

PENTAHHELIX IN THE CREATIVE CITY: THE CASE OF FINE ARTS DEVELOPMENT IN SOUTH JAKARTA, INDONESIA

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Abstract. The emergence of the creative economy as a new economic wave in Indonesia has led to implementing of various policies and strategies since 2006. In particular, South Jakarta, Indonesia, has been designated as a creative city focusing on developing the fine arts subsector. The findings reveal that the development of South Jakarta as a creative city for the fine arts has met the minimum prerequisites required for a creative city in Indonesia. The city has emphasized effectiveness, efficiency, and adequacy in developing the fine arts subsector. The study sheds light on the readiness of South Jakarta's creative city, which heavily relies on the involvement of the local government and creative communities. Overall, this research offers valuable insights into the roles of the local government and creative communities. It also highlights the need to actively involve academics and the media in the city's creative city development endeavours.

Keywords: creative city, creative policies, fine arts, pentahelix, South Jakarta, Indonesia.

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1. Introduction

The concept of the creative economy originates from innovative endeavors that bring added value and contribute to overall growth and welfare. In a broader sense, Howkins (2001) defines the creative economy as an economic system based on the use of non-physical imaginative qualities. Additionally, the creative economy necessitates a region's capacity to possess advanced technology, urban amenities, and a socially welcoming environment that attracts the creative class, leveraging their knowledge and intellectual capital in their work (Florida, 2002) and interaction among stakeholders (Landry, 2004). To effectively support this growth and development, it becomes imperative to establish a robust creative economy ecosystem that fosters collaboration among various stakeholders, including academia, businesses, communities, the government, and the media. This collaborative model is essential for ensuring a seamless connection across the five key processes of the creative economy chain, namely creation, production, distribution, consumption, and conservation.

South Jakarta city, an administrative city within the Special Capital Region of Jakarta, Indonesia, has emerged as a hub for creative and cultural development. According to data from the Ministry of Tourism and Creative Economy (MTCE), Indonesia, South Jakarta city boasts the highest concentration of creative economy actors in Jakarta, Indonesia. The Jakarta's creative economy gross regional domestic product (GRDP) had a substantial growth,

increasing from 208.4 trillion Indonesian rupiah (IDR) in 2016 to 256.45 trillion IDR. This sector also contributed 9.87% to the total GRDP in 2019 (Katakreatif.kemendparekraf.go.id, 2019). In the self-assessment creative cities of Indonesia document (Direktorat Infrastruktur Ekonomi Kreatif et al., 2025), the South Jakarta Government has specifically identified the fine arts as the key subsector for the city's creative city development (Kementerian Pariwisata dan Ekonomi Kreatif, Badan Pariwisata dan Ekonomi Kreatif RI, 2020). This decision is based on the unique attributes associated with the fine arts, including the presence of numerous fine arts communities, a broad potential market, and the hosting of various international art events. For instance, the *Art Jakarta 2017* event drew participation from 427 local artists and attracted 47 645 visitors from thirteen regions in Indonesia and eleven countries worldwide. The report further highlights the development in the quantity/volume of added value stemming from the production of creative economy goods and services, excluding the influence of inflation. However, it is important to highlight that these subsectors do not receive primary focus in South Jakarta's creative city development agenda.

Currently, there is a dearth of studies focusing on specific subsectors of the creative industry in Indonesian cities. Existing research on Jakarta as a creative city primarily examines startup companies (Fitrinitia et al., 2018) and pop-up cafes (Prawata, 2015). On the other hand, there are significant body of work exists on specific subsectors of creative industries in other Indonesian cities, such as Bandung (Bustamante Duarte et al., 2024; Fahmi et al., 2019; Phelps & Aritenang, 2023) and Surakarta (Phelps & Wijaya, 2020; Nur Indra Wicaksono & Adikampana, 2019).

In light of this gap, our study provides a contemporary and comprehensive analysis of the stakeholder roles and networks within a creative city. Focusing on the subsector of fine arts in South Jakarta, this paper aims to assess the readiness for developing a creative city in this region. The readiness is defined as the extent to which South Jakarta's policies, infrastructure, and stakeholder networks are ready to support the creative city.

In particular, our study contributes by identifying the role of each stakeholder roles and network within the creative city ecosystem by using the pentahelix framework. Following Florida (2002) and Landry (2004) on the importance of interaction between enablers and facilitators in a creative city, we considered the pentahelix model as a suitable model to illustrate multi-stakeholder goals/desires at a location. The pentahelix model is commonly known as the academician, business, community, government, and media (ABCGM) model and has been deployed in previous studies elsewhere (Aribowo et al., 2018; Sutrisno & Anitasari, 2019). In this model, each stakeholder has specific role, for instance, academicians as idea generators and concept builder, businesses actors as objects of creativity, communities as accelerators, governments as regulators and controllers, and the media as expander. The main key for this model to be successfully used is the synergy and strong commitment between stakeholders in running it.

To achieve these objectives, we employ qualitative methods, including content analysis of national and local policy documents, as well as interviews with local stakeholders. As there are many fine arts communities in South Jakarta actively engage and facilitate arts with establishing gallery space, exhibitions, and discussion events, this study employs the ABCGM model. The model allows to identify and role of these stakeholders on creative city, by looking at the impact and formal evaluation on local economy, cultural development and social networks.

The paper structure is as follows: Section 2 revisits creative economy and networks, followed by Section 3, which displays data and methodology; Section 4 provides creative network and creative city ecosystem analysis, and Section 5 elaborates discussion and conclusions.

2. Creative city: literature and evaluation

2.1. Creative city

In a spatial context, Florida (2002) argues the key to economic growth is not only related to the number of the creative class but also related to the ability to use new ideas and utilize technology to become creative economic products. Thus, he proposed three factors of a creative city: technology, talent, and tolerance (3T). These three things can be found in a creative village where there are various kinds of people with various ideas and skills.

Studies in creative city has highlight the uniqueness of creative city development as not only economy, but social context also plays important role. The paper by Pratt (2009) argues that its unique characteristic that intersect both the market and the society, leads limited possibility for a *Xerox* policy in the creative industry¹. Furthermore, it is also critical to understand networks in creative city. The study by Comunian (2011) highlights the importance to understand interactions among agents to define best methods and interpret data to represent multilevel networks. Groups of people who are included in the creative class are people who work in the fields of science, industrial engineering, design, architecture, education, art, music and entertainment whose economic function aims to create creative content. This confirms Hall (2000) that argues creative city absorb talent and creativity from migrants and far corners.

While Landry (2004) argued that a creative city cannot be run alone by one individual, but rather there needs to be interaction between enablers and facilitators who can be individuals or organizations. In this sense, a creative city should develop from within and uses creativity in various aspects and dimensions including in government, politic and governance as well as in every behavior of the actors that forms the city. Furthermore, creative city supports the society's creative activities through the creation of physical and psychological environment within an urban area. According to Grodach (2017) the goal of a creative city is to attract quality workers and increase economic growth in addition to supporting arts and culture workers in the city. This is in line with what is being done by the Bandung City Government as enabler and Bandung Creative City Forum (BCCF) as facilitator and other previous studies that examine networks in creative cities (see Aritenang et al., 2020; Bustamante Duarte et al., 2024).

2.2. Creative economy in Jakarta, Indonesia

According to the Governor of the Special Capital District of Jakarta Regulation No. 84/2021 (Gubernur Daerah Khusus Ibukota Jakarta, 2021a), the creative economy is the realization of added value from intellectual property sourced from human creativity based on cultural heritage, science, and/or technology. People or groups of people or business entities that

¹ Policies that encourage the success of the creative economy in one place can be "photocopied" in another place, namely known as *Xerox* policy.

carry out creative economic activities are commonly called creative (economic) actors. The key to the creative economy is creativity (Gubernur Daerah Khusus Ibukota Jakarta, 2021a).

Based on the Agency of Tourism and Creative Economy of Jakarta (ATCEJ), Indonesia, the creative economy is divided into 16 subsectors, namely 1) applications and games; 2) architecture; 3) interior design; 4) visual communication design; 5) product design; 6) fashion; 7) film, animation, and video; 8) photography; 9) craft; 10) culinary; 11) music; 12) publishing; 13) advertising; 14) performing arts; 15) fine arts; and 16) television and radio. The Governor of the Special Capital District of Jakarta Regulation No. 84/2021 (Gubernur Daerah Khusus Ibukota Jakarta, 2021a) states the definition of a creative city as a city that is able to improve and create a conducive urban environment in the context of developing the potential and Creative Economy Ecosystem. The functions and tasks of the government in developing creative cities are carried out through the pentahelix interaction pattern (Menteri Pariwisata dan Ekonomi Kreatif, Kepala Badan Pariwisata dan Ekonomi Kreatif Republik Indonesia, 2022). MTCE hopes that each district/city can learn how the pentahelix actors collaborate and synergize in mapping and developing the potential of the creative economy in their region.

The Indonesian creative city formula was formulated by the Indonesia Creative Cities Network (ICCN) (2020) at the Indonesia Creative Cities Conference held in 2019. This formula is considered a solution program that can be applied to every creative city in Indonesia because the preparation of the program is based on its goal to build a creativity-oriented city. The program attempts to tackle challenges and problems faced by creative cities in Indonesia by developing the creative city index, also known as *catha ekadaksa* (ICCN, 2020). Table 1 presents ten subcomponents of creative city index as minimum requirement indicators of South Jakarta city readiness as a creative city of fine arts.

Table 1. Research components and subcomponents (source: created by authors)

Research components	Research subcomponents
Creative city index	Local government creative economy committees
	City development navigation
	Command center
	Good urban creative ecosystem
	Cross-creative economy forum
	Creative design action/ <i>musrenbang</i>
	Rural x city entrepreneur collaboration
	Communication strategy and narrative
	Creative city branding management
	Creative festival

3. Revision of the evaluation of methodology

Evaluation is appraisal, rating and assessment, words that express an attempt to analyze policy outcomes in terms of their value. Evaluation involves the production of information about the value or benefits of policy outcomes (Dunn, 2003). Policy evaluation aims to determine four aspects, namely the policy-making process, the implementation process, policy consequences,

and the effectiveness of policy impacts. Evaluation 1 and 2 are referred to as implementation evaluation; evaluations 3 and 4 are referred to as policy impact evaluations (Wibawa et al., 1994). There are four evaluation objectives as suggested by Mark et al. (2000), as follows:

1. Assessment of merit and worth: developing opinions that ensure the value of the program/policy;
2. Program and organizational improvement: using information to modify program implementation directly;
3. Oversight and compliance: assessment of the extent to which the program follows status directions, regulations, standard orders or other formal expectations;
4. Knowledge development: discovery or testing of general theories, hypotheses, and prepositions in the context of policies and programs.

There are three approaches to evaluation: pseudo-evaluation, formal evaluation, and decision theoretic evaluation (Dunn, 2003). Formal evaluation uses descriptive methods in producing valid and reliable information about a policy and the results of its implementation. The evaluation is based on programs/policies that have been officially published by the government. The method used to obtain valid and reliable information is done in several ways, namely tracing legislation/policy/program documents and conducting interviews with policy makers or program administrators. The assumption used is to set the goals and objectives of the policy/program as a measure of the success of the program/policy implementation. The following criteria are utilized for evaluation criteria:

- Effectiveness: success in achieving set objectives;
- Efficiency: optimal use of the resources utilized in achieving the set objectives;
- Adequacy: how far the level of effectiveness is able to meet the needs, values, and opportunities to solve existing problems;
- Equity: legal and social rationality and refers to the distribution to different groups in society. The key is whether it is fair or not;
- Responsiveness: the extent to which it satisfies the needs, preferences or values of particular groups in society. It can be seen from the previous four criteria. If something is not good, it means that it has not responded to the actual needs of the groups that should benefit;
- Appropriateness: the appropriateness of policy choices that will be measured through outcome indicators that show the value of program benefits felt by the community compared to the goals and objectives, so that it will show whether the program is appropriate or inappropriate. In this research, appropriateness is measured from how the results are right to do or not.

4. Data and methodology

The case study approach focuses on South Jakarta city as a creative city for fine arts. To achieve the study objective of seeing the city's readiness to support fine arts subsector, first, we conduct content analysis of various existing policies in Indonesia related to creative cities and the development of the fine arts subsector. Second, the analysis continued by identifying the implementation of creative city development to see how the creative city development has been going. Finally, the implementation of the development of the fine arts subsector in South

Jakarta is also reviewed to see its competitiveness. The identification of implementation is done descriptively qualitatively in order to provide an overview of the readiness of South Jakarta city in becoming a creative city that supports the development of the fine arts subsector.

4.1. Data

This study employs a range of data sources, including local creative city policy documents, survey observations of creative city infrastructure, and interviews with key stakeholders involved in the fine arts industry. The primary policy document examined is the South Jakarta's the Independent Assessment of Creative Indonesian Cities/Regencies (*PMK31*) (hereinafter – Independent Assessment) (Direktorat Infrastruktur Ekonomi Kreatif et al., 2025), which outlines the development of the creative city, with a specific focus on the fine arts industry. Survey observations were conducted at various locations within art communities to assess the condition of facilities supporting the fine arts subsector. This involved examining the availability of funding, infrastructure, and technology that are utilized within these communities.

The selection of interview participants was carried out using a purposive sampling method, guided by two criteria. Firstly, the participants needed to be actively involved in the development of South Jakarta's creative economy. Secondly, they needed to possess a comprehensive understanding of the implementation of creative city development and the fine arts subsector in South Jakarta. Based on these criteria, representatives from the pentahelix stakeholders were identified. However, it is worth noting that no representatives from the academic and media sectors in South Jakarta were identified. As a result, the study only included three group representatives from the pentahelix stakeholders, namely the community, business/creative art practitioners, and the government. The detail list of informants is presented below (Table 2).

The first group comprised government representatives, who develop policies and coordinate activities related with creative industries and the fine arts subsector in South Jakarta. This group included representatives from the ATCEJ. The second group consisted of individuals from the art community serving as a liaison between South Jakarta's creative actors and the government, represented by the South Jakarta Creative Committee (SJCC), Indonesia. The third group involved representatives from the art community who actively contribute to the development of the fine arts subsector in South Jakarta.

Table 2. List of informants (source: created by authors)

Group	Institution	Position
1.	Ministry of Tourism and Creative Economy, Indonesia	Head of section
		Head of administration
2.	South Jakarta Creative Committee, Indonesia	Liaison officer
3.	Art community	3 persons from Forum Lenteng
		1 person from Komunitas Salihara Arts Center, Indonesia
		1 person from <i>Gudskul Ekosistem</i>

4.2. Methodology

To assess the readiness of South Jakarta city as a creative city for fine arts, we use qualitative analysis methods, specifically content and qualitative descriptive analysis. Specifically, we achieve this by employing the creative city index subcomponent list as guidance for content analysis to evaluate the current development creative city in the fine arts industry (Table 1).

Content analysis was gathered from policy documents and interviews. At the national level, we focus on creative city and industry policies and regulations, whilst at the local level relates with strategic plans and government regulation in the specific context of the creative city of South Jakarta. The documents were categorized based on research subcomponents to identify relevant discussions related to creative cities and fine arts. The collected information was then summarized and grouped according to the specific subcomponents addressed. This analysis involved compiling and summarizing coherent information and data according to the research needs. Thirteen national-level and five provincial-level policy documents were used for this analysis.

The evaluation approach employed in this study involved formal evaluation, where the qualitative descriptive responses for each component were compared against evaluation criteria. These criteria included effectiveness, efficiency, adequacy, equity, responsiveness, and accuracy (Dunn, 2003). Effectiveness was assessed to determine the extent to which the objectives were achieved, efficiency measured the optimal use of resources in goal attainment, adequacy examined whether the program/policy effectively addressed problems and met needs and values, equity evaluated whether the benefits were distributed equitably among target groups, responsiveness assessed the program's ability to meet the needs of the target groups, and accuracy evaluated whether the program implementation produced the desired outcomes.

5. South Jakarta city, Indonesia, as a creative city

Initially, the South Jakarta as Indonesia's Creative City of Fine Arts Program was labelled by the MTCE. This was then accommodated by the ATCEJ by forming the SJCC, which consists of many fine arts practitioners and is chaired by a fine arts practitioner. However, there were no development agenda for a long time, thus, the branding stage of the creative city of fine arts remains low. The communities has similar approach; there were no specifically purpose branding activities, rather artworks are created according to the program that is being held and the artists' likings.

6. Artists and the creative ecosystem

The fine arts institutions in Jakarta is dominated by artists and educational institutions. There are artists who are involved in non-formal educational institutions such as the collective studies at the campus of the *Gudskul* art school, Indonesia, which has various art short courses open for public. Whilst Forum Lenteng supports creative process in fine arts by developing information and communications technology infrastructure such as websites and other

digital channels. A non-formal education program in *Milisifilem* platform (Forum Lenteng, 2003–2025), teaches fine arts from the most basic forms to the most complex forms:

“Completing infrastructure will create criticism, create media that will discuss it (websites for example). The infrastructure that creates a production (attracts an audience), there will be a discourse built through criticism so that the round is complete. What is criticized is production, distribution, audience (usually done immediately). So, if there is criticism and discourse, it will continue to circulate. Technology plays an important role of course”, – co-founder of Forum Lenteng, 10 May, 2022.

While academics or educational institutions are actively involved events. Based on the Independent Assessment (Direktorat Infrastruktur Ekonomi Kreatif et al., 2025) document, in South Jakarta there several formal educational institutions that teach art, including the College of Art and Design, Indonesia, Erudio School of Art, Indonesia, Jakarta School of ART, Indonesia, and the ISWI Fashion Academy, Indonesia; education institutions also conducts research, such as Jakarta Institute of Arts, Indonesia.

The collective study forum at *Gudskul Ekosistem* (Gudskul, 2025a) is also often a place for artists to collaborate in developing fine arts. This is because there are several organizations or communities within it that aim to carry out research and development of art, including *Art Lab* (Gudskul, 2025b), *Jakarta 32°C*, *Jurnal Karbon*, *Serrum*, *Ruangrupa*:

1. *Art Lab* is an art project program to research and work collaboratively by highlighting urban and media issues/problems. Open to artists individually and in groups, both domestically and abroad;
2. *Jakarta 32°C* is a forum for dialogue and networking with students from Jakarta and surrounding areas who discuss contemporary arts and culture, collect ideas, experiment, study campus issues;
3. *Jurnal Karbon* is a web journal to discuss issues of public space, urban visual culture in Indonesia;
4. *Serrum* is a study group on art and education in Jakarta with a focus on educational, socio-political and urban issues using an educational and artistic presentation approach;
5. *Ruangrupa* is contemporary art collective with various fine arts development programs which aim to encourage progressive art ideas in urban areas through exhibitions, festivals, art laboratories, workshops, research, books, magazines, online journal publishing.

Lastly, obstacles faced by fine arts practitioners in creating work can come from internal sources, such as lack of ideas and time management problems. Another obstacle is experienced when artists do not have clear rules and systems that hinder the creative process. *Gudskul* has accommodated this by providing clearer rules or systems so that it does not burden artists:

“Usually in the past it worked from the community, *aka* organic. This means it is not too planned/structured. So task/work delegation is usually thrown around, the division of work is not clear. This process is hampered, you have to start over from the beginning. Because in the past they weren’t paid here. So, when they work, they collect money while putting together the concept, then they can see how much money they have and determine the budget. The problem is, they need to make it first before receiving the money. It is common that people suddenly leave because they don’t have a work contract”, – *Gudskul* manager, 13 May, 2022.

7. Local government role and policies related to creative cities

The identification of policies that support the development of creative cities and the fine arts subsector can be done through content analysis of thirteen national and five provincial policy documents (Table 3).

Table 3. Policies recapitulation (source: created by authors)

Level	Policy/planning document	Contents									
		Local government role and policies related to creative cities				The creative city ecosystem in South Jakarta, Indonesia					
		Local government creative economy committees	City development navigation	Command center	Good urban creative ecosystem	Cross-creative economy forum	Creative design action/ <i>musrenbang</i>	Rural x city entrepreneur collaboration	Communication strategy and narrative	Creative city branding management	Creative festival
National	Law No. 24 of 2019 on the Creative Economy in Indonesia (Lembaran Negara Republik Indonesia, 2019)	v	v		v	v					
	Presidential Regulation No. 142/2018 on the Indonesian Government's National Creative Economy Development Master Plan for 2018–2025 (Presiden Republik Indonesia, 2018)	v	v		v	v	v				
	Presidential Regulation No. 96/2019 on the Ministry of Tourism and Creative Economy (Presiden Republik Indonesia, 2019a)		v	v	v	v					
	Presidential Regulation No. 97/2019 on the Ministry of Tourism and Creative Economy (Presiden Republik Indonesia, 2019b)		v	v	v						
	Indonesian Government's Ministry's of Tourism and Creative Economy's Strategic Plan for the Period 2020–2024, Outlined in Regulation of the Minister of Tourism and Creative Economy/Head of the Tourism and Creative Economy Agency No. 12/2020 (Menteri Pariwisata dan Ekonomi Kreatif, Kepala Badan Pariwisata dan Ekonomi Kreatif Republik Indonesia, 2020)	v	v	v	v	v	v				
	National Fine Arts Development Plan (Minarti et al., 2025; Ghazali & Nadinastiti, 2025)				v	v		v		v	v

End of Table 3

Level	Policy/planning document	Contents									
		Local government role and policies related to creative cities				The creative city ecosystem in South Jakarta, Indonesia					
		Local government creative economy committees	City development navigation	Command center	Good urban creative ecosystem	Cross-creative economy forum	Creative design action/ <i>musrenbang</i>	Rural x city entrepreneur collaboration	Communication strategy and narrative	Creative city branding management	Creative festival
Province	Regulation No. 6/2015 of the Special Capital District of Jakarta on Tourism in Indonesia (Gubernur Daerah Khusus Ibukota Jakarta, 2015)				v						
	The Jakarta Governor's Regulation No. 151/2019 for the Tourism and Creative Economy Agency of the Special Capital District of Jakarta (Gubernur Provinsi Daerah Khusus Ibukota Jakarta, 2019b)		v	v	v	v		v			
	Decree of the Governor of the Special Capital District of Jakarta No. 1101/2019 (Gubernur Provinsi Daerah Khusus Ibukota Jakarta, 2019a)				v						v
	Special Capital City of Jakarta's Governor Instruction No. 53/2021 for the International Year of Creative Economy 2021 (Gubernur Daerah Khusus Ibukota Jakarta, 2021b)		v		v				v		v
	Governor of the Special Capital District of Jakarta Regulation No. 84/2021 (Gubernur Daerah Khusus Ibukota Jakarta, 2021a)		v	v	v	v					
	Strategic Tourism Plan of the Tourism and Creative Economy Agency, 2018–2019 (Menteri Pariwisata Republik Indonesia, 2018)		v	v	v	v					

Note: v – exist(s).

The ATCEJ established the SJCC which acts as a consultant for the fine arts development plan and accommodates the needs of other subsectors. Nevertheless, as this committee has not started working officially in 2022 so its performance cannot be assessed or confirmed:

“The Committee’s task as a consultant who takes care of art, is proposed by itself or creative communities that proposed the annual art program [...]. We supervise or provide concepts [...]. They used to say that it was specifically for fine arts [...]. Other subsectors are also accommodated but not really taken care of because that’s the job of the Department. The Committee is only limited to providing consultation related to approving funds for their events or something like that”, – member of Forum Lenteng, 10 May, 2022.

However, a creative city development roadmap is needed as a development guideline for the creative economy subsector in South Jakarta. The ATCEJ reveals that the COVID-19 pandemic has hampered the roadmap development process and is presently being developed in collaboration with the SJCC and representatives of the fine arts communities. While waiting for the development plan to be finalized, the short-term agenda focuses on human resources development through online and offline technical programs. For instance, an exhibition or fine arts festival will be held if the COVID-19 pandemic has subsided.

Another supporting instrument is the command center established in the ATCEJ, specifically in the Creative Economy Section. The center also conducts routine data collection of creative industries by the MTCE. This data collection included stakeholder and industry mapping to identify potential characteristics and challenges faced by the industry. The data became a reference for the creative economic development road map in South Jakarta. However, due to its early establishment, the data and systems needed still need to be compared:

“Data collection has only been carried out since 2020 and even then it was constrained due to the pandemic. But there is already a plan to collect data on all creative industries/businesses in South Jakarta for 2023. But it just so happens that this department has taken the initiative to first install the recording of existing creative industries. However, not all of them because it is still in progress”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

8. The creative city ecosystem in South Jakarta

In this section we identify several subcomponents to implement the creative city development, gathered from interviews with various stakeholders. The following is the condition of each subcomponent reviewed.

8.1. Stakeholders and networks

Our interviews reveal two important networks in South Jakarta. First, the active role of stakeholders in captured in the creative industry development planning meeting, expected to produce recommendations for development problem encountered.

The roles of various stakeholders within the pentahelix framework is presented in Table 4. Our finding highlights the government as the primary actor driving the creative city initiative in Jakarta, specifically the ATCEJ. Their responsibilities include formulating regulations/policies, planning, implementing, monitoring developments, and evaluating the creative city program.

Table 4. Pentahelix role in subcomponents (source: created by authors, based on ICCN, 2020)

Subcomponent	Academics	Business	Community	Government	Media
Local government role and policies related to creative cities					
Local government creative economy committees			v	v	
City development navigation				v	
Command center				v	
Good urban creative ecosystem	v	v	v	v	v
The creative city ecosystem in South Jakarta, Indonesia					
Cross-creative economy forum	v	v	v	v	
Creative design action/ <i>musrenbang</i>		v	v	v	
Rural x city creative entrepreneur collaboration		v	v	v	
Communication strategy and narrative			v	v	
Creative city branding management		v	v	v	
Creative festival	v	v	v	v	v

Note: v – exist(s).

However, it is worth noting that within the pentahelix framework, two stakeholders, namely academics and the media, seem to have played relatively insignificant roles, as suggested by the following quote. There is lack of active involvement from academics, merely limited to providing best case studies in discussions:

“There is a role for academics. Usually our webinars are collaborations with academics. So they are the ones who provide the material so that it is attractively scored. But that’s the extent of it, most of the children who are doing their final project like this lady, we also help them with the data”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

Likewise, the media’s participation has been minimal, with the ATCEJ’s Subdepartment relying mainly on social media channels for the publication and promotion of the creative city program:

“Usually our webinars are collaborations with academics. So they give the material so that it is interesting [...]. However, there are no other collaborations yet, it’s still limited with students who are doing their final assignments [...]. For publication media, it is only limited to publications for the promotion of activities or processed products of the creative economy subsector”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

The role of business actors is captured with the establishment of *JakPreneur*, a forum established by the government to support entrepreneurship. Furthermore, the government important role also facilitate creative actors and gives assistance face-to-face (offline) or webinars (online). The following is an excerpt of an interview with a representative of the ATCEJ Subdepartment regarding the creation of entrepreneurs through *JakPreneur*:

“JakPreneur is also one of our programs to help creative business actors with the condition that they must be registered with the Jakarta Investment Centre using the

Indonesian identity card. If they have entered the *JakPreneur* system, they can be assisted. The *JakPreneur* is a program also included assistance for capital loan”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022;

“In terms of business, maybe it’s from the creative industry players, right? The development is good, many people are starting to work in this creative economy field. South Jakarta itself really has the most creative actors compared to other cities/administrative districts”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

Particularly, businesses and communities played significant roles. Businesses are engaged in creative processes and serve as catalysts for the development of creative subsectors. On the other hand, the community acts as a valuable platform for creative workers, facilitating connections between different parties with complementary needs:

“To accommodate the creative economy needs of the perpetrators [...] to be a forum as well as a liaison for creative economy actors to the government. [...] To be a forum for communication? Cooperation in channeling existing creative economy needs and the events they held”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

Furthermore, it is revealed that South Jakarta municipality has not conducted a creative design action but there are regular meetings conducted with stakeholders in the development of a creative city of fine arts:

“We often get together for meetings, FGDs like that, with other people who play a role in South Jakarta’s creative economy plus people from the South Jakarta Tourism and Creative Economy Subdepartment”, – member of the Forum Lenteng, 10 May, 2022.

Second, the informal community network that included creative art communities; there are communities with people who are interested to learn art, there are communities that have developed into a non-governmental organization that provide art services, and there are also collection of communities that work together to form a mini ecosystem (creative ideas, production, distribution, consumption, and archiving) such as found in the *Gudskul Ekosistem* (2025a). Interviews with representatives of the ATCEJ sub-agency implies that creative economy forums are carried out with the help of the SJCC and occur between other creative subsectors.

The following quote suggests creative economy forum already exists in South Jakarta but it is not formalized, such as BCCF found in Bandung:

“The Creative Economy Committee is like a forum as well as a liaison for creative economy actors to the government because the Creative Economy Committee is also under the government so it can be directly regulated as well. [...] The Committee is a forum for communication and cooperation in channeling the needs of creative economy actors in creative economy events that are held”, – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

8.2. Communication strategy and discourse

The ATCEJ suggests that the city does not have specific guideline on the development of communications and discourses on creative economy of South Jakarta. Existing *Instagram*

social media (see @parekraf_jaksel) posts remains limited on providing information about creative economy events focusing on one subsector (fine arts), rather ranging from webinars, competitions, competitions, and others.

