



STUDY OF LOCAL POTENTIAL-BASED CREATIVE ECONOMY FOR COMMUNITY EMPOWERMENT

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Article

Article History

Received : 2023/ 03/ 15
Reviewed: 2024/ 05/ 09
Accepted : 2024/ 06/ 25
Published: 2024/ 06/ 26

DOI:

[doi.org/10.29313/mimbar.v40i1.2115`](https://doi.org/10.29313/mimbar.v40i1.2115)

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Volume : 40
No. : 1
Month : June
Year : 2024
Pages : 28-36

To cite this article (APA Style):

Agus Lukman Hakim, Rahmat Maulana, Robin, M. Robbi Qawi, Nopi Andayani, Siti Aina Firdaus*. (2024). The article title is sentence case style. Jurnal Mimbar. 40(1), 28-36.
doi.org/10.29313/mimbar.v40i1.2115

Abstract

The study examines local potential-based creative economics to empower the community. The purpose of this study is to analyze the development of creative economies based on local potential in Serang, the potential of a creative economy based on the local potential of Serang as well as to formulate strategies for the development of creativity based on regional potential to empower the community in Serang. (financial, human resources, technology, industry, and institutions). Out of the analysis of the five main pillars of creative economy support in the Serang, the financial pillars have the highest value, while the industry pillar has the lowest value. Developing creative economic activity requires strong intervention against the pillars of industry, institutional, and technological intervention.

Keywords: culinary; fashion; craft/creation.

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Introduction

The creative economy in Indonesia is growing rapidly and contributes significantly to labor absorption and economic growth. By 2014, the creative economy sector was able to absorb 10.7% of the total national labor force and contributed to the country's currency to reach Rp.126.62 Trillion. (Ginting et al., 2018) Besides, the creative economy also provides a multiplier effect on other economic sectors, for example, an investment of Rp. 1 billion in film/video/music will contribute Rp. 2,21 billion to the national economy. The creative economy has the opportunity to be an alternative source of new economic power. Regulation is one of the factors that influence the development of the creative economy. The regulation is related to the problems faced in the development of the creative economy, among others related to creative human resources, raw materials, competitiveness, financing, and also the expansion of the market (Sutriyanti, 2023).

There are various forms of creative economy, categorized in Indonesia according to Government Regulation No. 24 Year 2022 on the Implementation Regulations of the Act Number 24 Year 2019 on Creative Economy there are 17 subsectors of creative economics, namely: Game Development; Kriya; Interior Design; Music; Fine Arts; Product Design, Fashion, Culinary; Film, Animation and Video; Photography; Visual Communication Design; Television and Radio; Architecture; Advertising; Performing Arts; Publishing; and Applications.

One of the objectives of the creation of the Creative Economy Act is to create new employment opportunities that are in favor of the art and cultural values of the Indonesian nation as well as local economic resources. Therefore, rapid growth in the creative economy must not exaggerate local potential or give too much outflow so that the local values that are the roots of the culture of a nation or region are lost. A creative economy must be able to add value or introduce local potential value to the wider community. The creative economy should provide space, as well as encourage cultural industries that include local content or cultural art that develops in the community to be used as part of the creative industry/economy. According to (Aditiawati, 2016) local potential is a wealth of nature, culture, or SDM (human resources) that exists in a region. According to (Endah, 2020) the empowerment of the community itself is understood in this concept as a strategy of the concept of development that is centered on the community as the subject of development to realize the goal of empowering the village itself which is to increase the well-being of the people so that the village people are self-sufficient and independent. So it can be understood that the creative economy base is one of the main choices in implementing the empowerment of society. (Habib, 2021)

In the research carried out by (Noor, 2011) Three main efforts in the empowerment of the community are: 1) creating an atmosphere that enables the potential of the society to develop (enabling), 2) strengthening the potential that the society has (empowering) and 3) protecting and defending the interests of the lower community (protecting) appears to be the three (three) main pillars of empowering the society (empowerment) as a model of people-based development.

