

Basic Capital of Creative Economy: The Role of Intellectual, Social, Cultural, and Institutional Capital

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Abstract. In recent years, the creative economy's vital role in riding the wave of economic recovery caused by the pandemic has come to the fore. As a result, lawmakers and regulators are focusing on revitalizing the creative economy through initiatives like the online marketplace. However, the public still lacks understanding of the creative economy and what is the basic capital for the development of the creative economy. This research aims to explain the answers to the ignorance above in full. Thus, it can be used as a basis for decision making to contribute to the creative economy. This research is qualitative. Data collection techniques include listening and recording important information to conduct data analysis through data reduction, data display, and conclusion drawing. The study arrived at the conclusion that the creative economy is a concept that aims to achieve sustainable economic development based on creativity. Human capital, social capital, cultural capital, and structural institutional capital are the four types of capital that form the foundation of the creative economy. These results are expected to be an insight for the community to be more sensitive to opportunities in modern times. Because, one of the goals of the creative economy is not only to increase GDP, but also to create jobs.

Keywords: Creative Economy, Cultural, Institutional, Intellectual, Social

1. Introduction

Recognizing the significance of the creative economy as the vanguard in riding the wave of economic revival caused by the coronavirus disease has taken place in recent years [1]. To combat this, governments and policymakers have begun focusing on the digital market as one of several flagship initiatives to hasten the revival of the creative economy. As has been noted by prior scholars, the global creative industry faces its greatest challenge from the pandemic in the form of a shift in its sales system [2]. As people try to prevent getting COVID-19, the pandemic has caused a shift from traditionally offline economic transactions to those conducted online [3]; [4]; [5] and [6]. The creative economy, particularly in developing countries, faces significant challenges as a result of this shift [7] and [8]. The sustainability of Indonesia's creative economy is also threatened by the fact that only a minority of the sector's players are comfortable with digital tools [9].

When you think of Indonesia, you might think of a place where the arts and culture are central to the business. According to a previous study, the creative economy sector presently contributes an extra IDR 1,105 trillion to Indonesia's GDP [10]. Indonesia is ranked third in the world whose GDP is contributed by the creative economy sector [11]. Given its importance in generating new employment opportunities, the creative economy in Indonesia and elsewhere must be strengthened to ensure its long-term viability. Several studies have found that success in the creative industries necessitates the traits shared by all successful entrepreneurs: determination, originality, and tenacity [12]. Preliminary research also found that the creative economy can help advance society and the business [13]. The chance to run a creative business is not only exciting, but also financially rewarding [14] and [15].

These benefits can be achieved through understanding all the components that underlie the birth of the creative economy. Then the question arises. What exactly is a creative economy? And, no less important, how to explain the basic capital of the creative economy? This research will explain the answers to the reader's curiosity above in full. So, it can be used as a foothold for making decisions to contribute to the creative economy.

2. Method

In this study, researchers conducted library research so that they did not need to go directly to the field during the data collection process, but instead reviewed various reference sources that supported the smooth running of the research. Literature was obtained from online media and databases from journal portals in accordance with keywords related to this discussion, namely the basic capital of the creative economy, intellectual, social, cultural, and institutional capital. The author does not focus on specific journal portals or online media in determining relevant reference sources such as referring to the Emeraldinsight, Researchgate, and Elsevier journal portals, but is more flexible. In this article, with a focus on the basic capital of the creative economy, the author makes these keywords the focus of the search so as not to widen the main discussion. The search for journals, articles, and publications is mostly in the range of articles published between 2015 and now. When collecting references, we entered keywords in various publication portals. However, not all downloaded papers, journals and publications will be used, but only those that are most related to the basic capital of the creative economy and its relation to people's creativity for the growth of the nation. A total of 53 references were interpolated into this article.