Despite the Governor of the Special Capital District of Jakarta Regulation No. 84/2021 (Gubernur Daerah Khusus Ibukota Jakarta, 2021a) discusses plans to build a discourse, it is still focused on certain tourist destinations, such as the old part of Jakarta (Kota Tua Jakarta, Indonesia) and lacks of communication strategies and discourses on creative economy. Nevertheless, there are efforts to develop discourse by the communities. For instance, as the most prominent art communities in South Jakarta, the Forum Lenteng community developed discourse by focusing on the urgency and interest of its people to work. The Forum Lenteng community admitted they never conduct promotion and branding, rather artworks are created according to urgency of work and interest, and they are just trying to equalize the frequency of knowledge, discourse, and methods of working:

"It's not branding, but as long as there is an urgency to create and the interest of the person to create. The form of the work is whatever you like. *Milisifilem* class is also a frequency equalizer for the knowledge, discourse, methods of working. That's the base", – member of Forum Lenteng, 10 May, 2022.

Whilst interviewee from the Komunitas Salihara Arts Center (KSAC) and *Gudskul Ekosistem* (2025a) argue branding are conducted depends on program's theme:

"It depends on the program (usually). But if artists come directly to this place, we don't tell them to use any brand, it's up to them. Because we want to appreciate their thoughts. We never set them up. For branding, it's more about theme. For example, if the theme is dolls, we try to search some artists who usually or have worked on dolls", – public relations specialist of KSAC, 11 May, 2022.

Next is the answer given from *Gudskul Ekosistem* (2025a):

"It usually depends on the program. It's free as long as it's in accordance with our programs (if they create as collective). If they work individually, it's different for everyone because they have their own likings", – manager of *Gudskul Ekosistem*, 13 May, 2022.

Nevertheless, our interview with the ATCEJ reveals the government's agenda to organize a fine arts festival that displays products by artisans from South Jakarta. Before the COVID-19 pandemic, this festival was offline and annually, but now the festival is held online, with a limited number of artisans participating. The South Jakarta creative city development document suggests the next agenda, although not yet published, is to hold the festival offline:

"We have an exhibition of goods produced by the creative economy actors from South Jakarta, there are workshops as well as holding (community) partnerships to introduce the creative economy in South Jakarta. Later it can be used for comparative studies to the regions. For example, to see if there is also a creative economy community there? For example, in Java, Yogyakarta. Usually in the form of festivals, there are competitions, music, bazaars, workshops, technical guidance (with participants from *JakPreneur*", – head of Creative Economy Section at ATCEJ Subdepartment, 14 March, 2022.

In South Jakarta, above discussion suggests stages of creative city ecosystem are creation, production, distribution, consumption, and conservation. The process of creating ideas involves artisans that realizing ideas and raw material. The distribution or marketing stage is usually done on-site at *Gudang Sarinah Ekosistem* and since the COVID-19 pandemic, there

is intensification use of various digital platforms. The consumption stage or the stage of organizing art works to the buying and selling process with consumers for personal collections or decorations with artistic elements for corporate buildings.

The last stage, conservation, is crucial for collaboration through photo/video archiving activities. The Independent Assessment (Direktorat Infrastruktur Ekonomi Kreatif et al., 2025), South Jakarta, document states that the fine arts subsector in South Jakarta also has backward and forward linkage. Backward linkages indicate things that may happen during the process of creating artworks. Examples of backward linkages are that they can help artists create through other art forms (performing arts, music) and can influence technological empowerment in finding inspiration and information for their work. Meanwhile, backward linkages refers to benefits that occurred after the work is successfully created, such as artworks can be used as complementary elements of an area, such as landmarks, to support sustainability of the creative ecosystem and tourism.

8.3. Evaluation on the creative city program in South Jakarta city

Next, we examine the evaluation on the creative city program as follows (Table 5):

- Effectiveness: in this case, since the formal process of establishing a creative city has not yet commenced and is currently limited to preparations, it is not possible to assess the success in achieving the goals. However, based on the qualitative descriptive findings for each subcomponent, all ten elements are already in place and operational, albeit not at their optimal level. This indicates that South Jakarta city has made efforts to fulfill the ten subcomponents, which are the minimum requirements for every creative city in Indonesia;
- Efficiency: our study identified an efficient top-down approach to the development of creative cities, facilitated by key stakeholders such as the ATCEJ, the SJCC, and the fine arts community in South Jakarta, who act as representatives of the local creative actors. This indicates the involvement of influential parties in the development of the creative economy, specifically in the fine arts sector. Furthermore, the SJCC has effectively scheduled the creative city development, initiating work even before the official operating period in 2023. Despite a relatively short time since South Jakarta's submission as a creative city at the end of 2021, it has already fulfilled all ten subcomponents, which are the minimum requirements for creative cities in Indonesia. This demonstrates the efficiency of South Jakarta in realizing the creative city agenda in terms of human resources and time;
- Adequacy: the results indicate that although they may not be visible yet, the ten programs or subcomponents have directly or indirectly supported the development of the fine arts ecosystem in South Jakarta. This is evident in the high competitiveness of the fine arts subsector in South Jakarta, facilitated by the pentahelix model, which supports the creative industry ecosystem. Activities such as developing communication strategies and discourses to strengthen the publication and branding of the creative city, creating navigation documents for the development of the fine arts creative city, and fulfilling the data needs of the creative economy have contributed to this success;
- Equity: the target group in this case encompasses all major stakeholders involved in the development of the fine arts creative city in South Jakarta (see Table 6). Interviews conducted with these parties indicate a positive response to the preparation and development of the creative city. Particularly for the creative art actors in South Jakarta, this

initiative provides them with opportunities to develop art more extensively, inclusively, and sustainably through the support and assistance of various stakeholders. Specifically, for the ATCEJ and the SJCC, the creative city concept has the potential to enhance the city's attractiveness and promote the urban economy;

