

ANALYSIS OF MAPPING THE POTENTIAL OF THE CREATIVE ECONOMY IN BINTAN REGENCY DURING THE COVID-19

Lamidi Lamidi

Raja Ali Haji Maritime University, Indonesia

Email: lamidi@umrah.ac.id

Abstract

The Creative Economy is one of the economic activities that have an essential meaning in supporting the financial resilience of the people of Bintan Regency, developing innovation, creativity, and competitiveness, realizing economic growth, and creating job opportunities in Bintan Regency. The purpose of this study is to analyze several potentials during the COVID-19 pandemic in the Creative Economy sector in Bintan Regency, which prioritizes the Need for Human Resources and Natural Resources that have the opportunity to be appropriately managed. The research method used is descriptive qualitative with a case study approach in Bintan Regency. Secondary data regarding the Creative Economy are collected and subsequently studied in depth. The findings show that the Creative Economy in Bintan Regency is in bad condition. Due to the prevalence of tourism activities that attract tourists as targets for expanding the Creative Economy in border regions with neighboring nations, it has become identified that there is neither a strong appeal nor a substantial market. In addition, there is a need to strengthen capital and identify potential, lay the economic base, and support future policies for the Creative Economy during the COVID-19 pandemic in Bintan Regency. With the arrangement in developing the Creative Economy ecosystem in Bintan Regency, it is hoped that it can improve the regional economy. Development Activities are the implementation of Creative Economy development which is carried out in detail in the annual plan to increase and develop the potential of the Creative Economy in Bintan Regency

Keywords: Potency; Creative Economy; Bintan Regency; COVID-19.

Introduction

Indonesia has realized that the Creative Economy and its part, namely the creative industry, can be a hope to rise, compete and achieve excellence in the ASEAN and global Economy (Marlinah, 2017). Because the Creative Economy can become a pillar of economic development for Indonesia, where it needs support from the entire Indonesian nation in synergizing to make a "leap" with a focus on the creation of goods and services coupled with expertise, talent, and creativity as well as intellectual property (Diandra, 2019). In addition, it has a look observed as more likely to endure than other significant businesses, which tend to shrink, and it places a premium on intellectual property. as more likely to endure than other significant businesses, which tend to shrink and place a premium on intellectual property. One of the national development

How to cite:

Lamidi, L., (2022) Analysis Of Mapping The Potential Of The Creative Economy In Bintan Regency During The Covid-19, (4) 11, [https://doi.org/ 10.36418/syntax-idea.v4i11.1990](https://doi.org/10.36418/syntax-idea.v4i11.1990)

E-ISSN:

2684-883X

Published by:

Ridwan Institute

agendas in the 2020-2024 National Medium Term Plan (RPJMN) in the tourism and Creative Economy sectors is targeting to contribute and play a strategic role in the transformation of national economic development in the next five years.

The transformation of economic development focuses on increasing the value of foreign tourism exchange and the added value of the national Creative Economy. The achievement of national development targets for the tourism and Creative Economy sectors requires evaluation and monitoring in its implementation, especially in facing the challenges of non-natural disasters, the Covid-19 virus pandemic that is occurring in the world, which be trusted to be a turning point for changing the design of the Creative Economy business model in Indonesia (King, Iba, & Clifton, 2021). After the Covid-19 Pandemic in 2020 ago and until now it has become an extraordinary event. Tourism is one of the sectors most affected by the OVID-19 pandemic (Dinarto, Wanto, & Sebastian, 2020). Based on data from the Central Statistics Agency, there was a significant decrease in the number of local and foreign tourists.

In terms of aspects, the advancement of Indonesia's Creative Economy can raise a positive image and national identity; it can also foster the creativity of young people who encourage innovation to create new businesses. In terms of culture, an advanced Creative Economy can help increase tolerance between all levels of society because of increased understanding between cultures and can raise the awareness of the Indonesian people to preserve culture and the environment (Antara & Yogantari, 2018). We can also grow the economy inclusively and sustainably through the Creative Economy.

