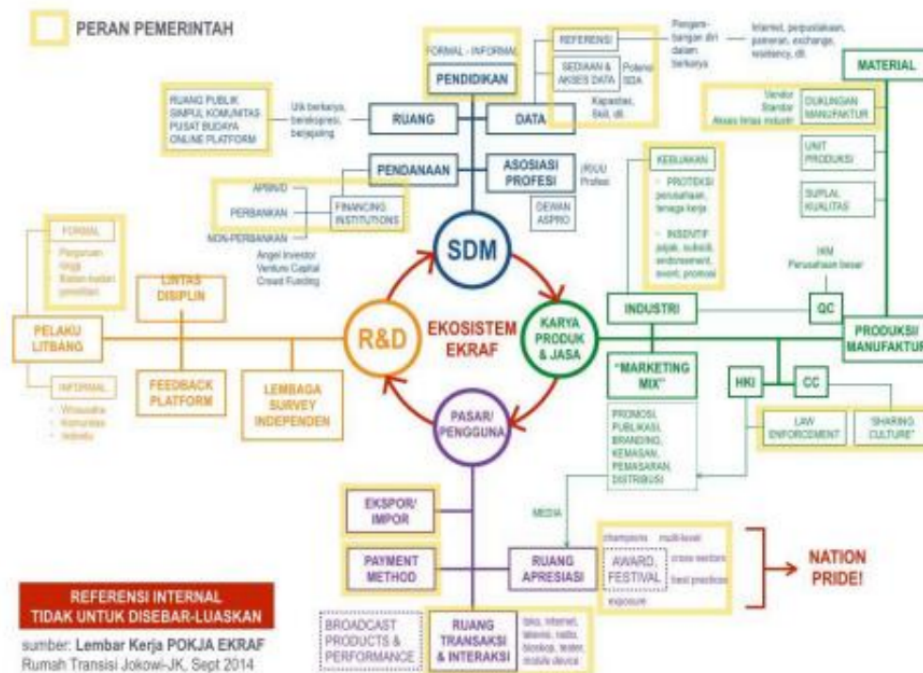


Figure 1. Creative Economy Ecosystem

Even so, based on the results of a survey tried by the Central Statistics Agency (BPS) and the Innovative Economic Body (Becraft) in 2017, it proves that investment barriers are not an important case experienced by innovative economic zones (Bekraf, 2016). This can be seen from the survey indicators that prove that the barriers to access to innovative economic zones to banking zones are only 17.21 percent, while innovative economic access to non-banking zones is 9.63 percent. The overall value is under indicators of other constraints such as sales in the country 41.89 percent, studies and development 37.4 percent, physical infrastructure 31.88 percent, and guidance 31.56 percent. All of these problems must have slowed down the current efforts of innovative economic progress and later in sharing their contribution to the national economy.

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The case experienced in the development of the innovative economy above, the hard activities of the central and regional authorities as chairman, regulators and providers are required. Regional rulers or rulers work together to reach the agreement to implement innovation as a meaningful solution for innovative economic actors. Innovation is an important stage, because in the way of developing the most important innovative economy in the region is systemic ties and dependence (Ramadhani, 2018). Very much not these next 10 attempts need to find attention. Initially, the improvement of the quality of human resources. Second, the increase in innovation and inventiveness characterized by local advantages that are competitive. Third, the determination of regulations or policies accompanied by efforts to strengthen the law (law enforcement). Fourth, the need for incentives for the development of innovative economic products. Fifth, market support and its regulatory patterns (export-import). Sixth, strengthening technology and area-friendly procedures. Seventh, increase the availability of local materials and optimize their utilization. Eighth, the increase in the confidence of the earth banking, investment agencies, and earth efforts. Ninth, there is accessibility and connectivity (network). Tenth, urge citizens who are appreciative and support intellectual property (Carunia,

2017). The innovative economic period also gained relics as a result of the industrialization period such as the warming of the outline. The warming of the outlines across the earth evokes a multifaceted understanding of the earth's people and creates political thinking about securing nature. As a result, in making an innovative factory with a physical platform, how much better if it is supported by an area-friendly development mindset (Purnomo, 2016). Maximising people's energy base to achieve a balanced and capable citizenry capable of advancing ordinary safety, requires managing innovative economic capabilities in an analytical, organised and prolonged manner.

Conclusions

Maximizing the energy base of people to reach a balanced and capable citizen who is able to advance ordinary safety, requires managing innovative economic capabilities in an analytical, organized, and prolonged way. Therefore, it is necessary to mainstream the Innovative Economy in the concept of national development through the development of an Innovative Economic Ecosystem that shares additional figures on Innovative Economy products that are large competitive, easily accessible, and safe by legal means. The basis of the creative economy is a creative industry driven by human resources which is something in the invention of innovative products and services that are cheap. The creative economy is a significant sector for Indonesia's political economy, because it has positive consequences as follows: (1). Economic participation, namely GDP, creating professional squares, and exports; (2). The state of the business sector, is the creation of business fields, impacts for other sectors, and sales; (3). The image and proof of the nation's self, is tourism, national symbols, building customs, customary heritage, and local figures; (4). The basis of renewable energy, which is based on knowledge and creative power, and green community; (5). Innovation and inventiveness, is inspiration and fruit of thought, and invention of numbers; and (6). Social impact, namely quality of life and increase in social openness.

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