

Potential And Challenges In Creative Economy Development In Depok City: SWOT Analysis And Strategic Recommendations

Imam Budi Hartono^{1*}, Prijono Tjiptoherijanto², Chotib¹, Sri Listianti Wulandari³,
Fathir Fajar Sidiq⁴

¹School of Strategic and Global Studies, Universitas Indonesia

²Faculty of Economics and Business, Universitas Indonesia

³BAPPEDA Depok City

⁴Sekolah Tinggi Ilmu Pemerintahan Abdi Negara

*Correspondence Email: imam.budi31@ui.ac.id

Received: 16 September 2023; Revised: 13 November 2023; Accepted: 19 November 2023

Abstract: *The creative industry in Depok City shows positive growth, contributing significantly to the city's Gross Domestic Product (GDP). This article explores the potential and challenges of creative economy development in Depok using SWOT analysis. Although the COVID-19 pandemic has had a negative impact on the economy in general, the creative economy in Depok continues to grow and develop as one of the mainstay sectors supporting regional economic growth. The research also noted that the understanding of the community and related agencies regarding the prospects of the creative industry is still minimal. Therefore, there need to be further efforts to maximise the potential of the creative industry in this city. The purpose of this study is to map the strengths, weaknesses, opportunities, and threats of the creative economy potential in Depok City, along with strategic recommendations for its implementation. This research is expected to serve as a guide for the Depok City Government and related stakeholders in planning and implementing interventions that support the development of the creative economy in Depok City, especially post-pandemic.*

Keywords: *Creative Economy; Depok City; SWOT Analysis.*

How to Cite:

Hartono, I. B., Tjiptoherijanto, P., Wulandari, S. L., & Sidiq, F. F. (2023). Potential And Challenges In Creative Economy Development In Depok City: SWOT Analysis And Strategic Recommendations. *Journal of Governance*, 8(4), 541–562.

<https://doi.org/http://dx.doi.org/10.31506/jog.v8i4.22338>



This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

Introduction

Howkins (2007) introduced the concept of the creative economy in the early 2000s, where economic growth relies heavily on new ideas. In his view, the economy has shifted from an industrial economy (based on manufacturing) to a creative economy (with intellectual assets as the main asset). The creative economy is a highly influential sector and an important economic resource in the world, especially in the 2000s. Moreover, the creative economy is a new economic phenomenon emerging in an ever-evolving global environment. Although creativity and economy are not new concepts, their interaction and scope in the context of the creative economy are new and unique (Levickaitė, 2011). In the creative economy, creative and innovative ideas are valued as key assets that can generate economic value. Creative industries encompass a wide range of sectors that produce creativity- and knowledge-based goods and services, which create jobs, generate income, and promote economic growth.

The creative economy in Indonesia is an important sector and has great potential for economic growth. The creative economy refers to the creative and innovative ability to create works that can open new jobs, ease the burden on the government in reducing unemployment, and support national economic growth (Kaimuddin, 2020). According to Law Number 24 of 2019 concerning the Creative Economy, it is explained that the Creative Economy is the realisation of added value from intellectual property sourced from human creativity based on cultural heritage, science, and/or technology.

The creative economy is a potential sector to be developed considering that this sector has unlimited resources, which

are based on the intellectuality of its Human Resources (HR). In addition, technology also plays an important role in supporting the creative economy. The implementation of *reward crowdfunding-based fintech* has become an effective funding solution for the creative economy sector in Indonesia. It helps creative economy players gain access to the funding needed to develop their innovative ideas (Zakaria & Satyawan, 2023).

The government, through Presidential Regulation No. 72 of 2015, has established 16 creative economy subsectors nationally, which include: (1) Architecture; (2) Interior Design; (3) Visual Communication Design; (4) Product Design; (5) Film, animation, and video; (6) Photography; (7) Craft; (8) Culinary; (9) Music; (10) Fashion; (11) Application and Game Developer; (12) Publishing; (13) Advertising; (14) Television and Radio; (15) Research and Development; and (16) Fine Arts.

In the context of Depok City, the challenge is that the understanding of the prospects for the development of the creative economy by the community and related agencies is still considered very minimal. Therefore, it is necessary to map the potential of the creative economy in Depok City and the leading subsectors to maximise their potential in order to increase economic growth.

In its development, the creative economy sector contributes significantly to the formation of regional GRDP. In 2021, the creative economy sector contributed to the formation of the Depok City ADHB GRDP of 15.09%, or slightly lower than in 2020, which reached 15.52%. This is due to the fact that the proportion of the increase in GRDP of the creative economy sector is still lower than the increase in GRDP of other economic sectors. For this

reason, the Depok City Regional Government needs to pay more attention to the creative economy sector to continue to grow and develop as a mainstay sector in supporting regional economic growth.

In 2021, the largest contribution to the creative economy sector was contributed by culinary at 62.09 percent, and the second largest contribution was from crafts at 16.48 percent and fashion at 16.15 percent. This shows that these three subsectors need more special attention because fluctuations in these three subsectors will have a major impact on the creative economy and even the economy of Depok City in general.

Based on constant 2010 prices, the contribution of the creative economy to the economy of Depok City is generally not much different from the situation at current prices, both in value and structure. The culinary subsector in 2021 contributed 60.25 percent to the formation of the creative economy in Depok City. Thus, the Depok City Government needs to develop this culinary subsector, considering the potential of this subsector is still quite large. The government can provide special places or events as culinary tourism centres so that culinary tourism in Depok City will develop further.

The role of the creative economy in the economy of Depok City in general is always above 10 percent every year. The culinary sector dominates the creative economy in Depok City. The craft and fashion sectors, which are specifically included, also have a significant share. These two sectors rank in the top three for their contribution to the creative economy in Depok City, and in 2021, these two sectors did not experience a decline when other sub-sectors experienced a decline.