The province of Banten has long been thick with local values, culture, and also creative economies with various artifacts of art and architecture, among them *debus*, *tarian cokek*, *Tomb*, etc. There is a huge potential for local potential-based creative economies to drive rapid economic growth for regional progress. Therefore, UMKM or small industries/ households in Serang need support or empowerment to be able to 'go up class' or grow to be better and bigger. According to Friedmann, economic empowerment is important to instill modern cultural values such as hard work, austerity, and openness. (Sopandi, n.d.).

The objective of this research is to analyze the development of creative economies based on local potential in Serang, the potential of a creative economy based on the local potential of Serang as well as to formulate strategies for the development of creativity based on regional potential to empower the community in Serang. Therefore, the study of local potential-based creative economics to empower the community is very much needed to be carried out in Serang. It is expected that local potential-based creative economies can be a catalyst for economic growth, poverty reduction, and labor absorption in Serang.

Research Method

The research was carried out at the Serang Province Banten District Government, with the study focused on the development of creative economies based on local potential to empower the community. To make this research more focused, the coverage was restricted by taking three main types of creative economic activities in the district of Serang, among them: culinary; fashion; craft/creation. The preparation of this study aims to identify the development and potential of a creative economy based on local potential in Serang, shaping the strategy of creative economics based on the local potential that can empower the community in the district.

This research uses two sources of data, namely primary and secondary data sources. Primary data is data taken directly from respondents, i.e. creative economists and respondents who come from institutions that are concerned with the development of creative economy in the district of Serang (BAPPEDA related fields; Dinas Pendidikan dan Kebudayaan; Dinas Koperasi, Usaha Mikro Kecil Menengah, Perindustrian dan Perdagangan; Dinas Pemuda Olahraga dan Pariwisata; Dinas Pemberdayaan Masyarakat dan Desa, Dinas Tenaga Kerja dan Transmigrasi; Dinas Sosial; Dinas Pertanian; Dinas Ketahanan Pangan dan Perikanan; and Dinas Keluarga Berencana, Pemberdayaan Perempuan dan Perlindungan Anak). Secondary data are data that come from information from other sources such as scientific journals, reports of various related institutions, Central Statistical Authority (BPS).

The data collection technique used in this study is by studying existing documentation from various literature and reviewing reports related to research on creative economics, in-depth interviews with several identified respondents such as the Regional Planning and Development Agency (BAPPEDA), Dinas Perdagangan dan Perindustrian, Dinas UMKM dan Koperasi, Dinas Pemuda, Olah Raga dan Pariwisata, as well as other creative economic actors/communities. The collection of research data is carried out through purposive sampling (by deliberate means) where the selected respondents have been targeted first based on their role in the development of the creative economy in the Serang.

The Data Analysis Method used in the Mapping of the Conditions and Potentials of Creative Economy Development with the processing of data using the Miles and Huberman models in Sugianto through step (1) data reduction, i.e. attempting to summarize from the data substantive and important things and related to the topic of research, that is, the development of the creative economy; (2) presentation of data, ie. data presented in the form of tables and images, so that the data can be organized in patterns of relationship or interrelated with the growth of creative economies; and last (3) conclusion drawing is the drawing of conclusions and verification that must be supported by valid and consistent data, So by drawing conclusions it is expected to be able to solve the problems of research.

PROMETHEE (Preference Ranking Organisation Method for Enrichment Evaluations) is a method of outranking multi-criteria analysis (MCA) (Macharis et al. 2004), including Promethee I for partial ranking of alternatives and Promethea II for complete ranking of alternatives, developed by Brans and presented for the first time in 1982 at a conference organized by Nadeau and Landry at Laval University, Quebec, Canada (Behzadian and al. 2010).

Results & Discussion

Local Potential-Based Creative Economic Development in Serang Residents and Workers of the District Serang

The population of the Serang district by 2020 is 1,622,630 people. There are 2 districts with a population of more than 100,000 people namely Cikande district and Kramatwatu district. In the meantime, the 2 districts with the least population in Serang district are Tirtayasa district, and Tanara district respectively 46.349 people and 42.294 people. (BPS, 2022). Sukirno (2004) explained that the population can be both a driver and a deterrent to economic development. On the positive side, an increase in the population will increase the number of workers and the addition will enable the increase in production.