This research is a type of qualitative research. Data collection techniques include listening and recording important information to conduct data analysis through data reduction, data display, and conclusion drawing to obtain a picture of the conclusions regarding the literature study that will be developed in this study. More clearly, at the data reduction stage, we simplify, classify, and discard unnecessary data in such a way that the data can produce meaningful information and facilitate drawing conclusions. This is due to the large amount of data and the complexity of the data, so it is necessary to analyse the data through the reduction stage. We did this reduction stage to select whether or not the data was relevant to the final goal. The references we obtained were originally 94. However, after going through this initial process it became 53. Next through data display. This stage is a continuation of the data reduction stage, namely activities when a set of data is arranged systematically so that it is easy to understand, so that it provides the possibility of making conclusions. The form of data presentation here is in the form of narrative text (in the form of field notes). Through this data presentation, it will make it easier for us to organize and arrange the data in a relationship. The final stage is drawing data conclusions. This stage is the end of the qualitative data analysis technique that we adopt by looking at the results of data reduction and data display, so that it still refers to the analysis objectives to be achieved. This stage aims to find the meaning of the data collected by looking for relationships, similarities, or differences to draw conclusions as answers to existing problems. The 53 references we used were considered valid to draw conclusions. This is an effort to find a credible conclusion, so that it will be easier to understand.

3. Result and Discussion

3.1 Creative Economy

The term "creative economy" has grown in popularity in recent years. In recent years, Indonesia has seen the development of examples of the creative economy. Industries such as fashion, film, advertising, video animation, photography, art, and culinary, among others [16]. The creative economy is one type of economic innovation [17]. It is estimated that a country's GDP will increase as a result of the creative economy [18]. So, what exactly do we mean by creative economy when we talk about an economy based on creativity? A creative economy is a way of looking at the economy that prioritizes innovation and new ways of thinking [17]; [19] and [20]. Human capital, particularly ideas and information, are the main drivers of economic activity in the creative economy [21]. A knowledgeable individual explains how he characterizes the creative economy. For example, according to John Howkins, a "creative economy" is an idea that drives long-term economic growth by harnessing people's ingenuity [22]. If you want to run a creative economy, he says, you need to invest in people, not in machines.

The creative sector in the Indonesian economy shows no signs of slowing down [2]. To facilitate the work of those in the creative economy, the government enacted a special law. The Creative Economy Law (No. 24 of 2019) defines the term "creative economy". The legal concept of the creative economy is the monetization of intellectual property derived from human ingenuity in the fields of cultural tradition, scientific inquiry, and technological development [23].

It can be argued that creativity-driven industries cannot exist without the advancement of science and the preservation of history. As a result, Indonesia's cultural history can be used as a form of creative economy that can drive economic growth and increase international recognition of Indonesian culture.

3.2 Basic Capital for Creative Economy

One industry that is being considered and considered in a country is the creative economy. This is possible given the demands of the current times that demand change [24]. Estimates show that in the not-too-distant future, the creative economy will be a significant contributor to the country's GDP [25]. In order to avoid confusion in understanding the basic capital of the creative economy, here are four basic capitals of the creative economy that can be understood before and after having a stake in the context of the creative economy.

3.2.1 Intellectual Capital

Human capital is crucial in the creative economy. Human capital is one of the components of intellectual capital. Intellectual capital is defined as knowledge within an organization that can be used to create competitive advantage [26]. It can consist of knowledge such as patents, managerial skills, technology, and unique experience [27]. Furthermore, according to him, competence, knowledge, ability, skill, dedication, and accountability all come together to form intellectual capital. Multiplying one's knowledge and dedication is an example of intellectual capital. In other words, a person's competence is not enough if it is not matched by their dedication. Someone who knows what they are doing but does not care enough to make an effort to improve themselves has poor intellectual capital. Meanwhile, competence is the multiplication of ability with task and authority. Ability alone is not enough if it is not accompanied by accountability in its application. Capability, on the other hand, is the addition of ability and information. It is not enough for someone to just have the ability; they must also know what to do. Intellectual capital is the brain power of the company [28]. The three basic components of intellectual capital are human capital, structural capital, and customer capital. When these components are aligned, they can enhance creativity, encourage innovation, and facilitate feedback [29]:

- a. Human Capital
Human capital is a set of abilities, skills, expertise, and experience. Technical expertise, technological know-how, education-focused time, educational background, professional competence, professional qualifications, work with valued values, staff attrition rate, psychological judgment, and innovation are examples of human capital [30].
- b. Structural Capital
After a certain period of time, human capital turns into structural capital. Structural capital has two main components: intellectual property and infrastructure assets. Structural capital is everything that remains in a business after everyone leaves the company [31].
- c. Customer Capital
Customer capital exists in every company that has customers. Customer capital serves as a link between human capital and structural capital. Simply put, customer capital represents the long-term relationship between customers and the company [28].