The Depok City Government needs to motivate and encourage creative

industry players to rise together and make a real contribution to local SMEs to encourage the progress of the Depok City creative industry during the pandemic or post-pandemic. Therefore, it is necessary to take steps to restore the economy of Depok City through interventions in leading subsectors, which are expected to have a multiplier effect on other creative economy subsectors. Therefore, this study attempts to map the strengths, weaknesses, opportunities, and threats of the creative economy potential in Depok City, along with strategic recommendations for its implementation.

Creative Economy Concept

Creativity as a new resource capable of building a competitive advantage based on a stock of knowledge is the main factor. Creativity is also believed to be able to provide considerable economic impact from the process of creating economic value that has an impact on economic progress. Howkins (2007), in his book "The Creative Economy," says that creative industries are *intangible industries*. The creative economy is an economic activity that comes from the creativity, talents, and skills of individuals and has the potential to create prosperity and job creation through the acquisition and utilisation of intellectual property. Scholars such as John Howkins (Howkins, 2007) and Richard Florida (Florida, 2002) say that we are now in the era of the creative economy, where the transformation of capitalism takes place from a capital-intensive industrial system to an industrial system based on ideas and innovation.

The Ministry of Trade of the Republic of Indonesia (2008) defines the creative economy as an initiative to develop a sustainable economy through

creativity in a competitive economic environment with renewable resources. A more specific definition is put forward by UNDP (2008), stating that the creative economy is an integral element of knowledge-based innovation, creative use of technology, and culture. Given that Indonesia is a country rich with diverse ethnicities and cultures, each region that has a unique culture can express that culture in a distinctive and attractive way. UNCTAD (2010) defines the creative economy as an economic concept that uses creative assets to realise growth.

The literature provides two opposing views on the value orientation contained in interpreting the creative economy, as follows:

The first group is more *culture-centric*, emphasising cultural values, art, and the socio-cultural life of the community. Kong and O'Connor (2009) call it the "*culturalization of economies*." In this context, Scott (1997) said that *cultural economics* emphasises cultural activities that have economic value. Previously, the opposite view came from Adorno (1991) about the concept of *cultural industry*. He mentioned that the conceptualization of the *cultural industry* shows more of a negative image where culture is then used as a commodity, so that culture loses its capacity in the social life of society, giving birth to a paradoxical relationship between culture and industry.

In the modern view, culture is considered a *cultural asset* that can be explored in the creation of economic benefits in the form of products and services; even UNESCO (2010) suggests that the *cultural industry* can play an important role in promoting and supporting cultural diversity, *national identity, humanistic integrity, and social justice*. The debate on the terminology used to describe the concept of the

creative economy was also expressed by Garnham (2005). Garnham, in his writing entitled "*From Cultural to Creative Industries*," said that *cultural creativity* is built from a static perspective, a *closed system*, and tends to be conservative, while the *creative industry* is built from a viewpoint that tends to be optimistic about the role of *culture* from the perspective of economic development.

The second group is more *econocentric*, defining creativity as not only cultural creativity but also technological and economic creativity (Florida, 2002). This second view is called *creative economics*. According to Howkins (2007), the creative economy explains the concept of creating economic opportunities from ideas, namely "*creativity as a source of new income and economic growth, and not just an input into cultural production*."

UNCTAD (2010) defines creative industries as follows:

1. Creative industries are a cycle of creation, production, and distribution of goods and services that use creativity and intellectual capital as the main inputs.
2. The creative industries are composed of a set of knowledge-based activities focused not only on the arts but also on commerce and intellectual property rights.
3. The creative industry consists of *tangible products* and *intangible intellectual* or artistic services that contain elements of creativity (*creative content*) and economic value.
4. Creative industries are on the trajectory between services and industry and are a dynamic new sector in world trade.

UNESCO puts forward the concept of the cultural industry as an industry that

combines the creation, production, and commercialization of intangible and natural cultural contents. In France, the *cultural* industry is defined as a set of economic activities that combine conceptual functions, creations, and cultural products with many functions of large-scale manufacturing and commercial cultural products.

Based on a number of these thoughts, the general concept of the creative economy used in this study is an economic activity based on creativity and intellectual property that oversees the *cultural* and *creative* industries.

Creative Economy Sub Sector

Creative economy, according to Law No. 24/2019 on Creative Economy, is the realisation of added value from intellectual property sourced from human creativity based on cultural heritage, science, and/or technology. Presidential Regulation No. 72/2015 states that the creative economy consists of 16 creative economy subsectors, as follows:

1. Architecture Subsector

The form of the results of the application of knowledge, science, technology, and art as a whole in changing the built environment and space as part of human culture and civilization so that it can integrate with the overall spatial environment.

2. Interior Design Subsector

Interior design is planning, organising, and designing interior spaces in buildings that serve to fulfil the basic needs for a means of shelter and protection, determine and organise activities, maintain aspirations, and express ideas, actions, appearance, feelings, and personality.

3. Visual Communication Design Subsector

The art of conveying messages (*arts of communication*) using visual language conveyed through media in the form of design aims to inform, influence, and change the behaviour of the target audience in accordance with the objectives to be realized. The visual language used is in the form of graphics, signs, symbols, illustrations, images, photos, typography, letters, and so on.

4. Product Design Subsector

Product design is one of the elements in advancing the industry so that the results of the product industry can be accepted by the public because the products they get have good quality, affordable prices, attractive designs, get guarantees, and so on.

