

**How to Cite:**

Chollisni, A., Syahrani, S., Dewi, S., Utama, A. S., & Anas, M. (2022). The concept of creative economy development-strengthening post COVID-19 pandemic in Indonesia: Strategy and public policy management study. *Linguistics and Culture Review*, 6(S1), 413-426. <https://doi.org/10.21744/lingcure.v6nS1.2065>

# **The Concept of Creative Economy Development-Strengthening Post COVID-19 Pandemic in Indonesia: Strategy and Public Policy Management Study**

**Atiqi Chollisni**

Sekolah Tinggi Ekonomi Syariah (STES) Islamic Village, Tangerang Banteng, Indonesia

**Syahrani**

STAI Rasyidiyah Khalidiyah (Rakha) Amuntai, Indonesia

**Sandra Dewi**

Universitas Lancang Kuning, Pekanbaru, Indonesia

**Andrew Shandy Utama**

Universitas Lancang Kuning, Pekanbaru, Indonesia

**M. Anas**

Universitas Nusantara PGRI, Kediri, Indonesia

**Abstract**---This study aims to determine the concept of creative economy development in Indonesia after the COVID-19 pandemic based on management strategies, policies, and the role of other economic actors. This research is a survey research based on ethnography. It is called ethnography because researchers will conduct survey activities in the field by taking several creative economic actors in Indonesia as samples. Based on the research results, it turns out that there are several strategies and policies that can be taken by several parties, both local governments, economic actors, economic activists/observers, and the general public. Thus, the creative economy in Indonesia will continue to survive and be developed to maintain the integrity of the welfare of the Indonesian people after the COVID-19 pandemic. Because it is the source of community life.

**Keywords**---COVID-19, creative economic, development policies, pandemic, strategy.

## Introduction

Indonesia is the largest archipelagic country in the world consisting of 17,504 islands large and small. Indonesia is also known as a nation that large, which has a diversity of Tribes, Cultures, Religions, and History (Bouma et al., 2009). Besides, in addition, Indonesia is also the fourth most populous country in the world in the world after China, India, and the United States (Milanovic, 2005). Rich natural conditions and all of its contents save a lot of potential and opportunities to build a better Indonesia. Therefore, the importance of government policies on the potential of each region in reduce poverty and inequality in society. One of the efforts to reduce the gap is through the program regional development (Acharya, 2014; Reid, 2012).

To improve welfare in rural areas, seen in the target of economic development Wong (1998), which was initially oriented towards on the continued growth of large-scale economies and are now becoming future development priorities. To increase economic growth and welfare of the people in Indonesia, the government has made policies one of them is by promoting the industrial sector. However, Buss (1999), apart from relying on the industrial sector as a source of the country's economy, the government also rely on creative human resources. The contribution of the creative economy to the national economy is increasingly evident. The added value generated by the creative economy also increases every year. The growth of the creative economy sector is around 5.76%. This means above the growth of the electricity, gas and clean water sectors, mining and agriculture, agriculture, living, forestry and fisheries, services and processing industries. In a dialogue with creative industry players, the President expressed his confidence about the great potential of the creative industry. "I will make political decisions so that in the future the creative economy can become a pillar of our economy," said the President (workspace, Jakarta, 20/May/2021).

This belief in the future of the creative economy sector has prompted the President to form the Creative Economy Agency (Bekraf) which is expected to function as an accelerator of Indonesia's creative economy growth. The president even lent to give full support in budget matters to Bekraf (Ashton, 2011). However, it must be realized that efforts to move the creative economy sector require togetherness, requiring synergy from all parties in the creative economy. One of them is through a national creative meeting involving industry players and the creative economy to brainstorm, brainstorm, share experiences, show off work, show creativity for the advancement of this sector (Hussein et al., 2019).

Creative industries also need synergy and cooperation between inventors and investors. This synergy will encourage creative works to get greater added value. Facing increasingly tough challenges ahead, we need to strengthen the ability of the creative industry to compete with imported creative economy products (Hartley et al., 2015). Linkages with other sectors both backwards, with suppliers and forward linkages that absorb the creative economy sub-sector need to be strengthened. The President realized that various innovations and creativity produced by creative industry players certainly need a place to express their work. One of them is a representative exhibition venue that provides space and opportunities for creative industry players such as the Indonesia Convention

Exhibition in BSD City which has Meetings, Incentives, Conferences, and Exhibition (MICE) facilities. This MICE facility can be a medium to promote various types of Indonesian creative economy products, so as to encourage the growth of other creative economy actors who can support the regional and national economy. The holding of various trade fairs, both national and international scale, is expected to be able to encourage the growth of other related industries, such as increasing investment, developing small businesses, foreign exchange earnings, and others (Tetro, 2020; Kim & Su, 2020).