The simplest example of having to harmonize the three components of intellectual capital above is for example, a medium or large business in the culinary sector that has many employees. A business organization certainly carries a vision and mission that must be realized through management with employee involvement. The role of employees who have brilliant ideas and often express opinions outside the company's management discussion should be considered. Because, an innovative product is often born from ideas that collide with each other or are unusual (out of the box). Organizational management must be good at capturing opportunities in these conditions for the survival of companies equipped with unique strategies. In essence, intellectual capital factors encourage inventive actions to drive innovation and provide long-term competitive advantage [32]. This can be achieved because of human resources. Human capital in business adopts and implements new ideas that are aligned with business structural capital to the role of the business, business unit, or organization [28]. Giving employees autonomy and control over their work makes it possible to develop their brains, facilitate the transformation of information, and accelerate the problem-solving process. Employees who have this privilege can risk failure more easily than others, thus revealing many innovative ideas. As a result, staff or employee efficiency increases, which is reflected in business performance [33] in the creative economy.

[22] definition of intellectual capital, which states that intellectual capital is a combination of human capital and infrastructure capital, is slightly modified here. Infrastructure development is also needed to complement human capital. Human capital and physical capital are formed through investment.

The government's commitment to expanding structural capital and engaging in education and training is the development of intellectual capital [34]. When a person has intellectual capital in the form of knowledge, skills, and abilities, their mind is more likely to be receptive to new ideas and able to generate the kind of innovative concepts, insights, and creative visions that result in the invention of useful and marketable intellectual property

such as patents, brands, designs, and added value [35]. Intellectual capital can stimulate the "Kaizen" process, which involves continuous improvement to increase value and quality, in addition to encouraging ideas, creativity, and imagination [36] and [37].

Educated minds are more likely to be open to new information, which can then trigger creativity [38]. However, talent or skill and proficiency are needed to put creative concepts, inspiration, ideas and imagination into action and produce something new [39]. The skills to put the knowledge into practice are essential. There are five kinds of skills and aptitudes that make up the creative economy [40], namely:

1. Conceptual Skill

The ability to build and develop ideas is what is meant when talking about "conceptual skills". This includes things like business and product planning, product design, the creation of novelties and specializations, the creation of new applications, and the creation of new conveniences. A person who understands conceptual skills can easily understand others and blend in with the organisation so as to be able to come up with creative ideas in designing future strategies or plans. Uniquely, if a person can maximise their conceptual skills, they can combine ideas from others and find ways to support each other. This means that without conceptual skills and vision, imagination and innovation, and data will be useless. A person with conceptual skills is able to see possibilities and patterns that others don't see and view information and data from a different but still favourable point of view so as to excel with their competitors. Primarily, this skill needs to be owned by a manager who is obliged to create ideas, ideas, and concepts for the progress of the company. The creative economy must be filled with people who have conceptual skills. This is because life will always bring up new problems that must be faced and resolved. Conceptual skills are very good and efficient in finding solutions to problems. This benefit is important in the world of work and business because it makes you more competent. Conceptual skills can provide benefits in defining problems, determining causes, finding solutions, and implementing these solutions.

2. Organizational Skill

The ability to direct, supervise, and coordinate the activities of a group of people-not only as employees, but also as leaders and managers-requires a high level of organizational skills. The reason is that the success of a business starts with employees with good organisational skills. With good organisational skills, employees will work more effectively. They know which work to prioritise, and manage their tasks well. When work prioritisation and efficiency are achieved, it will be easier to achieve the main goal. A person with good organisational skills will have control over their work and personal life. For example, by having and following a to-do-list, workers will be able to manage their work and not have to work overtime. Employees with these skills will rarely make mistakes, miss deadlines and forget responsibilities. They will make sure their work goes well and according to plan. The quality of their work will also meet the company's expectations and targets.