5. Film, Animation, and Video Subsector

Film is a moving image artwork that contains various ideas in audio-visual form and is made using cinematographic rules.

Video is a creative activity in the form of exploration and innovation in how to record (capture) or create moving images, displayed through presentation media, that is able to provide alternative moving image works that are competitive and provide added cultural, social, and economic value.

6. Photography Subsector

An industry that encourages the use of individual creativity in producing images of objects using photographic equipment, including light recording media, file storage media, and media that display information to create wealth and employment opportunities.

7. Craft Subsector

A subset of applied fine art that is the intersection of art and design that derives from traditional heritage or contemporary ideas, the results of which can be artworks, functional products, ornamental and decorative objects, and can be categorized based on the materials and exploration of technical tools used, as well as the thematic of the product.

8. Culinary Subsector

Preparation, processing, and presentation of food and beverage products that use creativity, aesthetics, tradition, and/or local wisdom as the most important elements in enhancing the taste and value of these products to attract purchasing power and provide an experience for consumers.

9. Music Subsector

All types of businesses and creative activities related to the education, creation/composition, recording, promotion, distribution, sale, and performance of musical works of art.

10. Fashion Subsector

A lifestyle in appearance that reflects personal or group identity.

11. Application and *Game Developer* Subsector

A medium or activity that allows for the act of reciprocal play and is characterised by at least an objective and rules.

12. Publishing Subsector

A business or activity of managing information and imagination to create creative content that has a certain uniqueness, poured in the form of writing, images, and/or audio or a combination thereof, produced for public consumption through print

media, electronic media, or online media to obtain higher economic, social, artistic, and cultural values.

13. Advertising Subsector

A form of communication through the media about a product and/or brand to its target audience in order to provide a response in accordance with the initiator's objectives.

14. Television and Radio Television Subsector

Creative activities that include the process of packaging ideas and information in the form of quality entertainment for its audience in sound and image formats that are broadcast to the public in virtual form on a regular and continuous basis.

15. Performing Arts Subsector

A branch of art that involves designers, technical workers, and *performers* who process, realise, and convey an idea to audiences, whether in the form of spoken word, music, visual design, expression and body movement, or dance, which occurs *live* in the same space and time, here and now.

16. Fine Arts Subsector

The creation of works and the sharing of knowledge are manifestations of intellectual and creative expertise, which drives cultural development and industrial development with economic value for the sustainability of the ecosystem.

Method

In this research, a qualitative method was chosen as the main approach (Hancock, 2007), using the SWOT analysis technique. SWOT analysis is an effective tool to identify *the strengths, weaknesses,*

opportunities, and threats of the phenomenon under study. This method was chosen because it is able to provide an in-depth understanding of the context, dynamics, and complexity of the phenomenon being studied. SWOT analysis is widely used in the education, business, and health sectors (Kharchenko et al., 2022; Duoyan, 2021; Chong, 2021).

This qualitative research design is exploratory and descriptive. Qualitative research is conducted by comparing and giving credence to the information that can be obtained (Moleong, 2018). Data were collected through in-depth interviews, participatory observation, and document study. The participants involved in this study were selected based on certain criteria relevant to the research objectives, such as their experience, knowledge, and involvement in the phenomenon under study.

The data collection process began with participant identification and selection (Gili et al., 2008). In-depth interviews were conducted to gather information on strengths, weaknesses, opportunities, and threats related to the phenomenon under study. Participatory observations and document studies were conducted to obtain additional data and verification. All the collected data was then recorded, transcribed, and prepared for analysis. The participants in this study consisted of the Depok City Trade and Industry Office, the Depok City Cooperative and Micro Business Office, the Depok City Youth, Sports, Culture, and Tourism Office, the Depok Regional Secretariat Economy Section, the Depok City Regional Development Planning and Research Agency, the Depok City Creative Industry Association, the Depok City National Creative Economy Movement (Gekrafs), and creative economy business actors.

The data that has been collected is analyzed using content analysis techniques (White, 2006). Each piece of data was categorised into strengths, weaknesses, opportunities, or threats. Furthermore, the data was analyzed and interpreted to produce rich and in-depth findings about the phenomenon under study. This analysis helps in understanding and explaining the critical aspects and dynamics of the phenomenon under study.

Results and Discussion

Potential Assessment based on Analysis Political, Economic, Social, Technological, Environmental and Demographic, and Legal Political Aspects

The political aspect is related to *public policy* (Yalmanov, 2021), which are general principles that serve to direct the government in managing, regulating, or resolving public affairs, community problems, or areas of drafting laws and regulations, with a goal that leads to efforts to realise the welfare or prosperity of society.

The Depok city government is currently intensifying its vision and mission to develop religious, creative, and competitive human resources. Policies that support the development of the creative economy have been carried out, including fostering creative communities, facilitating standards and quality, and promoting products, facilities, and infrastructure such as Dekranasda outlets, Griya Pamer, Creative Hall, and Packaging House. Not only that, the Mayor and Deputy Mayor of Depok have political promises, one of which is the creation of 5000 new entrepreneurs and 1000 women entrepreneurs listed in the 2021–2026 Regional Medium-Term Development Plan.

Economic Aspects

The creative economy sector in Depok City is progressing quite rapidly. This can be seen from the GRDP value of each creative economy sub-sector showing an increasing trend during the 2018–2021 period, except in 2020, which experienced a slight decline due to the COVID-19 pandemic. In 2019, the GRDP

value of the Creative Economy at Current Prices (ADHB) increased to Rp 10,934.66 billion compared to 2018, which amounted to Rp 9,895.59 billion. Meanwhile, in 2020, it contracted due to the COVID-19 pandemic to Rp 10,925.43 billion and increased again in 2021, along with economic recovery, to Rp 11,220.73 billion (Table 1).