Creative economy is Brouillette (2020); Florida et al. (2006), Luckman one sector of the economy that uses ideas and knowledge of the concept of creativity from humans who act as the main production factor. The creative economy has the basis of human ideas that are new, unique and innovative. With the support of creative industries, this economic sector can move forward and develop. This economic concept prioritizes creativity, ideas, and knowledge from human resources (Fazlagić & Skikiewicz, 2019). In its development, this economy has been proven to be able to advance the economy, one of which is in our country, namely Indonesia. In Indonesia, this economic sector has developed since 2006 which was directly instructed by President Susilo Bambang Yudhoyono. Currently, Indonesia has established the Ministry of Tourism and Creative Economy /Tourism and Creative Economy Agency of the Republic of Indonesia (Kemenparekraf / Barekraf).

Economics according to language is derived from the Greek Oikosyang means family or household, and Nomos means rules or regulations (Vesela & Klimová, 2014). Meanwhile, according to economic terms, household management or household rules. Understanding Economics is a field of science social media that discusses and studies about human activities that directly related to the distribution, consumption, and production of goods and service. Meanwhile, in the Big Indonesian Dictionary (KBBI), creativity comes from creative basic words, namely having the ability to create something (Indonesia, 2008). The creative economy is a new economic concept that combines information and creativity by relying on ideas, ideas and knowledge of human resources as a factor of production. In the study of economics known. There are four factors of production, namely natural resources, human resources, capital (main factor), and orientation or management (LeBel, 2008; Zuhdi, 2012).

Creative economy is a concept in the new economic era that prioritize information and creativity by relying on ideas and knowledge of human resources as a factor of production. In study In the economy, it is known that there are four factors of production, namely natural resources, natural resources human, and orientation or management (Arjana 2016). The creative economy sector consists of 14 sub-sectors, namely the advertising sector, architecture, goods market sector, arts sector, crafts sector, design sector, fashion, video, film and photography, interactive games, music, performing arts, publishing and printing, computer and software services, television and radio, research and development. The creative economy is driven by the capitalization of creativity and motivation in producing products and services with high creative content on the inputs and outputs of economic activity (Kong, 2012; KO, 2016; Snieska & Normantiene, 2012).

So, how do we know that an economic sector is called a creative economy. To know that the creative economy sector we must know its characteristics. The characteristics of the creative economy are (1) ideas and ideas as the main idea by economic actors; (2) here is intellectual creation in the business sector; (3) its business activities are open and unlimited; (4) produce products of creative value; (5) There is cooperation from various parties; and (6) as a concept that is relative and easily replaceable. Creative economy can be formed, grow and develop if there is a driving force. The factors that encourage the formation, growth, and development of the creative economy (Schulpen & Gibbon, 2002; Berger et al., 2006).

First, creativity in the economic sector. Discussing the creative economy, of course creativity must be included in the discussion, including as a driving factor. Creativity is a person's mental process in bringing up new ideas and ideas. Creativity that exists in the economy usually has the aim of increasing income and economic output. Objects in this economy are generally in the form of creative goods or services resulting from innovation and human thought, so this economy is referred to as a creative economy. Second, advanced technology. Technological progress is one of the cornerstones in the creative economy sector. The ease of access that you can take from technological advances can help this economy move forward. If used properly, technology can reduce the difficulties and problems found in this economic process. Some developed countries also use technological advances to run creative economy modes such as Japan and the United States (Zhang et al., 2020; Campbell, 2020).

Third, labor, labor is the main driving factor in the creative economy. This is because humans are the resources that drive this economy. If the workforce as human resources is adequate and qualified, then the economy that is run will also run well. Fourth, ease of access to communication. Easy access to communication will certainly help these economic actors in carrying out their industrial business. Public recognition and appreciation are needed by these economic actors to continue to work and develop their potential. Ease of access to communication will have a huge positive impact. If this is really realized then the economy will continue to make profits in the wider marketing process of this easy access effect (Zheng et al., 2020; Tuech et al., 2020).