- Responsiveness: in this study, responsiveness can be observed in how each target group's needs are addressed. Interviews conducted with the parties involved in the development of the fine arts creative city in South Jakarta yielded diverse responses. The government and the SJCC view the implementation of creative city development as an important task mandated by the MTCE. Overall, they express satisfaction with the current preparations. However, representatives of creative art actors or art communities have varying perspectives. Some feel that they have not been adequately involved in the development of the fine arts creative city, while others believe their needs have been addressed, such as KSAC and *Gudskul Ekosistem* (2025a). In other words, the development of the fine arts creative city in South Jakarta lacks responsiveness as it has not fully addressed all the needs of the target group;
- Appropriateness: although the official implementation of the fine arts creative city in South Jakarta is scheduled for 2023 during the inauguration of the SJCC, all the preparations made thus far have been guided by the Indonesian Creative City Formula document prepared by the ICCN (2020). This document was compiled collaboratively with representatives from the Coordinating Ministry, MTCE, and creative communities throughout Indonesia, serving as a formula or solution for creative cities facing challenges in their development. Therefore, the current development of creative cities, based on the formula document, can be considered appropriate.

Table 5. Effectiveness table checklists (source: created by authors)

Subcomponent	Exist/not exist	Notes
Cross-Creative Economy Forum	v	Exists, but it is not a single creative forum but a discussion forum organized by the South Jakarta Creative Committee, Indonesia.
Local government creative economy committees	v	Exists, but only officially working in 2023.
City development navigation	x	None yet but in the process of drafting a creative city development policy document.
Command centre	v	Exists, but the information system is not ready for further use.
Good urban creative ecosystem	v	Exists, but still does not have clear benchmarks to maintain the capacity and quality of each element.
Creative design action/ <i>Musrenbang</i>	x	None yet, but there are regular FGDs and efforts to involve pentahelix stakeholders, although not yet maximized.
Rural x city entrepreneur collaboration	x	There is no collaboration yet, but there is a program to create new creative entrepreneurs through <i>JakPreneur</i> .
Communication strategy and narrative	x	None yet but has made publicizing efforts for the development of the creative economy of South Jakarta city, Indonesia.
Creative city branding management	x	Not yet to the branding stage as the creative city development plan is still being drafted.
Creative festival	v	Exists

Notes: x – not exist(s); v – exist(s).

Table 6. Equity table checklists (source: created by authors)

Target Groups	Receive Benefits	Notes
Academicians	v	Academics in the field of art can benefit because the process of creating is easier and facilitated.
Business	v	Business parties (creative art actors/investors) benefit because the development of creative cities provides support for their economic activities.
Communities		
Forum Lenteng	v	Communities benefit from being able to network more easily, get support for their events/programs, as well as support their creative process.
Komunitas Salihara Arts Center, Indonesia	v	
Gudskul Ekosistem	v	

Note: v – exist(s).

9. Conclusions: a way forward to creative economy for South Jakarta

Several significant conclusions can be drawn from this study, which extend beyond the context of Jakarta. Firstly, the findings underscore the importance of implementing policies that support the archiving of fine art works as a crucial element for the preparedness of creative cities. The promotion and preservation of creative industries play a pivotal role to prepare a vibrant urban economy.

Secondly, we also reveals the importance of each stakeholder on creative city development. Without the presence and collaboration with academia has hampers scientific and technological advancements within the creative industries in the city. This was also confirmed by studies in another city in Indonesia, Bandung that suggest the inherently endogenous on local potentials including networks of artisan, entrepreneurs, academic research, and public space redevelopment (Aritenang, 2015; Bustamante Duarte et al., 2024). Furthermore, the limited involvement of the media restricts traditional printed promotions, emphasizing the need to utilize various channels such as television, radio, and online platforms to effectively disseminate and promote the creative industries for urban economic development. The lack of technology aspect has limits innovation and economic development gained from the creative city development, confirming the importance of 3T in creative city proposed by Florida (2002).

Third, this study provides compelling evidence that creative city initiatives, such as in South Jakarta, have the potential to stimulate income growth. These initiatives offer equitable benefits to various target groups, as indicated by policy evaluation that demonstrates the effectiveness, efficiency, and comprehensiveness of creative city development. Therefore, policymakers should recognize the significance of fostering partnerships between academia and the creative sector to drive innovation and progress.

Overall, this study contribute in the importance of embracing the pentahelix model among stakeholders in creative cities to enhance readiness as a creative city. By fostering strong partnerships between academia, the creative industry, policymakers, the media, and other relevant actors, creative cities can accelerate the growth of its urban economy and

strengthen its position as a leading hub for artistic and cultural innovation through strategies like brand management and festivals. As such, our study highlights the critical role of each stakeholder in the pentahelix model to improve readiness as a creative city.

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