Table 1. Gross Regional Domestic Product (GRDP) of Depok City Creative Economy at Current Prices 2018 - 2021 (IDR billion)

No.	Description	2018	2019	2020	2021
1	Architecture	25.76	27.86	26.64	27.25
2	Interior Design	1.46	1.58	1.51	1.54
3	Visual Communication Design	0.90	1.00	0.96	0.98
4	Product Design	4.56	4.70	4.50	4.60
5	Movie, Animation, Video	37.46	40.52	37.29	40.86
6	Photography	29.19	31.58	30.20	30.89
7	Craft	1,580.13	1,735.45	1,733.59	1,849.63
8	Culinary	6,397.74	6,920.78	6,928.64	6,966.69
9	Music	21.42	23.53	23.50	25.08
10	Fashion	1,386.59	1,700.72	1,698.89	1,812.61
11	App and Game Developer	137.88	149.16	142.63	145.92
12	Publishing	181.37	199.20	198.99	212.31
13	Advertising	18.57	20.09	18.49	20.25
14	Television and Radio	11.75	12.71	16.70	17.74
15	Performing Arts	40.76	44.09	42.16	43.14
16	Fine Arts	20.07	21.71	20.76	21.24
Creative Economy GRDP		9,895.59	10,934.66	10,925.43	11,220.73

Source: Creative Economy Analysis of Depok City in 2021, Depok City Communication and Informatics Office

The creative economy sector contributes significantly to the formation of regional GRDP. In 2021, the creative economy sector contributed to the formation of the ADHB GRDP of Depok City by 15.09%, or slightly lower than in 2020, which reached 15.52%. This is due

to the fact that the proportion of the increase in GRDP of the creative economy sector is still lower than the increase in GRDP of other economic sectors. For this reason, the Depok City Regional Government needs to pay more attention to the creative economy sector to

continue to grow and develop as a mainstay sector in supporting regional economic growth.

Meanwhile, the value of creative economy GRDP at constant 2010 prices (ADHK) has also increased. The GRDP of

the creative economy in 2019 was recorded at Rp 7,385.20 billion, an increase compared to 2018 and 2016, which amounted to Rp 6,675.27 billion and Rp 5,743.97 billion, respectively (Table 2).

Table 2. Gross Regional Domestic Product (GRDP) of Depok City's Creative Economy at Constant 2010 Prices 2018-2021 (IDR billion)

No.	Description	2018	2019	2020	2021
1	Architecture	20.64	22.33	21.08	21.56
2	Interior Design	1.13	1.22	1.16	1.18
3	Visual Communication Design	0.68	0.76	0.72	0.74
4	Product Design	3.62	3.73	3.52	3.60
5	Movie, Animation, Video	37.93	41.03	36.54	39.67
6	Photography	23.10	24.99	23.59	24.13
7	Craft	1,112.98	1,222.39	1,205.89	1,186.30
8	Culinary	4,139.08	4,477.47	4,415.29	4,439.53
9	Music	16.66	18.30	18.05	18.10
10	Fashion	990.82	1,215.29	1,198.89	1,279.14
11	App and Game Developer	120.82	130.70	123.40	126.19
12	Publishing	133.94	147.11	145.12	145.50
13	Advertising	14.88	16.10	14.34	15.57
14	Television and Radio	12.24	13.24	17.27	18.59
15	Performing Arts	31.99	34.61	32.68	33.42
16	Fine Arts	14.73	15.94	15.05	15.39
Creative Economy GRDP		6,675.27	7,385.20	7,272.58	7,368.60

Source: Creative Economy Analysis of Depok City in 2021, Depok City Communication and Informatics Office

In general, the structure of the creative economy based on its composition in the formation of GRDP has remained relatively unchanged during the 2018–2021 period. The three main sub-sectors that contributed the

most to the Creative Economy GRDP of Depok City ADHB were the Culinary sub-sector (62.09%), the Craft sub-sector (16.48%), and the Fashion sub-sector (16.15%) (Table 3).

Table 3. Proportion of GDP of Creative Economy of Depok City at Current Price 2018 - 2021 (percent)

No.	Description	2018	2019	2020	2021
1	Architecture	0.26	0.25	0.24	0.24
2	Interior Design	0.01	0.01	0.01	0.01

3	Visual Communication Design	0.01	0.01	0.01	0.01
4	Product Design	0.05	0.04	0.04	0.04
5	Movie, Animation, Video	0.38	0.37	0.34	0.36
6	Photography	0.29	0.29	0.28	0.28
7	Craft	15.97	15.87	15.87	16.48
8	Culinary	64.65	63.29	63.42	62.09
9	Music	0.22	0.22	0.22	0.22
10	Fashion	14.01	15.55	15.55	16.15
11	App and Game Developer	1.39	1.36	1.31	1.30
12	Publishing	1.83	1.82	1.82	1.89
13	Advertising	0.19	0.18	0.17	0.18
14	Television and Radio	0.12	0.12	0.15	0.16
15	Performing Arts	0.41	0.40	0.39	0.38
16	Fine Arts	0.20	0.20	0.19	0.19
Creative Economy GRDP		100.00	100.00	100.00	100.00

Source: Creative Economy Analysis of Depok City in 2021, Depok City Communication and Informatics Office

Furthermore, based on constant 2010 prices, the contribution of the creative economy to the formation of ADHK GRDP in Depok City is generally not much different from the situation at current prices, both in value and structure. The culinary sub-sector in 2021

contributed to the formation of the ADHK Creative Economy GRDP of Depok City, reaching 60.25 percent, as well as the contribution of the craft and fashion sub-sectors, which amounted to 16.10 percent and 17.36 percent, respectively (Table 4).