Fifth, social media, social media is a platform that can display various information. In addition, social media can be used for various purposes. The use of social media can certainly be used by economists, one of which is engaged in this economy. Seeing that social media is currently easily accessible to everyone, social media has very good potential to be used as a means of product marketing, one of which is the result of the creative industry. There are many businesses that you can use in running a business with the concept of a creative economy (Hearn & Bridgstock, 2010). The examples of businesses that use this economic concept. Craft, craft is one of the creative sectors of the economy. This artwork is the work of craftsmen who hope to run their economy. If you intend to take this sector, namely crafts, it is expected to produce high-quality crafts. If the quality of the craft you produce is very good, it will have a good impact on the economy Doyle. Examples of crafts that you can produce in this economic concept are clay crafts, stone crafts, wood crafts, second-hand crafts, other handicrafts.

Design, as works of art, designs are designed using one's creativity in making them. Usually in the form of images or pictures that show a beauty or harmony. Seeing at this time a lot of people who are interested in various things according to their needs Ghazi. Usually they use the design for content purposes, both for advertising that contains information and to show beauty. Based on the type, you can produce designs such as poster designs, invitation cards, greeting cards, ticket cards, layouts, and various other designs. Architecture, architecture is one of the works included in this economic concept Dabic. In the process, architecture requires creativity in the mentality of someone who makes it. The types of architectural works that you can produce are the architecture of buildings, parks, cars, motorcycles, and many other types of architecture. Fashion, fashion is an economic sector that requires creativity and never stops growing and developing. Especially at this time, many designers are doing various collaborations to advance this economy (Brouillette, 2020). Fashion certainly requires creativity that is in the mental of the designers. Seeing the fashion that is developing in Indonesia, you can find various unique Indonesian styles and varieties. The fashion that you can develop in this economic sector is such as women's clothing fashion, men's clothing fashion, children's clothing fashion, traditional clothing fashion, batik fashion, hijab fashion, bag fashion, mukenah fashion and various other fashions (Probyshevichy, 2021; Sarnoto & Hayatina, 2021).

Videos, video is a product that requires the creativity of someone who makes it. Video access is very easy, you can use applications on social media. The presence of video is familiar from various circles which is used as a means of entertainment. Today, we can find various videos of very diverse types and of course have their own goals. We can easily find videos that are sent through various online and digital platforms. We can easily watch, post and appreciate videos through various platforms such as YouTube, Tik Tok, Instagram, and others. Photography, photography is a work of art that requires creativity in its manufacture (O'Driscoll, 2002). The form of this artwork is an image or image taken from the original shadow by using a camera tool. Seeing the development of technology today, we can make this work easily. Photographic products can certainly encourage a creative economy. There are various types of platforms that you can use to sell the photography that you have created for the market. By selling it through various websites and applications you can get the benefits (Boothroyd et al., 2010). As for the photography that you can make, share and sell, such as landscape photos, wedding photos, illustration photos, documentation photos, and various other photos.

Games, one of the means of entertainment in the current era is games or video games. Game itself is an application or software that can develop a creative economy. Usually the audience is children, teenagers, to adults (Comunian & Gilmore, 2015). Making game software requires creativity that is in one's mentality. Both individually and in groups, you can produce game software. Later, you can apply for collaboration or collaboration from various parties. There are so many types of games, you can easily access them. The various games that you can create will certainly advance this economy such as simulation games, fighting games, adventure games, cooking games, science games, intelligence games and various other games (Kačerauskas, 2012; Yoon, 2017). Thus, based on the above background, it can be understood that the creative economy plays an

important role in the national economy as well as global, because it contributes to aspects of life both economic and non-economic (Reis et al., 2008; Hartley, 2005). Economically, the creative industry plays a role in creating a business climate, achieving employment, fostering innovation and creativity, creator of renewable resources, and positive contribution to gross national income (Gross National Product-GNP).

## **Discussion**

This creative economy has been developed in various countries and has showed significant positive results, including energy absorption employment, additional regional income, to regional imaging at the regional level international. In a broader context, imaging areas with using the creative economy is also related to various sectors. The government realizes that the creative industry is an economic source which must be developed further. There are 14 sectors included in creative industry categories, namely advertising services, architecture, art market, crafts, design, fashion, video, film and photography, interactive games, music, performing arts, publishing and printing, computer and software services software, television and radio, and research and development (Rahayu et al., 2021; Romdhani, 2020).