Table 1
The Five Most Populated Counties in Serang

District	Population
Cikande	110.569
Kramatwatu	100.119
Ciruas	82.622
Kragilan	80.302
Cikeusal	76.980
Serang District	1.662.630

Source: BPS,2022

The working-age population of the district reaches 1,102,850 people, divided into the labor force and not the labor force. In 2020, the number of workers in the Serang district was recorded at 699.858 people. This means that the rate of pre-participation of the labor force (TPAK) in the district is 63.46 percent.

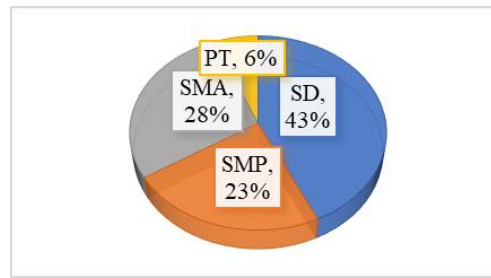


Figure 1. Percentage of the population working by level of education

In terms of the quality of the workforce in the Serang, the condition is far from ideal. It's when you look at the percentage of the population working by the level of education. The majority of the labor force in the Serang district is still under-educated, i.e. 266.144 or about 43 percent of the working population is only educated up to the primary school level/SD. While the working and higher education population range only 5 percent or 32.845 people.

Table 2
Tourism Industry and Creative Economy Enterprise Revenue by Province

No	Province	Total
1	Jawa Barat	1.504.103
2	Jawa Timur	1.495.148
3	Sumatera (Region)	1.471.946
4	Jawa Tengah	1.410.155
5	Sulawesi, Maluku, Papua (Region)	535.337
6	DKI Jakarta	482.094
7	Bali dan Nusa Tenggara (Region)	427.090
8	Kalimantan	406.338
9	Banten	299.385
10	DI Yogyakarta	172.230
Total		8.203.826

Source: Kemenparekraf, 2021

The creative economies in the province of Banten are spread out in the three most developed major subsectors: music, animated film and video, and culinary. The music subsector is the most numerous with 26.75%, followed by animated films and videos at 13.18%, and gastronomy at 12.04%. the two major sectors that contribute up to 39.93% are music and animated movies and videos, which means that we can see that the role of young people is very dominant in the development of the creative economy.

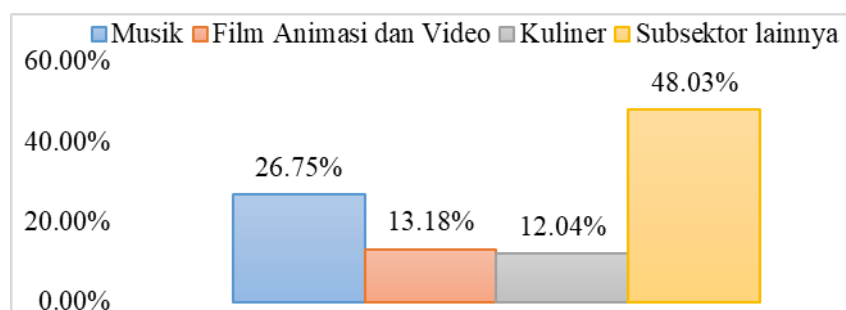


Figure 2. The Most Growing Sub-Sector in Banten Province, 2020

Meanwhile, gender-based or active participation in the economic sector is still dominated by men. Of the creative sectors, 70.22% are men, compared to only 29.78% women. Therefore, women still need to be encouraged to engage more in the creative economy. Meanwhile, the majority of

creative economic operators in Banten Province are in Tangerang Raya (40,56%), Tangerang City (21.75%), and Tangerang District (19.07%). Other cities and districts account for 18.62%, in this case, the Serang City, Serang District, Rangkas Bitung, and Pandeglang. When compared to the other four provinces, the Serang district in this case, only accounted for about 4-5% of the total creative economy in the Banten province.