Table 4. Proportion of GDP of Creative Economy in Depok City at 2010 Constant Prices 2018 - 2021 (percent)

No.	Description	2018	2019	2020	2021
1	Architecture	0.31	0.30	0.29	0.29
2	Interior Design	0.02	0.02	0.02	0.02
3	Visual Communication Design	0.01	0.01	0.01	0.01
4	Product Design	0.05	0.05	0.05	0.05
5	Movie, Animation, Video	0.57	0.56	0.50	0.54
6	Photography	0.35	0.34	0.32	0.33
7	Craft	16.67	16.55	16.58	16.10
8	Culinary	62.01	60.63	60.71	60.25
9	Music	0.25	0.25	0.25	0.25
10	Fashion	14.84	16.46	16.49	17.36
11	App and Game Developer	1.81	1.77	1.70	1.71

12	Publishing	2.01	1.99	2.00	1.97
13	Advertising	0.22	0.22	0.20	0.21
14	Television and Radio	0.18	0.18	0.24	0.25
15	Performing Arts	0.48	0.47	0.45	0.45
16	Fine Arts	0.22	0.22	0.21	0.21
Creative Economy GRDP		100.00	100.00	100.00	100.00

Source: Creative Economy Analysis of Depok City in 2021, Depok City Communication and Informatics Office

Labor

The number of workers absorbed by the creative economy sector in 2021 was 109,108, higher than in 2020, which was able to absorb 107,075 workers (Table 5). This increase in employment is due to the economic recovery in Depok City due to

the COVID-19 pandemic that occurred in early 2020, where all Creative Economy sub-sectors experienced a decline, especially a decline in the three sub-sectors that contributed the most to employment, namely the culinary, craft, and fashion sub-sectors.

Table 5. Total Workforce of Creative Economy Sub-Sector in Depok City 2018 - 2021 (people)

No.	Sub Sector	2018	2019	2020	2021
1	Architecture	109	118	111	114
2	Interior Design	106	115	108	111
3	Visual Communication Design	106	119	112	115
4	Product Design	144	148	140	143
5	Movie, Animation, Video	1,007	1,089	911	991
6	Photography	1,552	1,679	1,584	1,619
7	Craft	12,331	13,543	12,540	12,335
8	Culinary	74,134	80,195	57,645	57,961
9	Music	770	846	783	786
10	Fashion	23,751	26,086	24,154	25,771
11	App and Game Developer	1,129	1,221	1,152	1,178
12	Publishing	2,778	3,051	2,825	2,833
13	Advertising	334	361	302	330
14	Television and Radio	175	189	136	146
15	Performing Arts	2,828	3,059	2,886	2,951
16	Fine Arts	1,652	1,787	1,686	1,723
	Number of Workers	122,906	133,606	107,075	109,108

Source: Creative Economy Analysis of Depok City in 2020, Depok City Communication and Informatics Office

At the time of the implementation of the policy of limiting population mobility and *social distancing* to reduce the impact of COVID-19, it had a considerable impact on all sub-sectors of the creative economy, especially the culinary and fashion sub-sectors. The culinary and fashion sub-sector, on the other hand, has the most creative economy business units. Overall, the labour absorption per business unit in the creative economy sector in Depok City in

2021 will be around 3-5 workers.

Furthermore, in terms of labour productivity, in 2021, labour productivity in the creative economy sector will be IDR 67.53 million per worker. This means that each worker produces an average output or added value of IDR 67.53 million per worker. The sector with the highest labour productivity is the architecture sub-sector, which produces an added value of IDR 189.13 million per worker (Table 6).

Table 6. Labor Productivity and Number of Creative Economy Sector Units in Depok City in 2021

No.	Description	Productivity (IDR Million/TK)	Quantity (Unit)
1	Architecture	189.13	38
2	Interior Design	10.65	37
3	Visual Communication Design	6.40	38
4	Product Design	25.19	48
5	Movie, Animation, Video	40.03	198
6	Photography	14.90	506
7	Craft	96.17	2,467
8	Culinary	76.60	28,981
9	Music	23.03	262
10	Fashion	49.63	8,590
11	App and Game Developer	107.12	589
12	Publishing	51.36	708
13	Advertising	47.16	47
14	Television and Radio	126.95	28
15	Performing Arts	11.32	590
16	Fine Arts	8.93	415
	Total	67.53	43,542

Source: Creative Economy Analysis of Depok City in 2021, Depok City Communication and Informatics Office

Social Aspects

The social condition of the people of Depok City is an important thing that needs to be considered in developing the creative economy in Depok City. Social conditions are closely related to the

existence of potential human resources owned by Depok City. To see the potential of human resources, one can look at the number of workers and unemployed in Depok City. Based on BPS data, the total labour force in Depok City in 2022 was

1.21 million people. Of the total labour force, 1.09 million people are working, while 117.82 thousand people are unemployed, with a TPT percentage of 9.76 percent. In 2022, the number of self-employed people in Depok City is 231.81 thousand, accounting for 21.28 percent of the total labour force.

Technology Aspects

Technological developments have changed the economic sector to become more dynamic. Consequently, every business must quickly adapt and not only use conventional methods in its strategy and management. In the creative economy, to produce products, it is not limited to the physical raw materials but also requires inventiveness, creation, and innovation as technology continues to develop. Technological advances are one of the cornerstones of the creative economy sector. With technological advances, the creative economy has a major role in the economy of the Depok City region. The utilisation of technological advances in the field of communication, for example, provides easy access to communication for both businesses and consumers. Social media, which is currently easily accessible by every group, has a very good potential to be used as a means of marketing products, one of which is the result of the creative industry.

Environmental and Demographic Aspects

Aspects of the demographic environment and its relationship with economic development, especially the creative economy sector in Depok City, include all developments in population demographic characteristics, urbanisation, seasonal migration, ethnic behaviour and customs, social structure, lifestyle patterns of urban communities,

and consumer perceptions. Depok City is one of the buffer cities of DKI Jakarta Province, causing a high flow of population migration into Depok City considering that Depok City is also considered a very strategic area in terms of all city functions, especially services, trade, and settlements.

Depok City is one of the areas directly adjacent to the capital city, DKI Jakarta. Geographically, it has an area of approximately 200.29 km². The population of Depok City based on BPS data in 2022 reached 2,123,349 people, consisting of a male population of 1,071,173 people and a female population of 1,052,176 people with a sex ratio of 102. In 2022, the population density of Depok City is 10,601 people per km². The population growth of Depok City from 2016 to 2022 is presented in Table 7.

Table 7. Population growth of Depok City from 2016 to 2022 (thousand people)

District	Total Population per Year (Thousand)						
	2022	2021	2020	2019	2018	2017	2016
Sawangan	191,70	184,90	178,9	171,07	165,63	159,61	154,93
Bojongsari	143,60	139,34	135,7	138,07	133,68	128,89	125,05
Pancoran Mas	251,60	247,85	245,0	291,43	282,17	273,45	263,94
Cipayung	181,14	176,00	171,6	177,09	171,46	165,36	160,38
Sukmajaya	255,96	253,81	252,5	321,60	311,38	302,72	291,27
Cilodong	177,64	172,55	168,2	173,07	167,57	161,87	156,74
Cimanggis	253,33	252,25	252,0	334,99	324,34	313,99	303,39
Tapos	272,89	267,63	263,4	299,32	289,81	280,12	271,09
Beji	172,41	171,78	171,7	229,67	222,37	215,22	208,01
Limo	121,70	118,47	115,7	121,76	117,89	113,68	110,28
Cinere	101,39	101,35	101,7	148,77	144,04	139,61	134,73
Depok City	2.123,35	2.085,93	2.056,40	2.406,83	2.330,33	2.254,51	2.179,81

Source: BPS Depok City, 2023

Legal Aspects

The utilisation of creativity in increasing a value needs legal protection as a preventive measure for avoiding bad things because it cannot be denied that the results of creativity that have been intended for the public can potentially result in bad and harmful things such as theft, plagiarism, and various actions that can harm the owner.

To provide a basis for legal certainty for the government and/or regional governments in creating and developing the creative economy ecosystem, there is already Law Number 24 of 2019 concerning the creative economy. In general, Law Number 24 of 2019 concerning Creative Economy regulates the main material regarding Creative Economy Actors, Creative Economy Ecosystem, Creative Economy Master Plan, and Institutions.

Based on the provisions of Article 5 of Law Number 24 of 2019 concerning creative economy, every creative economy

actor is entitled to receive support from the government and/or regional government so that the Depok City Government is responsible for creating and developing the creative economy so that it is able to contribute to the regional and national economies and increase regional competitiveness in order to achieve development goals in the region.

Based on Law Number 24 of 2019, the regional government conducts capacity building for creative economy actors through:

1. training, technical guidance, and mentoring to improve the technical and managerial capabilities of Creative Economy actors;
2. facilitation support to deal with technological developments in the business world; and
3. business standardisation and professional certification in the field of the creative economy.

Based on the provisions of Article 9 of Law Number 24 of 2019 concerning the

creative economy, the regional government is responsible for developing the creative economy ecosystem. Other laws and regulations that guide the Depok City Government in developing the creative economy are the Regional Regulation of West Java Province Number 15 of 2017 concerning Creative Economy Development. Regional Regulation of West Java Province Number 15 of 2017 provides a legal basis for the city government and

the community to organise the creative economy.

SWOT of Creative Economy Sub-Sectors in Depok City

The results of the identification of Strengths, Weaknesses, Opportunities and Threats of the Creative Economy Sub-Sector in Depok City are presented in Table 8.

Table 8. SWOT identification of Depok City Creative Economy Sector

Sub Sector	Strength	Weaknesses	Opportunities	Threat
Architecture	<ul style="list-style-type: none"> • This sector has relatively little capital. • Requires more skills <p>Architecture of Dutch heritage buildings such as Cimanggis House, Heritage houses in Old Depok, Sawangan Monument, etc.</p>	<ul style="list-style-type: none"> • Requires specific labor • There is no characteristic building of Depok City 	<ul style="list-style-type: none"> • Market demand for architectural services is increasing for residential office buildings, restaurants, cafes, etc. • There are educational institutions in the Depok City area that educate architects as resources for the architecture sub-sector. • Trend change 	<p>New design innovations are easily copied by competitors</p>
Interior Design	<p>Local businesses have communication and marketing channels to reach customers that match customer segments.</p>	<ul style="list-style-type: none"> • Requires specific labor • Not maximizing online marketing activities as the main activity. Online marketing activities should be 	<ul style="list-style-type: none"> • Market demand for interior design is increasing • People's lifestyle tends to be consumptive, making it easier for marketing • Emerging technology and information 	<ul style="list-style-type: none"> • The existence of substitute products from various long-established competing companies • New design innovatio