The concept of the creative industry is a creativity-based activity that affect the economy and social welfare. With something new, be it a product or service, will always encourage people always come, see, know, or even want to have. From the various sub-sectors of the creative economy, researchers examine the industry creative handicraft and construction business (Sulawesi Bamboo) using bamboo as the main material which is included in the economic sub-sector creative in crafts and architecture. This creative economic activity is related to with the creation, production and distribution of products produced and worked on by craftsmen starting from initial design to completion its products. This creative economy activity in general can provide a lot of benefits that can be achieved. First, reduce the unemployment rate, second reduce poverty levels. While specifically able to provide job opportunities for the local community (Kanca et al., 2020; Rinartha et al., 2018).

Prosperity is a life coveted by everyone. However, in the course of the life that everyone lives not always in a state of prosperity. The ups and downs of life make people are always trying to find ways to stay prosperous. Starting from menial jobs such as labor or the like, to office work. Welfare is something that describes a series of good and prosperous conditions, such as obtaining the right to happiness, peace, shelter, education, health, fulfillment of needs, convenience and so on. Welfare covers all areas of life man. Starting from the economy, social, culture, science and technology, and so forth. A society is said to be prosperous if all its needs are met. This can be realized if, first, the community has income permanent job opportunities and business opportunities are needed so that the community able to turn the wheels of the economy which in turn is able to increase the amount of income they earn. Second, education is getting easier reachable.



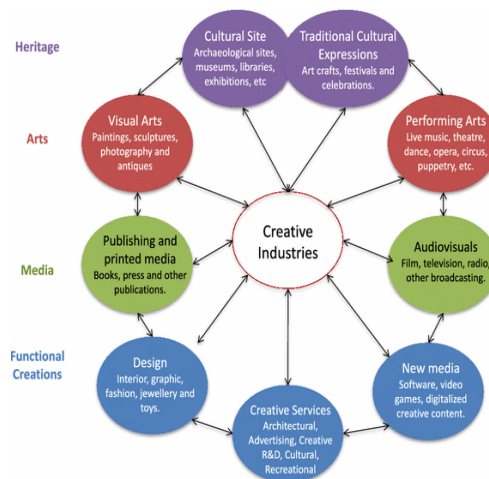


Figure 1. Creative economy development patterns and examples of product strengthening

An easy understanding is in terms of the distance and value that must be paid by the community. And third, improved health and evenly, this is a factor to earn income and education. These three factors are absolutely necessary, without them all is impossible prosperity can be realized by everyone. One of the welfare problems is poverty. Poverty is human condition that is completely deprived, this is due to a lack of available job opportunities, skills and community education which is still low so it is difficult to get a job. Each region must have potential that can be developed in order to survival of the people. However, regional differences will lead to different regional potentials. Because of the natural potential different, humans will also show different activities to exploit the potential of the area he occupies.

Based on the results of research between the Creative Economy Agency (Bekraf) and the Central Statistics Agency (BPS) in 2016, it was recorded that the creative economy contributed to national economic growth of 922.59 billion rupiah or 7.44 percent of the national Gross Domestic Product (GDP). Much empirical evidence supports that the creative industry has an impact on GDP through the creative industry sub-sector and creates a new form of governance of the cultural industry (Fahmi et al. 2016; Daubaraite and Startiene 2015). The creative industry has several problems related to its development in Indonesia. First, based on data from BPS and Bekraf (2017), the GDP growth of the creative industry in Indonesia in 2016 was only realized at 4.95 percent from the targeted 5.21 percent. The creative economy development target targeted at 12 percent in the 2019 National Medium-Term Development Plan (RPJMN), has only been realized at 7.44 percent in 2016. This research was conducted to describe the characteristics, development and contribution of the creative industry sub-sector to the Indonesian economy.

The next objective is to identify the relative advantages of the creative industry sub-sector in Indonesia. The analysis is continued by using panel data regression to analyze the factors that affect the GDP of the creative industry in Indonesia. The data used is Creative Economy Statistics data from BPS Bekraf, namely the