One that promises to be open to development is what is currently known as the creative industry. The creative sector is the core of the Creative Economy, which relies on creativity and the economic value of the products produced by that creativity (Kamil, 2015). The Creative Economy is one of Indonesia's mainstays prepared to face global economic challenges (Leksono & Septian, 2019). As a breakthrough and to maintain the pace of economic growth, the world responded to the decline in the trade industry by grouping and developing renewable sectors, one of which is the Creative Economy (Akbar, Yudiantmaja, & Fadli, 2021). Current conditions indicate that commodity-based sources no longer dominate trade.

However, the policies must also not be too strict to reduce the aspects and values of creativity itself, which can lead to the undeveloped Creative Economy, which has cultural diversity and biological natural resources, so it is a very potential area for growth and development of the Creative Economy. Several cities in Indonesia have introduced granaries for the Creative Economy, such as Bandung, Yogyakarta, Solo, and Denpasar. In addition, cities with wider networks have also taken advantage of creativity, not only in the production of commodities but also as a solution to solving urban problems (Aliyah, 2017).

Bintan Regency is an area that has the potential to develop the Creative Economy, such as a heterogeneous culture and a large population (Destiana & Kismartini, 2020). A creative Economy focuses on creating goods and services by relying on expertise, talent, and creativity as intellectual property, which is a field

expected to overcome various unemployment problems and business development based on the economic potential of a region. On a macro level, the Creative Economy is an option to support economic growth, job creation, and reducing the number of poor people in Bintan Regency (Ginting, 2016). Various industries in the creative industry have the potential to be seen as potential to be developed because there are many creative human resources and a wealth of multiple maritime local pearls of wisdom in Bintan Regency.

It is necessary to develop and utilize it optimally through the expansion of regional Creative Economy products by providing quality infrastructure and information and communication technology to create a conducive business climate. The development of the Creative Economy in Bintan Regency demands answering the challenges of future economic development, including increasing economic growth and reducing poverty and unemployment rates by creating new jobs. So the purpose of this study is to analyze the potential for Creative Economy Ecosystem Development in Bintan Regency.

Research Method

This study uses a qualitative design with the target population being stakeholders. The creative economy is a qualitative research approach (Bogdan, Taylor, & Taylor, 1975). as a research procedure that produces descriptive data in the form of written words or illustrations from people and observable behavior (Denzin & Lincoln, 2007). In addition, qualitative research methods also have a way to describe and analyze phenomena, events, social activities, attitudes, beliefs, perceptions, and thoughts of people individually and in groups (Glaser & Strauss, 2017). The data collection method used in this study is a survey to obtain primary data from critical respondents in implementing Creative Economy development in Bintan Regency.

The analytical tool used in monitoring and evaluating Creative Economy Development in Bintan Regency uses descriptive analysis based on data findings from the field. Furthermore, the researchers used in-depth analysis to analyze narrative data to examine the meaning of each piece of information submitted by the informants. Then there is the Document Study to strengthen the survey findings compared to existing data (Galvan & Galvan, 2017). The strategic location for the development of the Creative Economy in Bintan Regency during the COVID-19 pandemic.

Result And Discussion

1. Characteristics of the Creative Economy in Indonesia

The creative economy is one of the economic activities that have a significant meaning and strategic position in sustaining the community's financial resilience, advancing development, developing innovation, creativity, and competitiveness, realizing economic growth, and making a real contribution to economic development, as well as job creation. The Creative Economy covers 16 business fields, namely application and game developers, architecture, interior design, visual

communication design, product design, fashion, film, animation and video, photography, craft, culinary, publishing, advertising, performing arts, fine arts, and television and radio so that policy-making related to the Creative Economy must be a synergistic policy.