			<ul style="list-style-type: none"> • Changing consumer tastes 	<p>ns are easily copied by other companies</p>
Visual Communication Design (CCD)	<ul style="list-style-type: none"> • Technological developments that facilitate the execution of work • Many companies engaged in DKV 	<ul style="list-style-type: none"> • Requires expensive equipment • Requires skilled human resources 	<ul style="list-style-type: none"> • Many companies or business fields use DKV products • Broad market • Fast-changing trends 	<ul style="list-style-type: none"> • Rapid changes in design technology • High competition
Product Design	Business actors master technological developments that facilitate the implementation of work	Lack of expertise and human resources	Many businesses utilize product design to increase added value, therefore opening up market opportunities.	<ul style="list-style-type: none"> • There is a lot of competition both domestically and abroad • Plagiarism
Movies, Animation, and Videos	<ul style="list-style-type: none"> • Entertainment is always in demand • Many YouTubers and artists in Depok 	<ul style="list-style-type: none"> • Requires expensive equipment • Creativity of human resources must be trained, and lack of space for expression 	<ul style="list-style-type: none"> • Market potential that continues to grow, namely with the increasing awareness of the public to access more varied shows/content • Some of the houses and areas in Depok City that are subscribed to movie shoots 	<ul style="list-style-type: none"> • Competitors' innovation, adaptation, and investment to technological advances in the broadcasting/television industry are fast and dynamic. • Large capital strength of competitors • Foreign movie technology is more popular with

				Indonesia
Photography	<ul style="list-style-type: none"> • Many Photography communities • There are some areas or regions that have good photo spots, and there is a community/association of photographers • Many hobbyists, communities, and associations 	<ul style="list-style-type: none"> • Expensive equipment • Skills must always be improved • The absence of a forum under the auspices of the government • Lack of promotional events such as exhibitions 	<ul style="list-style-type: none"> • Increasing demand for photography services in the community. • Technological development. Keeping up with technological developments has become commonplace 	The use of cell phones as Photography media makes it easier for people to take pictures using cell phones
Craft	<ul style="list-style-type: none"> • Raw material availability • Skilled performers • Innovation of creativity 	<ul style="list-style-type: none"> • Promotion limitations • Small business capital • Monotonous and inconsistent products • Limited production so product continuity is uncertain 	<ul style="list-style-type: none"> • Utilizing online media for marketing • Sell or make craft products that are currently favored by consumers 	<ul style="list-style-type: none"> • Price competition with imported products • Competition with other cities that already have craft products as their regional characteristics
Culinary	<ul style="list-style-type: none"> • Diverse product types • New menu/product innovation • Skilled labor • Most activity actors already have legality 	<ul style="list-style-type: none"> • There are still many people who do not know about the culinary characteristics of Depok City. • Inconsistency of business actors in culinary product standards • There are still culinary activity actors who still do not have legality • Promotion is still lacking, there is no typical Depok souvenir center • Limited capital 	<ul style="list-style-type: none"> • Many e-commerce and social media can be used as marketing tools • Many culinary enthusiasts • Population growth 	<ul style="list-style-type: none"> • Price and product competition with new businesses • Increase in fuel and raw material prices • Erratic quality/grade of raw materials

Music	Creativity of the actors	<ul style="list-style-type: none"> • Limited human resources in creating songs and music • Lack of space for expression • Lack of capital, which leads to a lack of labor and necessary equipment 	<ul style="list-style-type: none"> • Very broad market potential in addition to many musical actors from the teenage age group • Utilization of technology by promoting 	<ul style="list-style-type: none"> • There is no strong government policy to combat piracy. • Piracy-prone creativity
Fashion	<ul style="list-style-type: none"> • Raw materials are widely available • Many actors and labor resources 	<ul style="list-style-type: none"> • Lack of capital to purchase raw materials, tools and equipment • Lack of information about the development of the fashion industry • There is no characteristic that reflects the city of Depok 	<ul style="list-style-type: none"> • The demand for fashion products is high, especially in the moments leading up to Eid. • Lifestyle changes that follow the latest fashion trends • Fashion trends are easy to change and consumer demands are getting higher 	<ul style="list-style-type: none"> • Price competition with garment/factory production and imports • Model, quality and brand competition with actors from outside the region
App and Game Developer	Creativity of app and game developers in Depok	<ul style="list-style-type: none"> • Requires expensive equipment • High-tech • Lack of human resource quality • Consistency of actors 	<ul style="list-style-type: none"> • Many Job Training Institutions and Universities with IT majors • Many festivals or events and championships • Trend of games • Development of game users of different ages 	<ul style="list-style-type: none"> • Quick to change due to boredom/boredom • Causes addiction
Publishing	Number of materials/topics to be written about	It costs a lot of money to invest in machinery and equipment in order to keep up with technological developments,	The needs of the community are getting bigger with the population also always increasing	<ul style="list-style-type: none"> • Plagiarism, piracy • Technological advances require keeping up with graphic

				design developments and making improvements to machinery and equipment in order to compete.
Advertising	Experienced human resources	<ul style="list-style-type: none"> • Requires high level of thinking and innovation • Requires high creativity and lack of technological literacy • Lack of skills and training 	<ul style="list-style-type: none"> • Wide market, both online media, print media and electronic media • Many new entrepreneurs are emerging, and new brands are developing 	<ul style="list-style-type: none"> • Technological competition, and quality • Competitors are able to copy quickly
Television and Radio	<ul style="list-style-type: none"> • Can accommodate various talents • Can be a forum for expression, conveying information and promotional media 	Limited human resources who have the ability to package event programs creatively and innovatively so that the program becomes monotonous.	<ul style="list-style-type: none"> • People need relatively cheap entertainment • Many TV and radio stations in Depok 	<ul style="list-style-type: none"> • The high development of social media and digital industry has shifted the interest of television and radio • Rapid socio-cultural changes in society • Many competitors are emerging
Performing Arts	Existence of studios, associations/communities	<ul style="list-style-type: none"> • Limited space for expression (art building/performance venue) • Regeneration that is not going well 	Is a tourist attraction for both domestic and foreign tourists	<ul style="list-style-type: none"> • The number of attractive arts program offers from outside the region

				<ul style="list-style-type: none"> • There are still many interesting shows, exhibitions outside the region
Fine Arts	<ul style="list-style-type: none"> • The equipment used is widely available • Many artists from Depok city 	<ul style="list-style-type: none"> • Requires specialized talents and skills • Lack of space for expression, activities, festivals • There is no organization that nurtures art practitioners • Absence of Depok characteristics for artworks 	<ul style="list-style-type: none"> • There is no standard price, so if there is high artistic value, the price can be expensive. • Open up the market, with many hobbyists the opportunities are greater 	<ul style="list-style-type: none"> • Enthusiasts have a special segment (limited) • Lack of knowledge of consumer tastes

Conclusion

The following are some strategic recommendations from the potential and SWOT analyses conducted:

1. Increased Understanding and Education:
 - Conduct educational campaigns to increase the understanding of the public and related agencies about the creative industry.
 - Provide training and workshops for players in the creative industry.
2. Subsector Diversification:

Develop other subsectors besides culinary, craft, and fashion to reduce dependency and the risk of fluctuations.
3. Infrastructure and Facility Development:

Provide supporting infrastructure and facilities, such as creative centres, business incubators, and digital platforms.
4. Market and Network Development:

Assist creative industry players in expanding networks and market

access, both locally, regionally, and internationally.

5. Local-based Product Development:

Encourage product innovation that combines local excellence with global trends, such as modern and innovative Muslim fashion.
6. Formation of Strategic Partnerships:

Collaborate with the private sector, communities, and educational institutions for the development of creative industries.
7. Monitoring and Evaluation:

Conduct regular monitoring and evaluation of programs and initiatives that have been implemented for the development of the creative industry.

Creative economy development in Depok City has significant potential, but challenges need to be overcome. With the right strategy and effective partnerships, the creative industry in Depok City can grow and contribute more to the local economy.

Acknowledgement

The Authors would like to thank all the parties who have been helped us finished this article. Especially our mentors and colleagues with their supports and assistance throughout the writing.

References

- Adorno, Theodor. (1991). *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge.
- Chong, Z. (2021). Application of SWOT Analysis Method in the Management of Nursing Staff in Operating Room. DOI: 10.12677/ns.2021.103040.
- Ministry of Trade of the Republic of Indonesia. (2008). *Indonesian Creative Economy Development 2009-2015*. Jakarta: Ministry of Trade of the Republic of Indonesia.
- Duoyan, H. (2021). Research on ZARA Strategy from the Perspective of SWOT Analysis Method. DOI: 10.2991/ASSEHR.K.210407.041.
- Florida, R. (2002). *The Rise of the Creative Class*. Basic Books.
- Garnham, N. (2005). From cultural to creative industries: An analysis of the implications of the "creative industries" approach to arts and media policy.
- Gill, P., Stewart, K., Treasure, E. *et al.* (2008). Methods of data collection in qualitative research: interviews and focus groups. *Br Dent J* **204**, 291-295, <https://doi.org/10.1038/bdj.2008.192>
- Hancock B., Windridge K., and Ockleford E.

(2007). An Introduction to Qualitative Research. The NIHR RDS EM / YH.

- Howkins, J. (2007). *The Creative Economy: How People Make Money from Ideas*. Penguin Books.
- Kaimuddin, A. (2020). The Role of Creative Economy in Overcoming Labor Force Problems. DOI: 10.22487/jimut.v5i1.133.
- Kharchenko, N., Izmailov, A. Z., Varfolomeeva, N. S., Bagdasarova, I. Y., Lutsenko, N., & Pozhidaeva, E. I. (2022). SWOT Analysis Method Application in Assessing the Effectiveness of Moodle Platform. DOI: 10.1145/3514262.3514292.
- Kong, L. and O'Connor, J. (2009) *Creative Economies, Creative Cities: AsianEuropean Perspectives*. Dordrecht, The Netherlands: Springer Press.
- Levickaitė, R. (2011). Four Approaches to the Creative Economy: General Overview. DOI: 10.3846/BME.2011.06.
- Moleong, Lexy J. (2018). *Qualitative Research Methodology (Revised Edition, P. 410)*.
- Scott, A.J. (1997). The Cultural Economy of Cities. *International Journal of Urban and Regional Research*, 21, 323-39. Accessed from [Online Library Wiley](<https://onlinelibrary.wiley.com/doi/10.1111/1468-2427.00075>).
- United Nations Conference on Trade and Development (UNCTAD). (2010). *Creative Economy Report 2010*. United Nations.
- UNCTAD. (2010). *Creative Economy*

- Report 2010. United Nations.
- United Nations Development Program (UNDP). (2008). Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making. UNDP, New York.
- UNESCO. (2010). Mapping Cultural Diversity: Good Practices from Around the Globe. Retrieved from [UNESCO Website][<https://culture360.asef.org/wp-content/blogs.dir/1/files/Mapping-Cultural-Diversity-DUK-ASEF-Nov-2010.pdf>].
- White, Marilyn & Marsh, Emily. (2006). Content Analysis: A Flexible Methodology. *Library Trends*. 55. 10.1353/lib.2006.0053.
- Yalmanov, N. (2021). Public Policy and Policy-Making. *KnE Social Sciences*. 10.18502/kss.v5i2.8400.
- Zakaria, R., & Satyawan, M. (2023). Implementation Strategy of Fintech Reward Crowdfunding in Indonesia Creative Economy Sector. DOI: 10.58812/jbmws.v2i02.328.