GDP of the creative industry, the number of workers, and the number of wages. Data on the number of creative industry patents were obtained from the Ministry of Law and Human Rights (Kemenkumham) in 2010-2016, as well as the education dummy, Foreign Direct Investment (FDI) dummy, and policy dummy. The results showed that the characteristics of the workforce in the creative industry sector in 2016 were dominated by the number of workers with a classification of one to four people. Based on education level and by place of residence, it is dominated by Junior High School (SMP) graduates and below with the three largest sub-sectors, namely the culinary sub-sector with 50.14 percent, the crafts sub-sector with 24.30 percent, and the fashion sub-sector with 22.98 percent. Indonesia is one of the developing countries, where Indonesia adheres to a people's economic system. People's economy is not a new school of economics, but only as a construction of understanding from the general economic reality in developing countries. A reality economy where in addition to the formal sector which is generally dominated by entrepreneurs and conglomerates, there is an informal sector where most of the living community members. The people's economy develops according to the conditions community in a certain area. People's economy is an economic situation in which activities. The economy is organized with the participation of all members community, while the implementation of economic activities are under the control or supervision of members of the public. The people's economy is an economy based on the people's sovereign kinship and show genuine partiality really on the people's economy. In practice, the people's economy can also described as a network economy that links centers center of innovation, production, and independence.

People's economy as the basis for development and growth economy in Indonesia. In order to realize aspects of the results development, the small business sector occupies an important and strategic role in national development, both in terms of quantity and in terms of its ability to increase income and employment in realizing equitable distribution of development outcomes, including poverty alleviation. The creative craft, fashion and culinary sub-sectors are sub-sectors that have relative advantages over other sub-sectors, thus contributing more to the GDP of the creative industries. The results of panel data regression analysis show that the variables of the number of workers, wages, and patents have major determinants for increasing the GDP of Indonesia's creative industries in the future. Education proxied by the creative industry sector vocational and policy also makes the value of the GDP of the creative industry higher.

Indonesia is one of the countries most affected by COVID-19. Impact COVID-19 pandemic is not only on public health but also impact on the economic welfare of the country to the economy of the community. COVID-19 paralyzes the country's economy and society, especially informal workers who are vulnerable to reduced income to the point of losing their eyes search due to lack of demand. With the COVID-19, the government has started to promote social distancing, lockdown, and regional quarantine. That matter This was done to break the chain of the spread of COVID-19 so that the people's economy in Indonesia can develop in the midst of this pandemic. The COVID-19 pandemic that has occurred since March 2020 until now have a significant impact on the country. Almost all countries in the world affected by the COVID-19 pandemic. One of the affected countries the impact is Indonesia. The impact of the COVID-19 pandemic is not only on public



health but also has an impact on economic well-being state to the community economy. The number of COVID-19 cases in Indonesia per November 29, 2020 as many as 534,266 cases. This amount continues increasing every month. Every effort has been made to prevent the spread of COVID-19 continuously by the government. The application of social restrictions (social distancing) or physical distancing are efforts taken by government. Even though it has a good impact, this effort has not shown rare perfect virus prevention. Biggest step now starting enforced by several regions that are included in the red zone category pandemic to prevent the spread of the virus is to do Restrictions Large-Scale Social (PSBB). This step is considered to prevent the spread of viruses on a large scale. PSBB is a restriction on certain activities in an area suspected of being infected with Coronavirus Disease 2019 (COVID-19). A major step has also been decided by the central government in preventing the spread of the virus, namely by temporarily stopping access transportation throughout Indonesia.

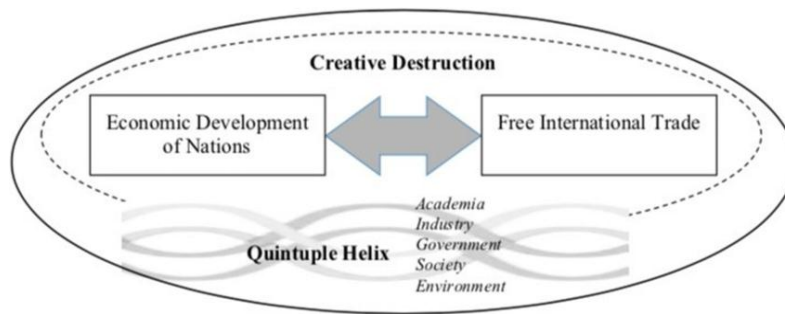


Figure 2. Concept of development and strengthening: strategy and policy

These factors become hopes and challenges for the Indonesian government, especially patents, education and policies related to the creative industry sub-sector. Policy recommendations related to the development of creative industries can be carried out through the dissemination of patents for small business actors to be further improved, especially the requirements from an administrative and technical perspective to make them easier. Government policies in the creative economy sector also need to be improved, especially related to policies on access to financing for creative industry players, which have been proven to be able to make the GDP value of the creative industry higher. The education system related to the creative economy sector at the primary and secondary levels must continue to be supported and improved in order to create a workforce with a skilled educational background.