The Creative Economy has excellent potential to become one of the essential drivers to realize independence, advanced, just, and proper Indonesian. The Creative Economy is an economy driven by renewable resources and is abundantly available in Indonesia and is one solution in the face of intense and competitive levels of competition (Ginting, 2016). These resources are in the form of young and creative human beings that are available in large quantities, abundant renewable natural resources, and unique and diverse cultural heritage sources (El Hasanah, 2015). These three resources are the driving force for sustainable Creative Economy growth. In addition to contributing to the Indonesian economy, the Creative Economy also positively impacts aspects, culture, and the environment (Kurnianingsih, Zulkarnain, & Mahadiansar, 2021).

Information and communication technology advancement is now affecting the creative economy's growth. This has to do with how the results of creativity and invention based on a region's culture are shared. The more creative a country is in developing the potential of local wisdom and cultural activities, the stronger the country's identity and image will encourage economic growth. Treating a city as a cultural and artistic center is one of the most important things for building a creative economy.

A creative city is defined as a city based on creativity as a way of life in three main aspects: economic, social, and governmental. Creative economy refers to human potential, talent, and creativity as the most important economic growth and development sources. Presidential Regulation number 72 of 2015 concerning amendments to Presidential regulation number 6 of 2015 concerning the Creative Economy Agency has reclassified the creative industry sub-sector from 15 to 16 sub-sectors. The definition of the 16 sub-sectors of the creative industry refers to the publication "Creative Economy, Indonesia's New Strength towards 2025. The sub-sectors of the creative sector are:

1. Apps and Games are a medium or activity that allows the act of playing feedback and has characteristics, at least in the form of goals and rules.
2. Integration of the constructed environment and space as part of human culture and civilization via the application of knowledge, science, technology, and the arts; this creative activity is related to building design services, construction cost planning, heritage building conservation, and overall construction supervision from the macro level (town planning, urban design, landscape architecture) to the micro-level (construction details, such as garden architecture and interior design).

3. Interior Design is an activity that solves the problem of interior function and quality, provides services related to interior space to improve the quality of life, and fulfills the aspects of public health, safety, and comfort.
4. Visual Communication Design: A type of visual communication that uses pictures to send information or messages as clearly as possible. In graphic design, the text is considered an idea since it comprises symbols that can be aloud. Graphic design takes in both fine art and communication design.
5. Product design is a professional service that creates and develops concepts and specifications that optimize the function, value, and appearance of a product and system for the benefit of users and manufacturers
6. Fine Arts; Fine art is a branch of art whose primary goal is to produce a beautiful and quality work of art so that the resulting artwork can be felt by the senses in the human body, especially the importance of hearing and sight.
7. Fashion is a lifestyle in appearance that reflects self or group identity. In 2015, the GDP growth rate of the fashion sub-sector was 2.80%, and 56% of innovative industry products exported abroad came from fashion products.
8. The film, Animation, or Video Film is a work of moving image art that contains various ideas or ideas in audiovisual form and in the process of making it using cinematographic rules. Animation is Display Frame to Frame in time sequence to create the illusion of continuous movement so that the display looks as if it is alive or has life. Video is a creative activity in the form of exploration and innovation in how to record or create moving images through presentation media, which can provide alternative moving image works that are competitive and provide added cultural, social, and economic value.
9. Photography is an industry that encourages individual creativity in producing images of photographic objects using photographic devices, including light recording media, file storage media, and media displaying information to create wealth and employment opportunities.
10. Crafts, or craft activities, are a type of applied art. Applied art is where art and design meet, and its results can be works of art, functional products, ornamental and decorative objects, and they can be grouped by the materials used and the exploration of the technical tools used, as well as by the themes of the products.
11. Culinary, namely the preparation, processing, and presentation of food and beverage products that incorporate elements of creativity, aesthetics, tradition, and local wisdom, is recognized by culinary institutions as the most crucial element in enhancing the taste and value of these products to attract purchasing power and provide experiences for consumers.
12. Music is all kinds of business, creative activities, and the power of imagination to create innovative content related to education, creation/composition, recording, contribution, distribution, sale, and performance of musical works of art.