Table 3
Creative Economy Subsector of Banten Province

No	Subsector	Option	Rating
1	Culinary	53	1
2	Kriya	20	2
3	Fashion	13	3
4	Art Performance	8	4
5	TV and Radio	8	4
6	Design Visual Communication	5	5
7	Product Design	5	5
8	Film, Animation, and Video	5	5
9	Photography	4	6
10	Interior Design	3	7

Source: BAPPEDA Banten, 2017

The results of the quick survey of BAPPEDA Province of Banten, by the PDRB of Serang District that the processing industry is the largest field of enterprise contributing to the economy in Serang County. The processing industry is an economic activity that engages in the conversion of raw materials into finished or semi-finished goods and/or from low-value goods into higher-value goods, either mechanically, chemically, by machine, or by hand. (BPS, 2021).

A strategy for developing a creative economy based on local potential to empower the people in Serang

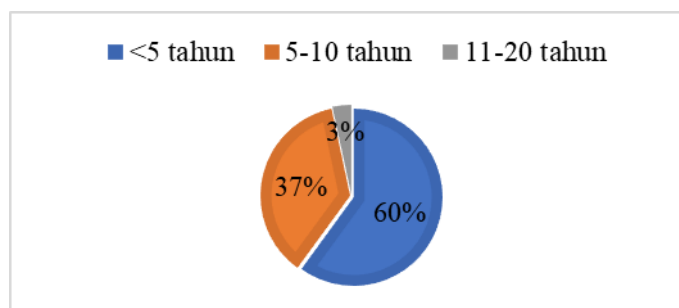


Figure 3, Age of the Creative Economy Enterprise in the District of Serang

60% of entrepreneurs in the district of Serang are still pioneers, with the life of the enterprise less than 5 years. Entrepreneurs who have been running their enterprise for 5-10 years and survived to this day are as many as 37%, Those who have been in business for more than eleven years are three percent.

Table 4
Use of Information Technology in Business Marketing

Type	TI		Social Media		Market Place	
	Yes (%)	No (%)	Yes (%)	No (%)	Yes (%)	No (%)
Culinary	30	70	60	40	30	70
Fashion	60	40	90	10	40	60
Kraft	20	80	50	50	40	60
Combine	37	63	67	33	37	63

Source: Processed Data

To measure the sustainability of creative economic activities in the Serang district, a resilience analysis was carried out by measuring the extent to which the five pillars of the creative economy support the activities of the exhibition, the results of such analysis are presented in the diagram below:

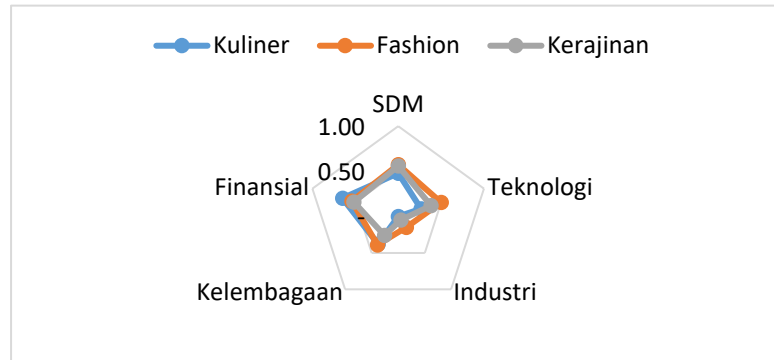


Figure 4, Five Pillars of the Creative Economy in the District of Serang

Table 5
Average Value of Five Pillars of Creative Economy in Serang District

Creative Economy Pillar	Value	Status
Human Resource	0,54	Rentan
Technology	0,38	Sangat rentan
Industry	0,07	Sangat rentan
Institutions	0,34	Sangat rentan
Financial	0,57	Rentan

Source: Processed Data

As shown in Diagram 1 and Table 10, generally the resilience of creative economic operators in the district of Serang ranges between 0.07 – 0.57 (scale of measurement 0-1) which means still in the category vulnerable to very vulnerable, Pillar Industry has the lowest value while the highest is the financial pillar, If you look at the structure of the five pillars of supporting creative economy in this district, It will be homework for the local government because the 3 main pillars supporting the creative economic activity in district Serang are in the very vulnerability phase, From the results of analysis, it is seen that the minimum activity of "industrialization of the craft", institutional as well as technological intervention becomes a major factor inhibiting the development of creative economy activities.