People's economy can be interpreted as equivalent to the term economic democracy which expressly contains an explanatory article. Explanation Article 33 of the 1945 Constitution states that the people's economy is a system of an economy in which production is done by all, for all, and under the ownership of community members. Thus wrong One pillar of economic democracy is everyone's participation in production activities. An understanding of the people's economy can be viewed from two perspectives: approaches, namely: first, the economic activity approach of the actors small-scale economy, which is called the people's economy. Based on In this approach, people's economic empowerment is meant to be empowerment of small-scale economic actors. Second, the systems approach

economy, namely economic democracy or a system of development that democracy, is called participatory development. Based on the above understanding, it can be concluded that the economy Democracy is the economic development of community groups that involve all levels of society in the development process closely related to aspects of justice, economic democracy, siding with the people's economy which relies on market mechanisms in a fair manner with the aim of increasing overall economic welfare the whole or the majority of society.

The people's economy due to the COVID-19 pandemic has experienced paralysis. Community problems in the midst of a pandemic are related to economic problems such as many people being laid off and losing daily livelihood. Moreover, the burden on society is added when assistance from the government is not right on target. Seeing this problem, then the right solution is to create an independent society, which does not idly on government assistance but has the initiative to seek solutions to gain economic benefits. The government must provide knowledge dissemination to the community to be independent in the midst of the COVID-19 pandemic, not just sitting around without the resulting productivity or creativity. The best strategy in seeing all of this, people must be smart to read economic opportunities in Indonesia in the midst of the COVID-19 pandemic. The pandemic kills the economic sector, but does not turn off the idea of generating economic profits. Therefore, the government as a facilitator must provide educational training.

### **Conclusion**

Based on the results of the survey, it was found that strategies and policies in the development of the post-COVID-19 relative economy in Indonesia have the following impacts. First, the impact on social aspects. Apart from contributing to economy, creative industries contribute to the socio-economic other. For example, towards improving the quality of life, increasing social tolerance, and even improving the image and identity of the nation. Second, the impact on cultural preservation. Non-economic important role of the creative industry is to play a role in building culture, cultural heritage, and local values. -based creative industry culture creates a strong foundation of local cultural character. Creative industries are able to fight for intellectual property rights (HAKI) for cultural heritage, and cultural wisdom. Herbs, traditional food, traditional medicine, traditional arts, and traditional clothing is a culture whose rights can be protected. In the field of technology, it is very diverse, such as subak irrigation, irrigation systems, preservation of inland tribal forests and cultural heritage of crafts others, all of these cultural heritages have market potential and is a product of the nation's creative industry. Level of education. Of course, the level of education is very necessary in competitiveness, to make an innovation of course very creative thinking is used so that it can come up with brilliant ideas so that they can compete with the others.

Concept of Community Creative Economy Development and Empowerment is part of economic development, one of the goals of which is to improve the quality of life of the community through the utilization of resources available to them and emphasize the principle of participation social. Community development is carried

out in various aspects of life. Society such as education, technology, economy and so on. The community development strategy through economic empowerment is very important to do, especially in the middle and lower economic community. Community empowerment through micro, small and medium enterprises (MSMEs) currently believed to be very productive to be implemented in a group community, apart from the goal for the community's economic independence as well as an effort to distribute the welfare of the community.

The development of small businesses and community economic enterprises is an effort carried out by the government, local governments, the business world and the community to empower small businesses through the provision of facilities, guidance, mentoring, strengthening assistance to grow and improve ability and competitiveness. The community economic business development policy is carried out in forms of empowerment, business growth, financing and development, financing and provision of funds as well as guarantees and partnerships, so that businesses the community's economy grows and is independent. Poverty alleviation through Community economic empowerment can be achieved because the economy empowered communities to develop the potential of economic resources. In order to increase income for the welfare of society, then community development and empowerment strategy in the economic field very feasible to implement.

### **Acknowledgments**

The author would like to thank all parties who participated and provided support for the completion of this paper. Of course what is extraordinary and we are proud of the author because this paper can be published in this journal. Especially to the leadership of the university to the author and the head of research and community service institutions in charge of the publication section. Hopefully useful.