13. Publishing is the power of imagination to create creative content that has a certain uniqueness, poured in the form of writing, images or audio, or a combination thereof, produced for public consumption through print media, online media using electronic devices, or new media to obtain economical, social value or higher arts and culture.

Advertising, namely a form of communication through the media about products/brands to the target audience to respond according to the goals of the initiator, creative activities related to advertising services (transmission of a direction using a particular medium), which includes the process of creation, production and distribution of advertisements, advertisements outdoor space, presentation of advertising materials, promotions, public relations campaigns, display of ads in print (newspapers, magazines) and electronic (television and radio) media, installation of various posters and pictures, distribution of leaflets, pamphlets, circulation of brochures and similar newsletters, distribution, and delivery of advertising or samples, as well as rental of columns for advertising.

2. Creative Economy Findings in Bintan Regency

Bintan is the most oversized island in the Riau Archipelago Province, with 3,214 islands. This 59,852.01 km² island is now home to more than 117,000 people. Since February 23, 2006, Bintan Island has been called Bintan Regency. Because of Government Regulation No. 5/2006, this is the case. Location-wise, Bintan Regency is in a good spot. Bintan is only about 40 km from Singapore, which is in the country next door. Creating an integrated development area out of the Singapore-Johor-Riau (Sijori) Golden Triangle puts the Bintan Regency at the center of economic growth in ASEAN.

GRDP is the amount of added value generated by all business units in a particular area or the total value of final goods and services produced by all economic units. Regional economic conditions and the performance of economic development in an area within a certain period can look from the value of GRDP at current prices. The GRDP value of Bintan Regency, based on current prices in 2020, reached IDR 20.74 trillion. In nominal terms, this GRDP value has decreased compared to 2019, which got IDR 21.30 trillion.

During the last five years in 2017-2021, the economic structure of Bintan Regency dominate by five business fields, including Processing Industry; Construction; Wholesale and Retail Trade, Car and Motorcycle Repair; Mining and excavation; and Agriculture, Forestry, and Fisheries. This medium can look at each business field's role in forming the GRDP of Bintan Regency. Most businesses are small, medium, and micro enterprises (MSMEs) in providing housing, food, and drink. The most significant decline occurred in accommodation and food and drank provision at 38.67 percent.

Table 1.
GRDP based on current prices
by the business field in Bintan Regency 2017-2021

Source: Central Bureau of Statistics, Bintan Regency. 2021

The Creative Economy is part of MSMEs. In the creative industry sector, Bintan Regency has superior products that have great potential to contribute to improving the regional economy. The cause of the decline in the Accommodation and Food and Drink Provision business field is the declining purchasing power of MSME products as a result of the Covid-19 Pandemic. Other causes are limited capital, difficulties in marketing and obtaining raw materials, low human resources, low technological capabilities, and little communication between business actors and the government or related parties.

Graph 1
Potential Sector of Bintan Regency's Creative Economy

Source: Researcher Process, 2021

Bintan has a more dominant foreign tourist market segment; Bintan is more visited by the foreign tourist market (80%) compared to the domestic market (20%). They are primarily by the characteristics of the available products and the geographical proximity between Bintan and its neighboring country (Singapore), which the dominance of the Singapore market for the foreign tourist market group in Bintan—coupled with Singapore, which also acts as an international HUB area in tourism.

The pattern of life, necessities of life, and the availability of raw materials and more or less sourced from its natural conditions and maritime areas. In Bintan Regency, several sectors of Micro, Small, and Medium Enterprises (MSMEs) are engaged in the basis of the Creative Economy. Like culinary and handicrafts, the Creative Economy Actors in Bintan Regency are the majority of actors who cannot split up from their lives as archipelagic communities. However, there are also those whose products have similarities with developments in other regions. The following are potential sectors for Creative Economy products in Bintan Regency:

Table 2
Three Potential Sectors of the Creative Economy in Bintan Regency

Source: Researcher Process, 2021

Bauxite. The graph above shows that the culinary business is the most dominant in the Creative Economy sector in Bintan Regency, with 197 enterprises, then craft activities with 57 firms, 19 fashion businesses, six businesses performing culinary arts, and two digital industries. In addition to the culinary sub-sector, the craft is a Creative Economy that is excellent in Bintan Regency with the art of crafting fishbone icons, shellfish, coconut midribs, wood, bark bark, fish scales, recycling, coconut and palm shells, seeds to stone. The research findings in 2021 are a potential sector for the Creative Economy in Bintan Regency.