One translation of this Strategic issue is about Increasing Regional Competitiveness and Creating a Local Intelligence-Based Creative Economy namely: The ability to package local content into a globally ambitious product or work is both a challenge and an opportunity for the creative economy in the Serang District. By developing a creative economy based on local intelligence, the region is expected to be more resilient in the face of economic crisis. A region does not have to have high Natural Resources as well as high tourism potential to be a tough region in the economy.

Development Strategy

To formulate a development strategy, it is necessary to carry out a comprehensive analysis of all the factors possessed by creative economic operators in the district of Serang, in-depth analysis is carried out to identify the weaknesses and advantages of the creative economy operators so that the direction of its development can be organized, Promethee analysis is used to elaborate a strategy of development of creative economy based on local potential in the attack district is done by exploring several pillars of creative economic support in the District as Human Resources (SDM), Institutional, Industrialization, technology and financial. The types of creative economy perpetrators that are analyzed are culinary, craft, and fashion, from the results of the analysis promethee obtained the current state of creative economic activity in the district is studied in the figure below:

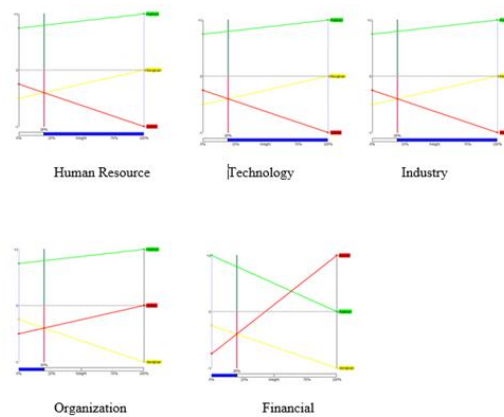


Figure 5, *Creative Economics Structure Based on Creative Economy Pillars*

From the scenario carried out on the 5 pillars of the creative economy, it can be seen that for creative economic actors in the field of fashion, there is a much better resilience ratio compared to the culinary and craft/creation fields, it is seen that the fashion field has a better value in the institutional, industrial, technological and SDM pillars, whereas for the financial pillars the creative economic fields of culinary have the highest value.

E-commerce is an online sales media that offers ease of shopping without having to meet in person, through e-commerce sites can see the products sold in the form of images, video, as well as text, making sales transactions more efficient, E-Commerce is also useful as a source of information to compare prices and the latest products offered, before making purchases, the Central Statistics Agency in 2019 stated that the economic enterprise in the sub-sector of fashion has achieved 25,11% of the entire e-commerce sector has implemented technology in the entire region.

It is supported also by the statement of (Irawati & Prasetyo, 2021), which describes their research results on the Utilization of E-Commerce Platforms Through Marketplaces As an effort to increase sales and maintain business in Pandemic Times, The research proves that by joining Tokopedia, there is an increase in sales above 50%, the minimum transaction per order of Rs 50,000 - 100,000, the frequency of transactions occurring every day, In addition, UMKM can maintain its business by joined Tokopedia. UMKM will remain in the Tokopedia marketplace if joining there does not give many benefits, They will evaluate why that can happen, UMKM claims to easily monitor business in the Tokopedia Seller application because its supporting features have been adequate and easy to use. The Tokopedia Manager is very attentive to all merchants running their business by providing training and inclusion in the group Whats App Tokopedia New Seller, so making the best relationship between the marketplace and the UMchantant, Besides that, in particular, the relationship between these members will be very helpful.

Advanced analysis was conducted to look at the development potential of the three types of creative economies. In this study, it was done by modeling the development of the creative economy by playing the weight value of each pillar.

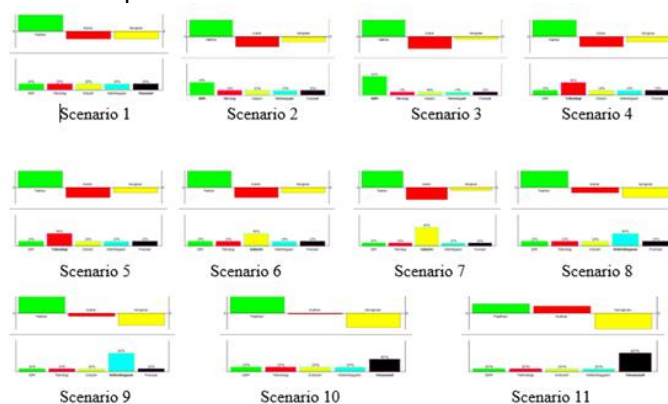


Figure 6, *Scenario Examples of Creative Economic Development in the District of Serang*

In the picture above, the weight of each pillar remains the same at 20%, the fashion field has the best value where the diagram is on the positive axis, whereas the culinary field and crafts have

almost equal value a little bit on the negative axis. After doing the modeling, it is seen that the value of the culinary field is very dynamic while fashion and craft are very static.

(Kurniawanto et al., 2020) gives examples of the development of UMKM bontot salminah as a culinary characteristic of the district Serang towards the era of industry 5,0 namely: Social media or social network marketing, there are applications that are often used by the users of this application by Indonesians i.e., Facebook and Instagram, is an initial strategy to open the network and provide information to the general public about Bontot Salminah products, Based on the information obtained as a large number of sellers of gastronomic products in Kota Serang sells its products through this application, besides cheaper, potential customers more; Online stores, there is a few marketplace that can facilitate the product to be displayed or offered, Marketing through this store is prompted digital market not only we will sell but there are other competitors with selling culinary products of this kind, BONTOT Salminaha this could be an opportunity, because local products and not all people are selling it, Prepare photo appearance and description of the production that will be sold, Do not forget the way of payment, contact, number and selection of its Digital system; Marketing, because of this type, is not needed in marketing, and is not used in many other cases to connect BKM Salminage to these various applications.

The three approaches are believed to improve the resistance of UMKM even in the face of the pandemic storm covid 19, whereas for the field of craftsmanship although the initial value is similar to the culinary value but impressed very static even though some pillars have been intervened, This is presumed because of the nature of the craft industry is very segmented so that the market is limited when compared to the other two fields, Besides, the low absorption of technology drives the crafts industry seems difficult to develop, According to the Bank of Indonesia there are 3 challenges faced by the craftsmanship industry namely limited access to funding, market access is still domestic oriented as well as limited SDM which drives low levels of creativity, in addition to the three things above, although at present there are many marketplace facilities that facilitate the sale but, the craft nature that requires more care and logistics availability become separate challenges that have not been found.

Other issues faced by the craft industry in the district are related to human resources, from the results of the survey carried out to see a comparison of the level of education of the perpetrators of the culinary, fashion and crafts fields found the fact that the field of cooking has a proportion of education only until the elementary school reaches 60% while the other two areas are still below 40%, as well as related to the participation in training organized by both the government and other institutions, this field of crafts is still very low involvement is still above 60% while other fields are already below 50%, According to Putra and Romli (2018), the picture of the barriers empowering the SDM of the craftsman as follows: The level of educational skill of handicrafts is very varied and mostly low educated; The motivation of the artisans to develop is not high; The timescale of training with the activities of the artisan; The capability of capital resources is weak; The lack of managerial capabilities of the artist; The less experience of the handicappers in business management; Lack of access to the technology, the markets, the production resources and the continuity of the training of the participants.

Conclusions

(1) The existing conditions of creative economic actors in the Serang district are far behind the towns of Tangerang, Southern Town, and the district, especially in the music subsector, animated film and video, and culinary, which are the three main subsectors in the province of Banten. Based on vulnerability status analysis, the creative economy in the Serang district is in a vulnerable and highly vulnerable status. (2) There is enormous potential for the district to develop its creative economy, due to the demographic bonuses and the increasing use of the Internet. (3) Out of the analysis of the five main pillars of creative economy support in the Serang district, the financial pillars have the highest value while the industry pillar has the lowest value. The status of the creative economist in the area of fashion is generally stable compared to the creative economic actor in the field of culinary and craftsmanship, the culinarian field has a huge potential to develop while the crafts field requires extraordinary intervention to grow. Developing creative economic activities requires strong intervention against industry pillars, and institutional and technological intervention.

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