### **References**

- Acharya, A. (2014). *Indonesia Matters: Asia's Emerging Democratic Power* (Vol. 1). World Scientific.
- Arjana, J. (2016). Low latency Noc with dynamic priority based matrix arbiter. *Indian Journal of Science and Technology*, 9(29), 1-4.
- Ashton, D. (2011). Pathways to Creativity: Self-learning and Customising in/for the Creative Economy. *Journal of Cultural Economy*, 4(2), 189-203.
- Berger, T., Schreinemachers, P., & Woelcke, J. (2006). Multi-agent simulation for the targeting of development policies in less-favored areas. *Agricultural Systems*, 88(1), 28-43. <https://doi.org/10.1016/j.agsy.2005.06.002>
- Boothroyd, G., Dewhurst, P., & Knight, W. A. (2010). *Product design for manufacture and assembly*. CRC press.
- Bouma, G. D., Ling, R., & Pratt, D. (2009). *Religious diversity in Southeast Asia and the Pacific: National case studies*. Springer Science & Business Media.
- Brouillette, S. (2020). *Literature and the creative economy*. Stanford University Press.
- Buss, T. F. (1999). To target or not to target, that's the question: A response to Wiewel and Finkle. *Economic Development Quarterly*, 13(4), 365-370.

- Campbell, A. M. (2020). An increasing risk of family violence during the Covid-19 pandemic: Strengthening community collaborations to save lives. *Forensic science international: reports*, 2, 100089. <https://doi.org/10.1016/j.fsir.2020.100089>
- Comunian, R., & Gilmore, A. (2015). *Beyond the Creative Campus: Reflections on the evolving relationship between higher education and the creative economy*. King's College London.
- Daubaraitė, U., & Startienė, G. (2015). Creative industries impact on national economy in regard to sub-sectors. *Procedia-Social and Behavioral Sciences*, 213, 129-134.
- Fahmi, A., Kahraman, C., & Bilen, Ü. (2016). ELECTRE I method using hesitant linguistic term sets: An application to supplier selection. *International Journal of Computational Intelligence Systems*, 9(1), 153-167.
- Fazlagić, J., & Skikiewicz, R. (2019). Measuring sustainable development-the creative economy perspective. *International Journal of Sustainable Development & World Ecology*, 26(7), 635-645.
- Florida, R., Gates, G., Knudsen, B., & Stolarick, K. (2006). The university and the creative economy.
- Hartley, J. (2005). *Creative industries*. Blackwell Publishing Ltd.
- Hartley, J., Wen, W., & Li, H. S. (2015). *Creative economy and culture: Challenges, changes and futures for the creative industries*. Sage.
- Hearn, G., & Bridgstock, R. (2010). Education for the Creative Economy: Innovation, Transdisciplinarity. *Education in the creative economy: Knowledge and learning in the age of innovation*, 93.
- Hussein, A. S., Rosita, N. H., & Ayuni, R. F. (2019). Knowledge management orientation behaviour and innovation: A lesson from Indonesia creative economy sector. *International Journal of Sociotechnology and Knowledge Development (IJSKD)*, 11(1), 17-28.
- Indonesia, K. B. B. (2008). Departemen Pendidikan Nasional. *Jakarta: Pusat Bahasa*.
- Kačerauskas, T. (2012). Creative economy and technologies: social, legal and communicative issues. *Journal of Business Economics and Management*, 13(1), 71-80.
- Kanca, I. N., Ginaya, G., & Sri Astuti, N. N. (2020). The effectiveness of the problem solving method on learning outcomes of the English course for room division operation during the COVID-19 pandemic. *International Journal of Linguistics, Literature and Culture*, 7(1), 12-22. <https://doi.org/10.21744/ijllc.v7n1.1102>
- Kim, S. W., & Su, K. P. (2020). Using psychoneuroimmunity against COVID-19. *Brain, behavior, and immunity*, 87, 4-5. <https://doi.org/10.1016/j.bbi.2020.03.025>
- KOn, A. (2016). On the creative economy chain in Brazil: potential and challenges. *Brazilian Journal of Political Economy*, 36, 168-189.
- Kong, L. (2012). Ambitions of a global city: Arts, culture and creative economy in 'post-crisis' Singapore. *International Journal of Cultural Policy*, 18(3), 279-294.
- LeBel, P. (2008). The role of creative innovation in economic growth: Some international comparisons. *Journal of Asian Economics*, 19(4), 334-347. <https://doi.org/10.1016/j.asieco.2008.04.005>
- Milanovic, B. (2005). Half a World: Regional inequality in five great federations. *Journal of the Asia Pacific Economy*, 10(4), 408-445.