The findings show that the data taken from 2020 to 2021, the culinary sector is still a potential business sector in Bintan Regency. The number of culinary business owners in Bintan Regency has reached 312 businesses, displaying 197 economic enterprises. Therefore, it is necessary to develop other Creative Economy ecosystems such as applications, architecture, interior design, visual communication design, product design, fashion, publishing, advertising, radio, television, and fine arts—domestic and foreign tourists to Bintan Regency. One way to improve the Creative Economy ecosystem is by mapping the potential of the sub-district and increasing

cooperation with various parties in developing the Creative Economy ecosystem in Bintan Regency.

3. Creative Economy Development Potential Strategy in Bintan Regency.

- a. The diversity of natural resources as raw materials for crafts and culinary; Natural wealth provides a massive opportunity for Bintan Regency as a supplier of energy and raw materials for innovative and creative products in the art and culinary subsector. Creative actors can be creative with the existing natural resources and make creative products unique to each region.
- b. A demographic bonus where the population of productive age (young age) is dominant. To promote the growth of the Creative Economy, the populace in this productive age might be encouraged to become high-caliber creative individuals. As previously explained, the demographic dividend will be excellent tourism potential. The demographic bonus will also provide opportunities for the Creative Economy sector. The availability of creative resources (creative people) from the productive age population will be a significant social capital for developing the Creative Economy. The increasing number of creative people results from the growing public understanding of the creative industry to encourage increased demand for innovative products. Thus, the local government must improve the number and quality of creative people using innovative education and expanding the capacity of creative workers.
- c. The number of the middle class in Bintan Regency consumers of Creative Economy products is vast, becoming the basis of the domestic market. The target market of Creative Economy products is the middle-class population with consumption patterns that tend to prioritize experience based on desire. The consumption pattern of the middle class has a high willingness to pay for a product they want. They predicted to increase demand for innovative products and the growth of the Creative Economy. The shift in consumption patterns and the increasing ability of the community's economy is a golden opportunity for creative actors to market innovative products in the national market.

Conclusion

With the arrangement in developing the Creative Economy ecosystem in Bintan Regency, it expects to improve the regional economy. Development Activities are the implementation of Creative Economy development carried out in detail in the annual plan to increase and develop the potential of the Creative Economy in Bintan Regency. Development activities include database development, mapping, and documentation supporting systems MSME and Creative Economy business players based on 16 Creative Economy sub-sectors. New data collection is required. The local administration of Bintan Regency may also assist the growth of the creative economy via policies and incentives. Meanwhile, technical training and apprenticeships may improve the skills and inventiveness of creative individuals.

Mapping of regional potential is required since the development of the creative economy ecosystem in Bintan Regency has not gone well; it is clear that there have been no innovations in the development of the ecosystem. A new creative economic ecosystem that may sustain the area economy and provide new employment, particularly for those impacted by the COVID-19 epidemic, is intended to arise due to the mapping of regional potential. Building the Creative Economy ecosystem in Bintan Regency also requires cooperation with several stakeholders (Penta helix), including academia, the government, the commercial sector, and community organizations. This partnership would indeed enable gathering diverse ideas and innovations to create a strategic strategy for growing the creative economy.