3. Managerial Skill

Being able to process or manage human, financial, material, and information resources efficiently and effectively is a key characteristic of a good manager. In a business that you build, there will always be a problem. Every problem is something that can make the business more innovative and more advanced, especially in facing competitors. In addition, problems that exist in a company or business are not always related to competitors, sometimes problems arise from within the company. Usually, problems that arise within the company are caused by poor communication between employees. In fact, it does not rule out the possibility, if poor communication occurs between managers and their subordinates. If, there is often a problem caused by communication between managers and subordinates, then it is possible that a manager lacks managerial skills or good managerial skills. Therefore, it is possible that a manager who does not have good managerial skills will be fired or demoted by the company. Therefore, if we want to become a manager, we must have a very strong mentality in order to face various kinds of heavier problems. In this case, a strong mentality is the mentality of a leader. This is because when serving as a manager, it means that we will lead a team where in the team there must be members or subordinates. The thing that needs to be underlined to become a manager is that reaching that position is not easy, so it takes hard work and never giving up. The hard work and perseverance in question is to learn many things about the world of managers in order to have good managerial skills.

4. Entrepreneurial Skill

The ability to generate original ideas and implement them successfully is the cornerstone of a successful entrepreneur's toolkit. Entrepreneurial activities can help the economy to be better. People who pursue this kind of entrepreneurship will create many job opportunities and thus absorb a lot of labour. For example, on a television show we saw a handicraft maker from fibre glass. Initially he only employed four employees, but as his business grew, the number of employees became 20 people. From this real-life example, we can see how entrepreneurship creates and absorbs labour. Another thing is the enormous role of entrepreneurship not only in society in general. Governments, non-profit organisations and NGOs, as well as private companies also need entrepreneurship, or what is known as intrapreneurship, which is entrepreneurship that exists within the organisation, such as mustika ratu and the Jawa Pos group. Entrepreneurship has four social benefits; strengthening economic growth, increasing productivity, creating new technologies, products and services, and transforming and rejuvenating markets.

- Economic Growth. Entrepreneurship can create new jobs for the community. For example, in the field of electronics, a company that has been established for less than 5 years will create more jobs than a company that has been established for more than 20 years. With the increase in the creation of new jobs or jobs will increase the economic growth of a country.
- Productivity. This is the ability to produce more goods and services with less labour and other inputs. The entrepreneurial function is to run the assets of the organisation to design, test and produce new products.
- New technologies, products and services. Entrepreneurship plays an important role in advancing technological change, innovative products and services. Examples of innovative ventures resulting from entrepreneurship include: the invention of FM radio, penicillin, photocopiers, ballpoint pens and others. Entrepreneurship also created the industrial revolution in the eighteenth century, which saw the weaving of cloth from cotton in Britain that was originally imported from India. Due to the limited capacity of the machines, the quantity of cloth produced was not maximised. The long process of weaving cloth eventually led to the invention of a spinning machine that increased production capacity.
- Market Changes. Globalisation will create new markets that previously received no attention from other entrepreneurs. For example, the computer market, which was originally controlled by IBM, got competitors from Microsoft and Apple computers.

5. Personal Relationship

Ability to communicate, empathize, sympathize, get along, form partnerships, collaborate, negotiate, and build and expand professional and personal relationships on a regional, national, and global scale. In general, personal relationships are related to the function of customer relationship management (CRM), which is to help and facilitate company management in monitoring running activities and getting comprehensive information about customer behaviour. While the purpose of CRM is to obtain good relationships with customers, namely by knowing as much information as possible about how customer needs and behaviour so that companies can improve their operational systems and improve their services. This is so that companies can improve their operational systems and services to provide the best service to customers in increasing customer loyalty to the company, as well as planning better marketing strategies in the future based on the data and information they collect with the CRM system.

As a side note, this kind of intellectual property can only be generated if individuals are exposed to creative economy education and training from a young age. Creative economy materials should be incorporated into the school curriculum to help one develop important soft skills.

3.2.2 Social Capital

Cultural capital, social capital, and creative capital are all essential for the expansion and maturation of the creative process, without which there would be no large creative economy [41]. The creativity of a community can be linked to its level of social capital. To support regional creativity and its potential impact, it is necessary to understand social capital and its relationship with creativity from various perspectives [42]. The possibility of achieving economic success is influenced by the existence of social capital. In addition to material assets, social capital must also be recognized and evaluated. In this context, "social capital" refers to the collective set of values shared by company owners, managers and employees. Culture, work ethic, workforce traits, attitudes, values, and interpersonal interactions are examples of intangible capital [43]. In this context, "social capital" also refers to the trust, norms, and networks that are part of social interactions and have the potential to increase

the effectiveness of society through facilitating coordinated action. With a well-managed creative industry, businesses across sectors can benefit from the value-added innovations generated by creative industry players.

So, what is social capital? Trust, honesty, and ethical behavior in business are the pillars of social capital. Every person, group, business, and nation depend on their social capital. Honest, ethical, and culturally aware individuals, organizations, and nations are the ones that move society forward and earn people's trust [44]. To be successful, a company must have integrity, honesty, and trustworthiness [45]. Economic innovation is hampered by dishonesty, indifference, corruption and poor cooperation, all of which contribute to the spread of distrust in local, national and international institutions. Honesty, ethical standards and adherence to social norms must permeate all aspects of school learning materials and programs if society is to gain social capital [46]. In this way, the next generation of entrepreneurs will have the confidence they need to launch businesses in the creative economy successfully [47].

As mentioned above, values and norms are the basis for the formation of social capital because they form the basis for the formation of a reciprocal relationship between individuals or groups. The next element that strengthens social capital is the existence of trust that is managed and maintained together. The existence of this trust illustrates that in the future a network is formed that shows a relationship link between individuals or groups that interact with each other. This is shown among creative industry players in Indonesian cities, they must tend to work collaboratively and interact with other actors by establishing good cooperation. This has the opportunity to create information asymmetry between creative industry players. If associated with the dimensions of social capital, the interaction between creative industry players automatically forms a social capital. Because basically creative industry players must have mutual trust, networks, norms and good reciprocal relationships between fellow actors/communities of certain sectors. It is also the social capital that will reduce the information asymmetry that arises in their transaction process.

3.2.3 Cultural Capital

Every country and company had accumulated culture capital over the years and even centuries. Culture includes things like beliefs, stances, routines, and conventions. Art, performances, movies, plays, paintings, works, and cultural heritage are forms of culture capital. Industries, especially small and local companies spread across the country, already have the basic capital of culture capital. The basic capital of the creative economy is the diversity of ethnicities, tribes, cultures, values, cultural histories, and languages spoken around the world [48]. In order for all this cultural wealth and diversity to benefit the economy and its people, creative management is needed [49]. High economic value is the result of effective collaboration, combination, maintenance, and development of fundamental cultural capital and diversity [50]. Understanding the value of diversity as the main capital of the creative economy that has high economic value, nationalist value, and welfare value is crucial in its management and development along with education, skills, and experience.

Taking into account factors such as cultural values, natural resources, and diversity, Indonesia has potential creative economy capitals listed below:

1. **Art, Culture and Heritage Capital**
Traditional and contemporary art forms, rooted in and influenced by Indonesian culture, coexist in Indonesia's vibrant art scene. Traditional clothing, tools, *keris*, statues, temples and other historical relics can be found throughout Indonesia, as the country has a long and rich history of civilization. Traditional arts, traditional clothing, regional specialties, traditional drinks, herbs and spices are examples of cultural heritage worthy of respect. China has successfully developed a creative economy from its arts, culture and cultural heritage. For example, Chinese drugstores are ubiquitous and commercially managed.
2. **Resource Capital and Natural Wealth**
Clearly, Indonesia is blessed with abundant natural resources. When the land is fertile and conducive to growth, anything is possible. All these resources are the basic capital of the creative economy and have economic potential. Mining and quarrying-based businesses, agriculture, forestry, fisheries, marine, livestock, and other forms of natural wealth, such as natural attractions, are just a few examples of the many ways in which natural resources can be used to create jobs and money.
3. **Capitalize on the Diversity of Ethnicity, Culture, Language, and Religion**
National wealth can be accumulated through careful packaging and promotion of intangible assets such as ethnicity, culture and language. The potential of the creative economy in Indonesia lies in its diverse regional languages, arts, culinary and architectural styles. Commercially manageable creative economy capital is the three basic capitals of art and culture. Human capital, social capital, institutional capital and structural capital all need to be produced at the same time for creative

economy prosperity to be realized. Investing in one's academic career, as well as providing mentoring and guidance, helps build human capital. Meanwhile, the legal system can be seen as a type of social engineering that helps foster social capital. The low level of social capital as a result of the social climate is a serious problem, so addressing this issue is crucial.

The current social atmosphere is the result of the prevailing culture. Moreover, the current culture is the end result of a system shaped by political will and government policies. Education and public policy are the roots of social capital. Government policies that promote, protect, foster and accommodate the growth of the creative economy also contribute to institutional and structural capital.

Indonesia is known throughout the world for its cultural richness and diversity. The richness and diversity of these cultures were formed not in an instant, but through a long process, namely through interactions between tribes in Indonesia and the results of contact with cultures from abroad which further enriched the cultural repertoire of the Indonesian Nation. Indonesia has a lot of capital to become a prosperous country. Cultural diversity has great potential to improve the economic level of its people. However, in reality, until now the cultural diversity has not been able to be utilised optimally for the welfare of the community. The nation's cultural wealth includes languages, traditional houses, folk dances and performances, as well as traditional clothing and weapons. By paying attention to this cultural wealth, innovations that are based on culture should be made. In addition, making culture as capital in the creative industry can function as a national identity. So that it can form the development of national character that can appreciate the nation's culture, besides of course being able to increase economic growth. By paying attention to this cultural wealth, innovations that are based on culture should be made. In addition, making culture as capital in the creative industry can function as a national identity. So that it can form the development of national character that can appreciate the nation's culture, besides of course being able to increase economic growth. Tangible cultural products can be said to be a legacy of the creativity of our ancestors. For example, Batik, Songket cloth, and many other tangible cultural objects that have existed since long ago. In the context of the creative economy, this should be the capital of national economic development that needs to be optimised. At the same time, of course, to defend the cultural heritage from claims by other countries or extinction by itself. Batik was once claimed by Malaysia, as well as songket cloth in the style of Eastern Indonesia (NTT) which began to disappear due to the inability of the local next generation to weave cloth. These two problems are lessons for all of us. Skills as citizens must be improved. Both soft skills in the form of nationalism and hard skills in the form of ways to maintain tangible culture by studying it. By making culture as capital, it is one of the strategies to be able to exist in the creative industry. The potential of cultural wealth in Indonesia should be maximally utilised as a driving force for the creative industry. The creative industry field is very broad to work on. Meanwhile, Indonesia is rich in traditions in various regions, this is a great potential to be worked on in the creative industry in Indonesia. These cultural potentials will become superior creative industry products if combined with technology. The main key to the progress of Indonesia's creative industry is to utilise and develop the potential of cultural resources and technology as much as possible.

3.2.4 Structural Institutional Capital

In terms of funding, the creative sector relies on structural institutional capital, which is provided by the state in the form of policies that can accommodate and protect the sector. Therefore, ministries responsible for promoting industry and/or trade should have specialized divisions responsible for encouraging creativity, advocating for creative enterprises, patenting intellectual property rights, and promoting cultural goods.

As [22] explains, structural capital, also known as infrastructure capital, is the "human capital" for a business because it is critical to its operations. The organization's human resource policies, training and compensation, management information systems, knowledge management systems, teamwork guidelines, work ethic, intellectual property rights administration, trademark and name protection, licensing, patent and copyright protection all contribute to the organization's infrastructure capital.

Institutional capital that can protect, foster, direct, and accommodate as well as foster innovation in the economy is essential for infrastructure development [51]. The government is responsible for this organization and must take the initiative to foster an innovative business atmosphere and programs [52] and [53].

The government's efforts to improve the creative economy can certainly support economic actors for marketing their products and can support the process of economic growth in Indonesia. This creative economy as an economic concept that flies is still new and is based on information and creativity of ideas in all its activities. Thus the government developed the concept by carrying out an integrated development strategy between the community, government and the private sector. So that later the results of the creative economy will be able to provide welfare for all elements of society in Indonesia. The reason why the government has a very

important role to contribute to improving the creative economy. This is because the government has the power to improve the creative economy through the policies it presents. One of the government's efforts in the process of improving the creative economy in Indonesia is develop an integrated information system. The creative economy is based on information and creative ideas from the creative economy actors themselves. Thus, all activities carried out by creative economic actors are very necessary to build information systems or databases to information portals related to the concepts presented by the creative economy today. If a well-integrated information system is available, it will certainly be expected to increase the ease and comfort of economic actors in running the creative economy. In addition, the existence of an integrated information system provides speed and accuracy for users to get information that is directly related to their needs in running a business in this creative economy. Further leads to opening a partnership programme. Government efforts to improve the creative economy can be by presenting a partnership programme to every creative economy actor. The presence of this partnership programme is carried out to improve the ability of creative economic actors who focus on the application of advanced technology that can support the continuity of the business being run. Thus creative economic actors can produce quality and superior products that have high competitiveness both domestically and abroad. Therefore, the products produced by these creative economic actors are ready to be sold in the international market which will increase the branding of the Indonesian state. In addition, the expansion of market share that was previously only within the national scope, the government can strive for product marketing in the international market so that it has a wider target market. The effect of marketing activities cannot be doubted because it is able to boost the popularity of a superior product presented by the creative economy. Thus the products sold by these creative economy actors can be widely recognised which will be able to increase productivity for the better. This method can be done by the government by setting up outlets, increasing the number of distributors more widely and agents to hold exhibitions that are directly related to the products of creative economy actors. And no less important is providing creative economy training facilities. Government efforts to improve the creative economy can be done by organising a number of trainings that have the aim of providing related understanding and education about the creative economy. That way these creative economic actors can develop their ideas correctly and be applied appropriately. Here are some of the forms of training and support provided by the government in an effort to improve the creative economy in Indonesia:

- a. Organising the Indonesian Creative Product Week, which consists of three activities: exhibitions, conventions and art shows.
- b. Increasing the use of advanced technology through partnership programmes and the existence of this programme has the aim of producing products that have high competitiveness in the national or international market.
- c. Conducting creative economy festival activities, in this case the Ministry of Trade acts to improve the image and identity of the Indonesian nation to be recognised by the international market.
- d. Creating a creative vehicle as a government effort to improve the creative economy by providing exposure of the nation's work to foreign visitors.
- e. Conducting creative economy research and incentivising facilities that aim to create innovations for creative economy development efforts by means of research and incentives from the government.
- f. The existence of training to increase the reach and effectiveness of marketing which is usually done by conducting promotional or marketing activities.
- g. Equipping adequate facilities as activities in the form of contexts or economic competitions that can be participated in by creative economy actors.
- h. Creating an identity in each local area ranging from level 1, level 2 to national identity as an effort that has the aim of introducing local products to the outside world.

Furthermore, providing legal protection to creative economy actors. Providing legal protection can be done by the government to creative economic actors who present superior products but are prone to imitation or piracy by others. This is because every product produced by creative economic actors uses sources derived from ideas, creativity, innovation and human knowledge so that it is easier to be plagiarised by others. Thus the government can strive to improve the creative economy that can be done is to provide legal protection to all products that have been produced by the creative economy. In this case the government can strive to provide intellectual property rights or intellectual property rights to products presented by creative economy actors. With these various supports from the government, many Indonesians will be very enthusiastic about starting a creative economy business so that it can eliminate unemployment and it is possible that those who start sooner will become job creators.

After being devastated by the COVID-19 pandemic, the creative economy in Indonesia continues to strive to be at the forefront of taking part in the momentum of the national revival. This effort is carried out by holding a number of excellent programmes to accelerate the recovery of the creative economy sector. The COVID-19 pandemic is like two sides of a coin for the country's creative economy. Apart from its devastating impact, the pandemic has also opened up new opportunities for creative economy players in Indonesia. The biggest challenge during the pandemic is the change in the sales system in the global creative industry. Previously, people bought more equipment offline, but during the pandemic, this method is no longer used. Buyers do not want to take risks related to COVID-19 transmission, so the buying and selling system has shifted to online. This presents a big challenge for the country's creative economy sector. The reason is, not all creative economy players in Indonesia understand online methods. So that at the beginning of the pandemic, not a few creative businesses were forced out of business due to lack of demand. However, the government through the Ministry of Tourism and Creative Economy or the Tourism and Creative Economy Agency is not silent about this. The government continues to rack its brains to turn this challenge into an opportunity. Finally, a guidance programme related to marketing products online for creative economy actors was born. Since the mentorship programme took place, many creative economy players have begun to adapt to technology in marketing their products. This has also become one of the new strengths for the country's creative economy sector. Later, after the pandemic ends, the ability to master the online market will be an added value for creative economy players in Indonesia. So far, there have been many programmes carried out by the Ministry of Tourism and Creative Economy/Baparekraf to improve the quality of infrastructure and human resources in the creative economy sector. One of them is launching the #BeliKreatifLokal programme.

The government is optimistic that after Covid-19, it will be a year of recovery for the creative economy sector globally. The government also mentioned that the right momentum to implement the planned global recovery is when the pandemic gradually recovers. Based on the Opus Creative Economy Outlook 2019, the creative economy sector contributed Rp1,105 trillion to Indonesia's Gross Domestic Product (GDP). This figure brings Indonesia to the third position in the world, for the amount of contribution of the creative economy sector to the country's GDP. The target is that after Covid-19, the stretching of the creative economy will be felt again, so that the contribution to the country's GDP can be more significant. One of the targets that must be met is the opening of jobs in the creative economy sector. Given that in 2019 the creative economy sector was able to absorb 17 million workers. This potential is very large to alleviate the problem of employment in Indonesia. Hopefully, this success can be achieved again along with the National Economic Recovery. Working hand in hand to create innovation is also one of the government's strategies to realise this target. Innovation is the breath of the creative industry in Indonesia. If innovation and creativity can go hand in hand, then economic recovery; especially the creative economy, will be easier to realise.

3.3 Creative Economy Pillars

Visi dan tujuan ekonomi kreatif Indonesia 2025 bergantung pada pertumbuhan dan perkembangan industri kreatif, dan pada gilirannya bergantung pada kekuatan lima pilar ekonomi kreatif. Di bawah ini adalah beberapa definisi dari lima pilar yang mendukung ekonomi kreatif [54]:

1. Resources
In this context, "resources" refers to the inputs required in the value-added creation process; ideas and creativity possessed by human resources are critical to the success of creative businesses, but the availability of natural resources and land are also important factors.
2. Industry
Simply put, industry encompasses all the actions taken by people to create, distribute, trade, and use goods and services produced in a particular region. The development of a market structure in creative industries with perfect competition that facilitates business in the intended sector is important. Creative new ideas, notions or innovations can be sold, providing another avenue for their creators to earn financial rewards.
3. Technology
For this reason, the authors consider technology as one of the pillars, as it serves as a means to advance the basic principles of science. The technological advances that we feel have a huge impact on our lives and require us to always think creatively. There are many new technologies that make human life easier. The function of technology in this creative economy pillar is as a tool or device in building the basis of science. Through technology, humans can create, produce, collaborate, seek information, disseminate, and socialise.
4. Institution

The social order consisting of prevailing norms, practices, regulations, and laws is what we mean when we talk about institutions as a foundation for creative industry development. This social order can be formal, in the form of laws and regulations, or informal, in the form of value systems, customs, or norms. To ensure the continued success of the creative economy, it is important to have a system of rules to protect the many original works that have been produced. Registration of Intellectual Property Rights is one such example.

5. Financial Institution

Institutions in the financial sector are responsible for distributing funds in the form of capital, equity, loans, and credit to businesses and other organisations that can put them to good use. One of the many things that help creative businesses thrive is the support of financial institutions that can help them fulfil their financial obligations. With the availability of these banking services, creative industry players can focus on their work without being constrained by lack of funds.

4. Conclusion

As a result of all that has been said to date, it can be concluded that the creative economy is a concept that aims to achieve sustainable economic development based on creativity. Human capital, social capital, cultural capital, and structural institutional capital are the four types of capital that form the foundation of the creative economy. To help create new jobs, it is important to utilize the resources and potential that are already available. A creative idea or concept that one has can be realized in many ways. Utilizing the assistance provided by the authorities is one option. To drive the country's economy forward, it is imperative that people work tirelessly to increase creative output. In addition, the existing creative economy players also have the responsibility to always pay attention to current trends and incorporate these trends into creative ideas to produce new innovations and changes that have an impact on the nation's economy.

The results of this study are expected to be an insight for the community to be more sensitive to opportunities in modern times. Because, one of the goals of the creative economy is not only to increase GDP, but also to create jobs. And last but not least, it can be used as a basis for making decisions to contribute to the creative economy.

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