- O'Driscoll, M. (2002). Design for manufacture. *Journal of materials processing technology*, 122(2-3), 318-321.
- Probyshovich, S. (2021). Abdul Chaer general linguistics book resume. *Macrolinguistics and Microlinguistics*, 2(1), 37-50. Retrieved from <https://mami.nyc/index.php/journal/article/view/14>
- Rahayu, I. S., Karana, I. ., Hardiansyah, M. A., Dewi, D. H., & Elihami, E. (2021). The relationship of online game addiction with learning motivation in school age children on COVID-19 pandemic. *Linguistics and Culture Review*, 5(1), 384-396. <https://doi.org/10.21744/lingcure.v5n1.1650>
- Reid, A. (Ed.). (2012). *Indonesia rising: the repositioning of Asia's third giant*. Institute of Southeast Asian Studies.
- Reis, A. F., Chengyu, X., Piedras Faria, E., Ramanathan, S., Davis, A. M., Dos Santos-Duisenberg, E., & Solanas, F. (2008). *Creative economy as a development strategy*. Itaú Cultural.
- Rinartha, K., Suryasa, W., & Kartika, L. G. S. (2018). Comparative Analysis of String Similarity on Dynamic Query Suggestions. In 2018 Electrical Power, Electronics, Communications, Controls and Informatics Seminar (EECCIS) (pp. 399-404). IEEE.
- Romdhani, M. (2020). Reading William Faulkner's Yoknapatawpha in the COVID-19 era: Face masking, lockdown and free bodies. *International Journal of Linguistics, Literature and Culture*, 7(1), 1-11. <https://doi.org/10.21744/ijllc.v7n1.1025>
- Sarnoto, A. Z., & Hayatina, L. (2021). Polarization of the Muslim community towards government policies in overcoming the COVID-19 pandemic in Indonesia. *Linguistics and Culture Review*, 5(S1), 642-652. <https://doi.org/10.21744/lingcure.v5nS1.1449>
- Schulpen, L., & Gibbon, P. (2002). Private sector development: policies, practices and problems. *World Development*, 30(1), 1-15. [https://doi.org/10.1016/S0305-750X\(01\)00097-3](https://doi.org/10.1016/S0305-750X(01)00097-3)
- Snieska, V., & Normantiene, A. (2012). Development of creative economy in Lithuania. *Economics and Management*, 17(4), 1423-1430.
- Tetro, J. A. (2020). Is COVID-19 receiving ADE from other coronaviruses?. *Microbes and infection*, 22(2), 72-73. <https://doi.org/10.1016/j.micinf.2020.02.006>
- Tuech, J. J., Gangloff, A., Di Fiore, F., Michel, P., Brigand, C., Slim, K., ... & Schwarz, L. (2020). Strategy for the practice of digestive and oncological surgery during the Covid-19 epidemic. *Journal of visceral surgery*, 157(3), S7-S12. <https://doi.org/10.1016/j.jviscsurg.2020.03.008>
- Veselá, D., & Klimová, K. (2014). Knowledge-based economy vs. creative economy. *Procedia-Social and Behavioral Sciences*, 141, 413-417.
- Wong, J. (1998). Xiao-kang: Deng Xiaoping's socio-economic development target for China. *Journal of Contemporary China*, 7(17), 141-152.
- Yoon, D. (2017). The regional-innovation cluster policy for R&D efficiency and the creative economy: With focus on Daedeok Innopolis. *Journal of Science and Technology Policy Management*.
- Zhang, D., Hu, M., & Ji, Q. (2020). Financial markets under the global pandemic of COVID-19. *Finance Research Letters*, 36, 101528. <https://doi.org/10.1016/j.frl.2020.101528>
- Zheng, C., Wang, J., Guo, H., Lu, Z., Ma, Y., Zhu, Y., ... & team members of National, A. M. (2020). Risk-adapted treatment strategy for COVID-19

- patients. *International Journal of Infectious Diseases*, 94, 74-77.  
<https://doi.org/10.1016/j.ijid.2020.03.047>
- Zuhdi, U. (2012). Analyzing the influence of creative industry sector to the national economic structural changes by decomposition analysis: The case of Indonesia. *Procedia-Social and Behavioral Sciences*, 65, 980-985.  
<https://doi.org/10.1016/j.sbspro.2012.11.230>