BIBLIOGRAFI

- Akbar, D., Yudiantmaja, W. E., & Fadli, K. (2021). Managing mangrove forest in Bintan Island: socio-economic benefits of climate change mitigation and adaptation. *IOP Conference Series: Earth and Environmental Science*, 724(1), 12103. IOP Publishing. [Google Scholar](#)
- Aliyah, Istijabatul. (2017). Pemahaman konseptual pasar tradisional di perkotaan. *Cakra Wisata*, 18(2). [Google Scholar](#)
- Antara, Made, & Yogantari, Made Vairagya. (2018). Keragaman Budaya Indonesia Sumber Inspirasi Inovasi Industri Kreatif. *SENADA (Seminar Nasional Manajemen, Desain Dan Aplikasi Bisnis Teknologi)*, 1, 292–301. [Google Scholar](#)
- Bogdan, Robert, Taylor, Steven J., & Taylor, Steven S. (1975). *Introduction to qualitative research methods: A phenomenological approach to the social sciences*. Wiley-Interscience. [Google Scholar](#)
- Denzin, Norman K., & Lincoln, Yvonna S. (2007). *The Sage Handbook of Qualitative Research*. [Google Scholar](#)
- Destiana, Riska, & Kismartini, Kismartini. (2020). Halal tourism marketing in the disruption era: a case study of Penyengat Island in Riau Islands Province. *Society*, 8(1), 264–283. [Google Scholar](#)
- Diandra, Didip. (2019). Program pengembangan kewirausahaan untuk menciptakan pelaku usaha sosial yang kompetitif. *Prosiding Industrial Research Workshop and National Seminar*, 10(1), 1340–1347. [Google Scholar](#)
- Dinarto, Dedi, Wanto, Adri, & Sebastian, Leonard C. (2020). *COVID-19: Impact on Bintan's tourism sector*. [Google Scholar](#)
- El Hasanah, Lak Lak Nahat. (2015). Pengembangan wirausaha muda ekonomi kreatif berbasis budaya di Daerah Istimewa Yogyakarta. *Jurnal Studi Pemuda*, 4(2), 268–280. [Google Scholar](#)
- Galvan, Jose L., & Galvan, Melisa C. (2017). *Writing literature reviews: A guide for students of the social and behavioral sciences*. Routledge. [Google Scholar](#)
- Ginting, Ari Mulianta. (2016). Kendala pembangunan provinsi daerah kepulauan: Studi kasus Provinsi Kepulauan Riau. *Jurnal Politika Dinamika Masalah Politik Dalam Negeri Dan Hubungan Internasional*, 4(1). [Google Scholar](#)
- Glaser, Barney G., & Strauss, Anselm L. (2017). *The discovery of grounded theory: Strategies for qualitative research*. Routledge. [Google Scholar](#)
- Kamil, Ahmad. (2015). Industri kreatif Indonesia: Pendekatan analisis kinerja industri. *Media Trend*, 10(2), 207–225. [Google Scholar](#)

King, Chloe, Iba, Wa, & Clifton, Julian. (2021). Reimagining resilience: COVID-19 and marine tourism in Indonesia. *Current Issues in Tourism*, 24(19), 2784–2800. [Google Scholar](#)

Kurnianingsih, Fitri, Zulkarnain, Iskandar, & Mahadiansar, Mahadiansar. (2021). How socio-economic impact tourism development in pandemic COVID-19? Study of Bintan regency, Indonesia. *International Journal of Social Science and Religion (IJSSR)*, 175–190. [Google Scholar](#)

Leksono, Agung Budi, & Septian, M. Daniel. (2019). *Bisnis Desain Ekonomi Kreatif: Perspektif Internasional dan Nusantara*. Universitas Brawijaya Press. [Google Scholar](#)

Marlinah, Lili. (2017). Meningkatkan ketahanan ekonomi nasional melalui pengembangan ekonomi kreatif. *Cakrawala-Jurnal Humaniora*, 17(2), 258–265. [Google Scholar](#)

Copyright holder:

Lamidi Lamidi (2022)

First publication right:

Syntax Idea

This article is licensed under:

