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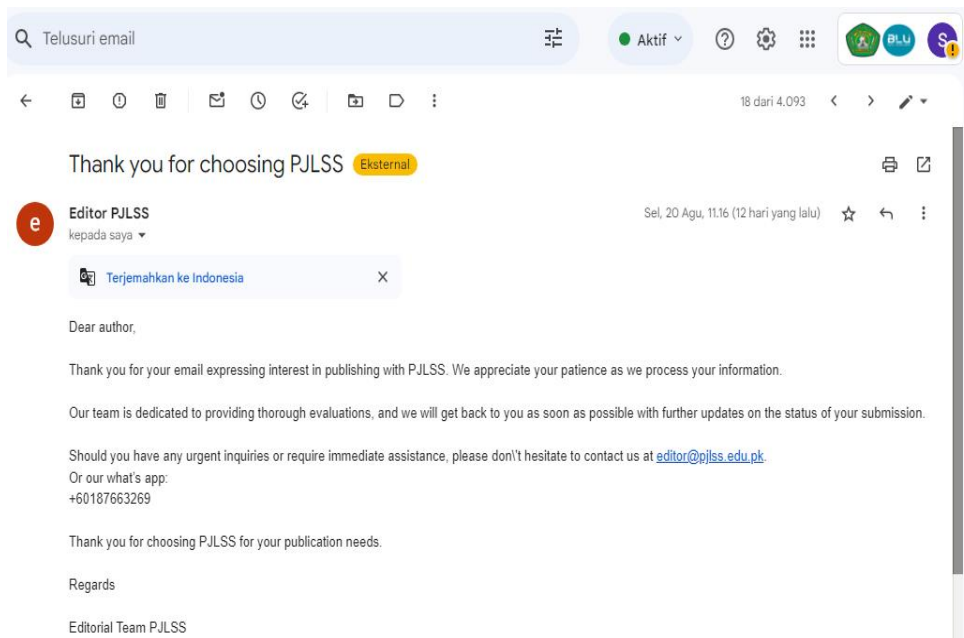
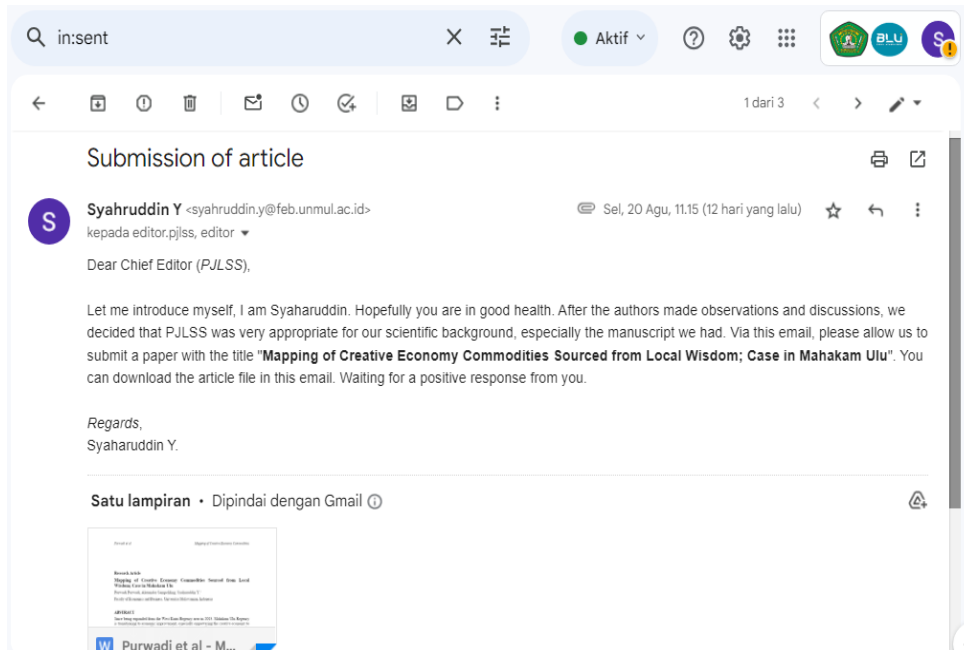
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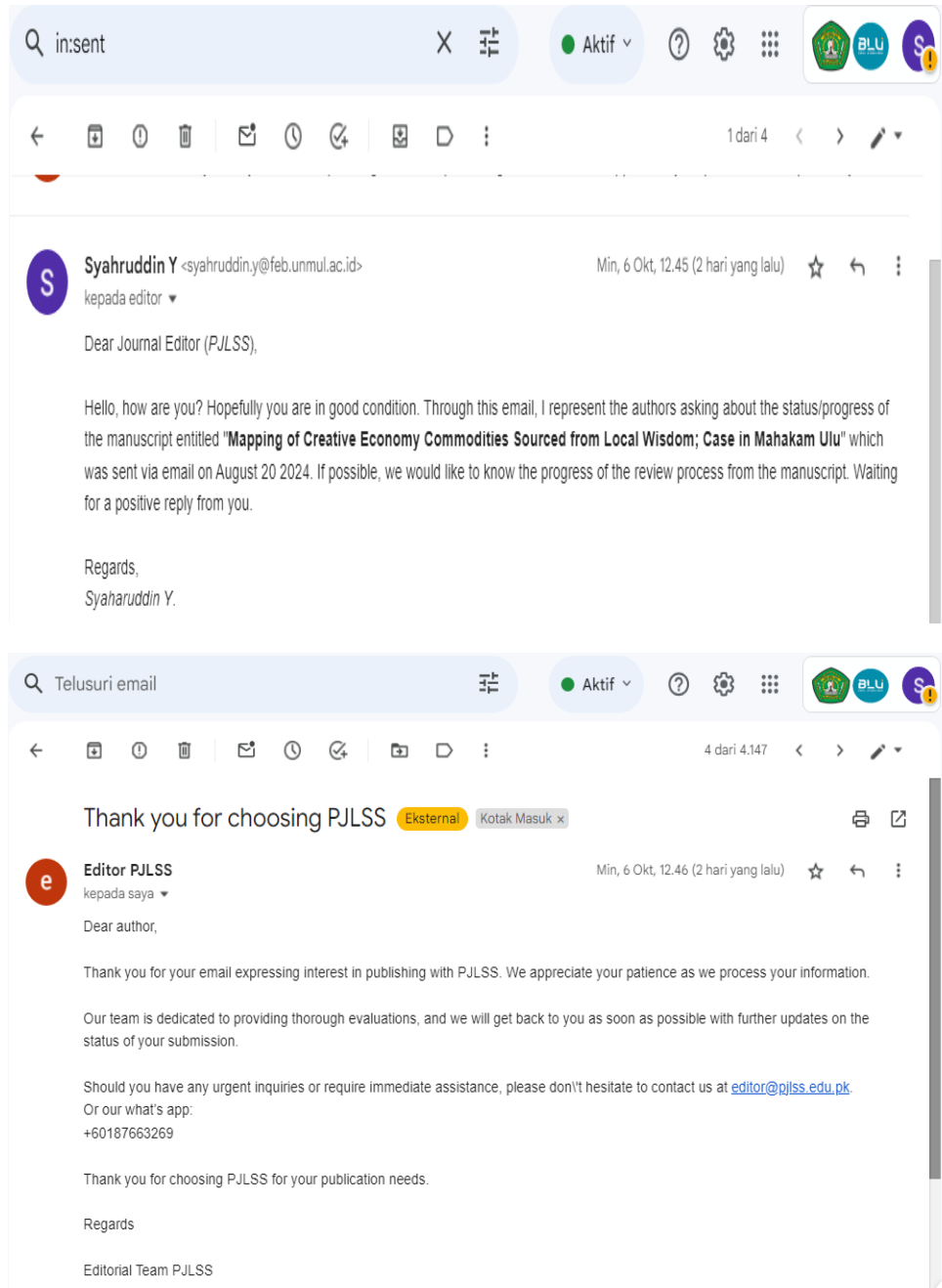
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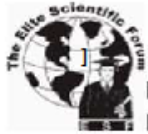
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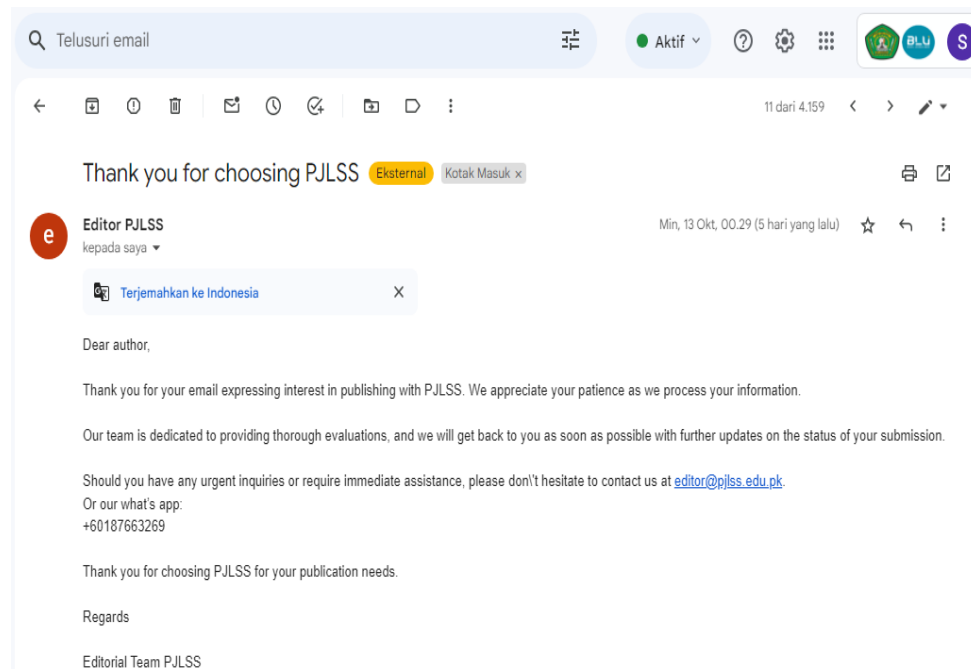
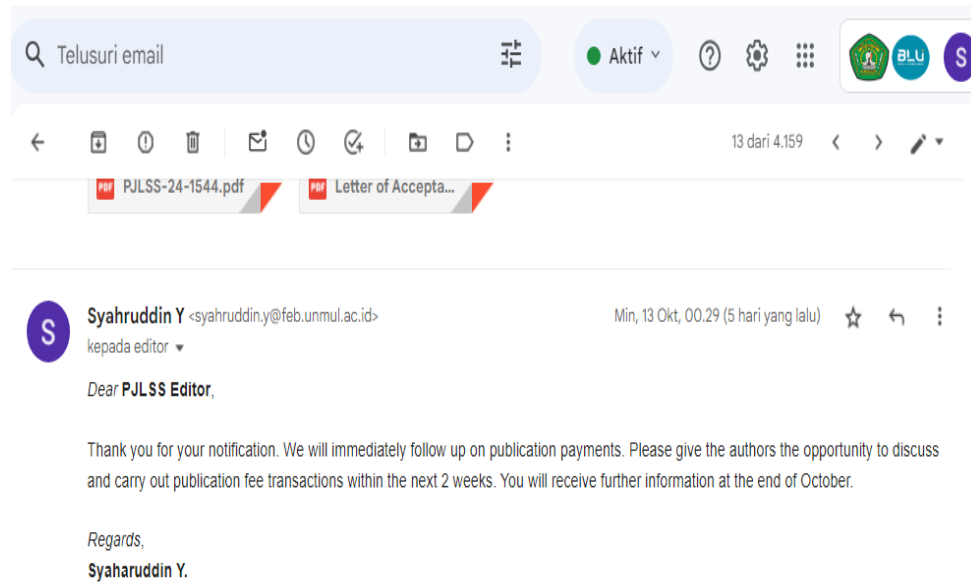
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Research Article

Mapping of Creative Economy Commodities Sourced from Local Wisdom; Case in Mahakam Ulu

Purwadi Purwadi, Alexander Sampeliling, Syaharuddin Y.*

Faculty of Economics and Business, Universitas Mulawarman, Indonesia

ABSTRACT

Since being expanded from the West Kutai Regency area in 2013, Mahakam Ulu Regency is transitioning to economic improvement, especially empowering the creative economy to support local wisdom. The irony is that this region is still pioneering in growing the creative economy, so linkages between creative economy clusters are still limited. Through these problems, this paper attempts to uncovering the potential of the existing creative economy. Also, the benefits of mapping the potential of the creative economy are: (1) Classifying what strategic commodities are highlighted; (2) Diagnosing problems; and (3) Creates scenario goals and targets to boost the creative economy. The method for analyzing the four contributions of the paper above is operated using a qualitative-descriptive approach. Then, this technique takes the form of a survey and documentation model supported by primary and secondary data. Among the seventeen creative economy categories, there are only six sectors that are currently running and being developed by the Mahakam Ulu Regency government including: (1) music, (2) handicrafts, (3) fashion, (4) culinary, (5) photography, and (6) performing arts. Thus, it can be seen that Mahakam Ulu Regency requires consistent, long-term hard work, and not just offering a short-term perspective.

Keywords: creative economy, local wisdom, qualitative-descriptive, Mahakam Ulu

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INTRODUCTION

In Indonesia, the creative economy or what is often called "Ekraf" has become one of the main agendas for accelerating economic development (Dellyana et al., 2023). In a broader perspective, world developments have clearly demonstrated that regions with strong character can become sources of creative economy and that this is not supported by abundant natural resources (Sartika et al., 2022). These districts rely more on infrastructure, comfort and friendliness, as well as attractive and consistent arts and culture activities. This trend has also become mainstream in many districts in Indonesia, including Mahakam Ulu Regency. This region is characterized by a semi-urban area that continues to grow in terms of population, number of young people, available talent, and economic activity (Rosyadi et al., 2023). Therefore, joint awareness is needed to realize Mahakam Ulu Regency as a creative area capable of expressing potential, talents and other resources to provide benefits to the population, especially opportunities to generate commercial value.

Digital economic support for human resources, especially those engaged in the services sector, is not yet optimal to fully implement economic factors, so for developing countries it still requires a long process and time (Zhang & Chen, 2023). Even though there is no data that implicitly mentions trends or patterns of creative economic growth, publications from the government (both local, provincial and national) only link the structure of the creative economy which tends to be highlighted in the tourism sector, such as documentation published by the Creative Economy Agency (Bekraf) - Republic of Indonesia about tourism labor statistics, tourism labor wage statistics, and tourism industry statistics linked to the creative economy context (Purwadi et al., 2023). For this reason, this paper tries to be more concentrated, focused, and highlight cross-sectors that develop and build the foundations of the creative economy, for example the processing industry sector, the trade sector, the accommodation and food and drink provision sector, and other service sectors. As an illustration, there is an inclusive relationship between the business fields mentioned above to form a creative economy. Even though there have been dynamics since several recent periods, the functions of the four have contributed crucially to stimulating the creative economy. This practice cannot be separated from the compilation between sectors involved in encouraging creative economic performance. Apart from that, added value or what is often called value added, which is reflected in the production of product output (services and goods) per capita within a certain period of time, also speaks about the labor force market that is relatively dominant in an economic sector (ZA et al., 2021). In other words, the increase in output value in a certain period can give birth to new creativity which has implications for manufacturing strength. Moving towards an expansive creative economy is not easy (Digdowiseiso, 2023). But, by understanding, utilizing, expanding and accepting the existence of communication intensity and technology, it is possible to create a competent creative economy.

As a comparison, the contribution of Gross Domestic Product (GDP) on an Indonesian scale or the contribution of Gross Regional Domestic Product (GRDP) at the East Kalimantan and Mahakam Ulu levels, which is reflected in the four sectors which are a vital part of supporting the creative economy, still looks fluctuating (BPS of East Kalimantan Province, 2022; 2023; BPS of Indonesia, 2022; 2023; BPS of West Kutai

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Reply: A problem statement is written and included.

Regency, 2022; 2023). Using GDP and GRDP at current prices which implies aggregates and shifting in economic structure within a certain duration, it is known that there is an opportunity to be empowered. As an example in the processing industry sector, the tendency of the growth distribution of this sector to GDP is more dominant than to GRDP. This means that the role of the processing industry sector in shaping economic growth at the Indonesian and East Kalimantan levels is much higher than at the Mahakam Ulu level. In accumulation, the average distribution of the processing industry sector for Indonesia's GDP reached 19.53%. In a similar period, e.g 2017–2022, the average distribution of the processing industry sector to the GRDP of East Kalimantan and Mahakam Ulu was 17.8% and 0.54%. The percentage distribution of GDP and GRDP at current prices in Indonesia, East Kalimantan and Mahakam Ulu from the trade sector. Specifically, the contribution of this sector to GDP is much greater than the scope of GRDP. Since the last six periods, the average distribution of the trade sector for Indonesia's GDP has been 18.34%. The role of this sector in the GRDP of East Kalimantan or Mahakam Ulu is 5.73% and 4.74%.

Examining the function of the accommodation and food and drink provision sector on Indonesia's GDP and East Kalimantan–Mahakam Ulu GRDP, in line with the previous description, where its role is still superior at the Indonesian level compared to provincial and district areas. In proportion, the average distribution of this sector for GDP is 2.63% during 2017–2022. Technically, it is also concluded that the average distribution of accommodation and food and drink provision in forming the GRDP of East Kalimantan and Mahakam Ulu is 0.96% and 0.13%. Although the role of other service sectors in GDP and GRDP appears to be less enthusiastic than the other three sectors in supporting the creative economy, it is projected to experience an impressive growth trend in the future. From the existing data, it is shown that the average distribution of other service sectors on Indonesia's GDP as well as the GDP of East Kalimantan and Mahakam Ulu is 1.86%, 0.64% and 0.06% respectively.

The government as policymakers has realized the importance of the creative economy and the importance of regulations that help develop the creative economy in Indonesia. The government has prepared a legal basis for the development of the creative economy, one of which is Presidential Regulation Number: 142 of 2018 concerning the National Creative Economy Development Master Plan (Ridekraf) 2018–2025. Ridekraf has a vision to make the creative economy the main driver of national economic growth. This policy mandates the delegation of the implementation of Ridekraf, one of which is to the Regional Government under the Presidential Decree Ridekraf Article 7 Paragraph (2), i.e *"Provisions regarding the implementation of Ridekraf as intended in paragraph (1) are regulated by Ministerial Regulations/Heads of non-Ministerial institutions and Regulations Regions according to their respective authorities"*.

This is also in line with the Mahakam Ulu Regency government's development program as stated in the 2021–2026 Mahakam Ulu Regency Regional Medium-Term Development Plan (RPJMD) with its vision *"Building Mahulu for all to prosper, with justice"*, and is closely related to the 2nd mission of the RPJMD Mahakam Ulu Regency, i.e *"Improving people's standard of living by utilizing the potential of natural resources, empowering people-based small and medium economic enterprises and expanding employment"*.

opportunities including developing a creative economy based on tourism and local wisdom". Following up on this, so that the development of the creative economy is more focused, sustainable, and achieves high added value, it is necessary to prepare a road map for the development of the creative economy of Mahakam Ulu Regency, so that indications of potential, dilemmas, direction determination, strategies and creative economic policies can be obtained.

Problem statement

As a region that continues to grow, Mahakam Ulu has not yet fully become an ideal area that is modern and creative, so it requires new input or perspectives that can provide ideas to stimulate this added value. Many parties have realized that Mahakam Ulu Regency has great potential to make the creative economy a source of economic growth. However, more of us focus on the problems that make this Regency still not optimal as a creative Regency. In this perspective, a new direction is needed to accelerate the development of the creative economy of Mahakam Ulu Regency for a short period of time (2023–2027), but still considering all relevant factors comprehensively via empirical research.

One of the main bases of this research is the element of stability, e.g between the medium-term perspective (2023–2027) and strategic aspects that are the foundation of the creative economy post-2025. Balance is also needed in highlighting economic potential that comes from internal and external factors that surround it. For example, Mahakam Ulu Regency as a tourist destination district and a showcase for micro business products in East Kalimantan are characteristics that can be maximized, and this cannot be separated from external factors. Such as the national and global economic situation, as well as external assistance, for example technological innovation from universities. From the scope of the position, Mahakam Ulu is a corner, frontier and outermost area (3T) which has a burden of various access to facilities and infrastructure which triggers the highest economic costs among other regions (Irawan et al., 2021; Rusdiana et al., 2017).

The Presidential Regulation about the Creative Economy Master Plan (Perpres - Rinkelraf) in Article 6 Paragraph 1 has also detected seventeen creative economy subsectors: (1) game developers; (2) architecture; (3) interior design; (4) visual communication design; (5) product design; (6) fashion; (7) films, animations and videos; (8) photography; (9) handicrafts; (10) culinary; (11) music; (12) publishing; (13) advertising; (14) performing arts; (15) fine arts; (16) television and radio; as well as (17) applications. To stimulate the focus of scientific work on the creative economy, this paper focuses on the paradigm that all the subsectors above can be interconnected and strengthen each other. Many subsectors have been proven to support the economy and are dominant in terms of business sectors in Mahakam Ulu Regency, e.g culinary, handicrafts and fashion, and subsectors that have been dissected by the Bekraf as the locomotive of the creative economy in Mahakam Ulu Regency, i.e performing arts, and subsectors that support these previous subsectors and can also be a source of economic growth in the future, i.e applications, films, animation and video, and advertising.

Main purpose

The orientation of the paper which focuses on Mahakam Ulu Regency is structured as follows: (1) Identifying actors involved in the creative economy; (2) Dissecting the profile and problems of the creative economy; and (3) Inducing goals and objectives for the development of the creative economy.

METHOD

Approach

The objectivity of the study focuses on the pattern of creative economy mapping and planning in Mahakam Ulu Regency for 2023–2027. The research instrument adopted qualitative-descriptive. The first parameter of the qualitative approach is about the stages that describe the conditions of seventeen sub-sectors of the creative economy. Second, e.g the phase where this document displays responses and responses from stakeholders involved in the world of creative economy to get a brief overview of the obstacles and potential related to products born from creative intuition, cultural heritage and ancestral history, to capturing economic products. new creatives that are developing. This means that these two parameters are intended to facilitate understanding of the situation in the field and then articulating it narratively.

Data

There are two types of data used to carry out this study, namely primary data and secondary data. Especially for primary data, data is collected in the field. In this case, interview techniques were conducted with participants who played a role in participation, management, local figures, or sellers of creative economy products during July 2024. Interview material was extracted via a questionnaire which contained a number of questions regarding creative economy instruments. These participants are informants who are selected based on all the criteria found when observing. The sample proportion is verified by a survey method that is representative of the population.

Meanwhile, secondary data was collected from official publications released by the Central Statistics Agency (BPS), the Department of Tourism, Youth and Sports of Mahakam Ulu Regency, as well as authorized agencies that have data related to the creative economy and its derivatives. The data series is extracted during the 2023 period since the regulations were implemented or this document was prepared. The key data in question is data that is dissected according to strategic steps for developing the creative economy in diagnosing local economic performance. After merging, the data is tabulated against the set target. The analysis output is displayed. Finally, the assessment results display findings that strengthen thinking. The data collection framework refers to documentation and is secondary in nature.

Samples and informants

Under the proportion of primary data inventoried, the sampling technique is determined via quota sampling. This method relies on a non-probability type sample which is developed purposively or the object to be interviewed is known for certain (Yang & Banamah, 2014). The sample clusters allow accurate proportioning. The sample is targeted at creative economy actors in Mahakam Ulu Regency who receive financial or non-financial help or empower the creative economy sector independently, local regulators, traditional leaders,

Comment [i-[2]: I haven't seen anything about why the authors are interested in researching Mahakam Ulu Regency as an area that needs to be developed (in the context of the creative economy)? You can highlight a particular reason behind the case study in determining the sample! Then, how are interview techniques carried out? And how is the questionnaire distribution scenario applied to obtain data based on the knowledge of key informants? Please explain in detail.

Reply: We thank you for your constructive guidance. Technically, we included an additional (new) paragraph in the Sample and Informant section to explain the essence of the object under study. Also, procedures for determining and sampling are written, including specifications about key informants who participated during the interviews are discussed.

and other parties involved in the creative economy world. Especially for creative economy actors, they are business people who rely on the sector as their primary profession, do not have side jobs outside the creative economy, and are willing to spend time when being surveyed. It is known that the sample frequency is twenty units. This number was obtained from the population of informants who live in five sub-districts: (1) Laham, (2) Long Apari, (3) Long Bagun, (4) Long Hubung, and (5) Long Pahangai. There were 20 samples of key informants who met the criteria.

The logical reason for selecting the five areas as the foundation for data collection is because this area is known for its natural resource wealth. With a field observation schedule that has been determined, the interview systematics are connected to the questions that have been designed. After the enumerator finds the respondent, an interview is immediately carried out. The answers of all informants were tabulated into respondent characteristics. Reactions from creative economy actors were verified in a questionnaire. Explicitly, the questionnaire is targeted at informants with special qualifications related to the development of the creative economy. The questionnaire distribution scenario really depends on the key informant's understanding of the uncertainty of activities in the creative economy which have the opportunity to become a permanent source of income or at least become a source of livelihood. Apart from that, the effects of the creative economy in Mahakam Ulu Regency are considered not yet fully optimal and professional enough to be managed sustainably. So far, existing creative economic activities do not represent proportional action as a follow-up to mutual concern and awareness to support regional economic progress.

RESULTS AND DISCUSSION

Stakeholders in creative economy

Considering the limited funding for the study, time and energy, there is no monograph data that captures the picture of creative economy in Mahakam Ulu Regency, and the distance between sub-districts is far from each other, this study observation was carried out as a pioneer on the basis of twenty samples ($N = 20$). Under the details of the preparation methodology, the sample units were divided evenly/balanced based on the area and main profession of the informant, where there were five areas of focus ($F = 4$ or *sample* = 20%) per sub-district as well as the respondent's profession (civil servants, creative economy actors, traditional leaders, and communities represented by Pokdarwis) are also evenly distributed with the frequency of each being represented by 5 samples (25%). It was concluded that the majority of informants were aged 51–60 years (35%), 31–40 years (30%), and 20–30 years (20%), while 15% were those aged 41–50 years. Throughout the interviews, there were no respondents aged over 60 years. In general, the respondents were female compared to male with a ratio of 60% and 40%. In terms of educational background, some of them are university graduates and have successfully held diploma degrees (5%), bachelor's degrees (20%), and master's degrees (20%). Meanwhile, 25% have junior high school certificates or equivalent, and 30% have senior high school certificates. Automatically, the knowledge gained from formal education will at least become the basis for channeling interests and expanding insight, especially about the creative economy (see Table 1).

Comment [i-[3]: The Results and Discussion chapters have explained the findings in the field and justified them well. However, there needs to be a new chapter that is able to describe the direction of creative economic development. Because the main objectives of this study are very broad, it is very possible to present the sustainability of stakeholder policies in encouraging the creative economy sector. I think the authors could consider including an Implications Chapter.

Reply: A new chapter (Implications) is included to increase readers' insight in understanding the direction of policy in building the current and future creative economy.

Table 1: Respondent characteristics

Dimensions	Options	F	%
Age (years)	▪ 20–30	4	20
	▪ 31–40	6	30
	▪ 41–50	3	15
	▪ 51–60	7	35
	▪ >61	0	0
Sex	▪ Male	8	40
	▪ Female	12	60
Region/area	▪ Laham	4	20
	▪ Long Hubung	4	20
	▪ Long Bagun	4	20
	▪ Long Pahangai	4	20
	▪ Long Apari	4	20
Main profession	▪ Civil servants	5	25
	▪ Creative economy actors	5	25
	▪ Traditional stakeholders	5	25
	▪ Tourism community/Pokdarwis	5	25
Formal education	▪ Middle/junior high school	5	25
	▪ High school	6	30
	▪ Diploma	1	5
	▪ Bachelor's	4	20
	▪ Masters	4	20
Source of funds for creative economy development	▪ State budget	0	0
	▪ Provincial budget	4	20
	▪ Regional budget	11	55
	▪ CSR	5	25
Involvement of government support outside the Department of Tourism, Youth and Sports in developing the creative economy	▪ Department of Social	9	45
	▪ Department of Community and Village Empowerment	11	55
	▪ Etc...specify	0	0
Creative economy actors around where they live or work	▪ 1–3	10	50
	▪ 4–6	6	30
	▪ >6	4	20
Duration of business (years)	▪ <1	0	0
	▪ 1–5	4	23.5
	▪ 6–10	2	11.8
	▪ 11–15	9	52.9
	▪ >15	2	11.8
Source of ideas	▪ Environment/community	6	35.3
	▪ Skills/education	8	47.1
	▪ Courses	3	17.6
Knowledge of the creative economy	▪ Yes	10	58.8
	▪ No	7	41.2
How big is your insight into creative economy?	▪ Short (limited to a definition)	1	5.9
	▪ Through business development	5	29.4
	▪ Follow up on prospects and	11	64.7

	challenges		
Variations of creative economy products produced (types)	<ul style="list-style-type: none"> ▪ 1 ▪ 2 ▪ 3 ▪ >3 	15 2 0 0	88.2 11.8 0 0
Target market for the product	<ul style="list-style-type: none"> ▪ Mahakam Ulu ▪ East Kalimantan ▪ National ▪ International 	7 10 0 0	41.2 58.8 0 0
Number of workers for production (employees)	<ul style="list-style-type: none"> ▪ None (assisted by family) ▪ 1–4 ▪ >5 	4 6 7	23.5 35.3 41.2
The role of employees or family in the business	<ul style="list-style-type: none"> ▪ Very important ▪ Quite instrumental ▪ Lack of role ▪ Doesn't play a role 	8 9 0 0	47.1 52.9 0 0
Infrastructure contribution to the creative economy	<ul style="list-style-type: none"> ▪ Important ▪ Not important 	17 0	100 0
Venture capital	<ul style="list-style-type: none"> ▪ Own capital ▪ Loans ▪ Shared capital 	9 2 6	52.9 11.8 35.3
Existing problems	<ul style="list-style-type: none"> ▪ Yes ▪ No (<i>stop here</i>) 	17 0	100 0
Dominant obstacles faced	<ul style="list-style-type: none"> ▪ Financial ▪ HR ▪ Marketing ▪ Distribution ▪ Raw materials 	5 2 3 6 1	29.4 11.8 17.6 35.3 5.9
Solutions to overcome problems	<ul style="list-style-type: none"> ▪ Access to partnerships (institutional) ▪ Opening market networks 	6 11	35.3 64.7
Required supporting infrastructure	<ul style="list-style-type: none"> ▪ Physical infrastructure ▪ Non-physical infrastructure 	15 2	88.2 11.8
The government's efforts to encourage the progress and existence of creative economy	<ul style="list-style-type: none"> ▪ Mentoring and training ▪ Capital support ▪ Marketing ▪ Certification 	4 5 6 2	23.5 29.4 35.3 11.8
Expected future policies	<ul style="list-style-type: none"> ▪ Internal improvements ▪ External improvements 	14 3	82.4 17.6

Source: Field observations.

Until now, some respondents stated that there are several creative economy sectors being developed by the government, including music (15%), handicrafts (30%), product design, fashion, as well as film, animation and video, each with 5 %, culinary (20%), and photography or performing arts (10%) are listed in Figure 1. In the observation of the drafting team referring to research during the survey, several reasons behind the ten creative economy sectors being stimulated and encouraged by the government are because they have existed for a long time. This means that regional music, handicrafts, culinary arts

and performing arts have long been passed down by their ancestors and continued by the current generation as part of ancestral traditions that must be carried out. For example, music, handicrafts, culinary delights and performing arts which are integrated into local vestments which are often performed during special moments such as the commemoration of Indonesian Independence Day or ceremonies related to customs. However, the other four types of creative economy (product design, fashion, as well as film, animation, video and photography) tend to be in demand and become part of a new culture driven by the young millennial generation. Apart from their aspirations to continue the tradition, they are also relatively fond of this sector because it is supported by increasingly rapid information and technology (IT). In fact, some of them were combined which actually gave birth to a new creative economy concept. In line with this realization, it seems that the creative economy that is being prioritized by the government is related to what is being developed by the government. Of the seventeen types of creative economy, the informants responded that only a few were highlighted by the local government, including music (10%), handicrafts (25%), product design (15%), fashion (5%), culinary (10%), film, animation and video (15%), advertising (5%), and performing arts (15%) as summarized in Figure 2.

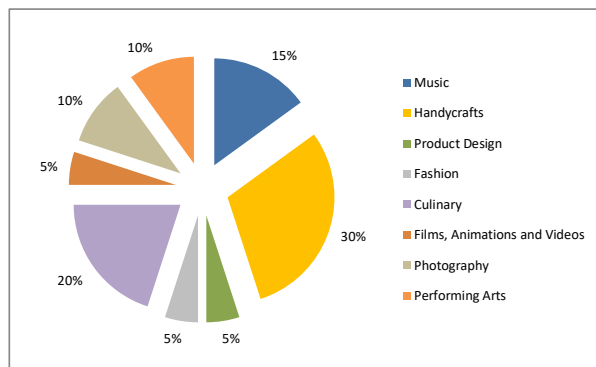


Figure 1: Creative economy grown by the government
Source: Field observations.

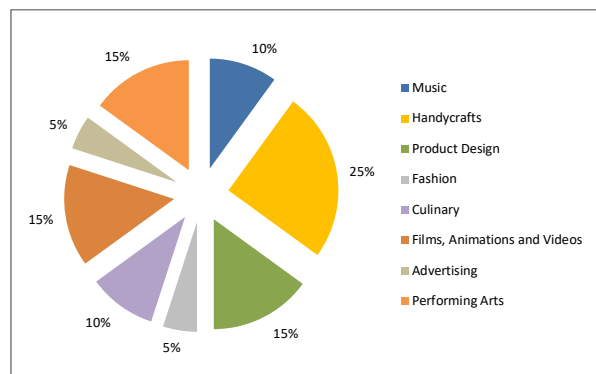


Figure 2: Prioritized creative economy potential
Source: Field observations.

As is known, most creative economy funding sources in Mahakam Ulu Regency tend to be funded by the regency budget (55%) and partly from Corporate Social Responsibility/CSR (25%) and provincial budget (20%). Another fact is that apart from the role of the government (in this case the Department of Tourism, Youth and Sports) in developing creative economy, apparently there is also involvement from the Department of Community and Village Empowerment (55%) and the Department of Social Affairs (45%). On average, creative economy actors around where they live or work based on what respondents know are 1–3 people (50%), 4–6 people (30%), and there are also more than six creative economy activists, around 20%. Uniquely, of the several creative economy sectors currently engaged in or managed by themselves, 10% of them admit to being involved in music, 35% handicrafts, 20% fashion, 20% culinary, 5% photography, and 5% performing arts (see Figure 3).

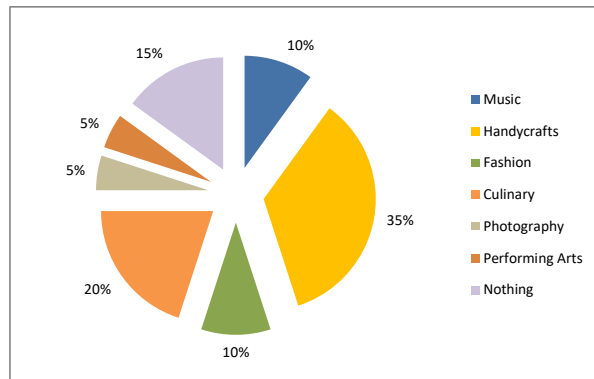


Figure 3: The creative economy being pursued now

Source: Field observations.

There were 15% of informants who stated that if they did not pursue creative economy for the reason that they were working as civil servants (village officials) so it was not possible to work in the creative economy sector but had the initiative in bridging and moving that sector, they were no longer involved in creative economy or in other words retired and continued by other actors, and there are also a small number whose profession is to stimulate creative economy, such as Pokdarwis who are tasked with monitoring, evaluating, organizing, collecting, representing and managing creative economy. Of the seventeen remaining respondents who were classified as key informants, 52.9% or more than half stated that they had been involved in this creative business for the past 11–15 years. Apart from that, 23.5% said they had been involved in the range of 1–5 years, then if combined, 23.6% said they had been involved in the creative world in various ways, i.e 6–10 years and some more than 15 years. This means that the length of time involved in creative work increasingly determines the maturity of the existing business.

Sources of ideas in channeling creative economy activities were obtained from expertise and educational background (47.1%), environment/community (35.3%), and the rest came from courses (17.6%). Until this questionnaire was distributed, 58.8% responded that they were aware of the existence of the creative economy, but 41.2% of them were actually

unaware of the existence of the creative economy, aka running a business without any insight into the creative economy. In the question "insights about creative economy", 64.7% of respondents considered that they had followed up on prospects and challenges, 29.4% were pursuing creative economy through business development, and 5.9% had heard briefly or only had a definition. In essence, 88.2% have produced one product variation and 11.8% have implemented two creative products. Weaknesses in creative economy performance can be seen from the product target market, where 58.8% are still oriented at the East Kalimantan level, 41.2% are still limited to the Mahakam Ulu area, and none of them have been distributed outside the region, such as reaching the domestic or overseas level. This is caused by limitations in producing creative products. In reality, based on the number of employees, 41.2% are indeed assisted by more than five workers, but this is still not significant considering the extraordinary creative economy potential in Mahakam Ulu. Not to mention, 35.3% of informants admitted that they only employed 1-4 workers and some were also assisted by family members (23.5%). At least, by empowering employees, 52.9% felt it was quite helpful and 47.1% thought it played a very important role because the presence of employees is so crucial in the production process. What is clear is that all informants support that infrastructure is very essential to the progress of the creative economy.

Examining business capital, 52.9% of creative economy is funded from the respondent's own capital or savings, 11.8% is from bank loans or similar credit distribution institutions, and 35.3% is joint capital or what is usually called sharing funding with a sharing system. results for each profit from products sold. All respondents also emphasized that they had experienced obstacles in developing creative economy. As studied in interviews, the dominant problems often encountered are classic obstacles including: 35.3% distribution, 29.4% finance, 17.6% marketing, 11.8% HR, and 5.9% raw materials. To overcome the above problems, alternative scenarios adopted by creative economy actors are quite effective, including opening market networks (64.7%) and access to partnerships (35.3%). For this reason, 88.2% of respondents focused on improving physical infrastructure and the remaining 11.8% concentrated on improving non-physical infrastructure. Physical infrastructure such as: roads, bridges, markets, traditional houses, electricity, clean water, cultural buildings and museums, while non-physical infrastructure e.g economic institutions (such as Regional Government Companies, cooperatives and Village-Owned Enterprises), traditional institutions, cooperatives, internet, and websites.

Furthermore, 35.3% prefer government efforts to maximize the existence of creative economy from marketing channels. Meanwhile, 29.4% still hope for capital assistance, 23.5% relatively choose mentoring and training, and 11.8% are certification support. Specifically, the certification in question is an official recording from the Ministry of Law and Human Rights regarding Intellectual Property Rights (IPR) on creative economy products that have been created for a long time to obtain legal certainty, get royalties, be free from violations, and avoid unilateral claims from other creative economy actors for works in circulation. Finally, to optimize the bargaining power of creative economy in Mahakam Ulu Regency, practical autonomy, which has implications for creative economy actors, first requires synchronization of every line. As many as 82.4% of informants thought that internal help was needed more now than external help (17.6%).

In a business network, the circulation of a product is influenced by circulation or market segmentation, where there are industries that process and produce food purchased from raw materials. Purwadi et al. (2022) stated that raw materials are sold by producers directly or suppliers who collaborate to distribute semi-finished products to companies. In this context, it allows creative businesses to be in the producer, supplier or consumer version. Meanwhile, in trade mobility, distributors deliver and connect the final product to consumers. Distributors also have contracts or exclusive rights with manufacturers. Apart from this type of business, creative economy can also deal with resellers and dropshippers. Resellers are parties who buy goods from suppliers or other creative businesses, then sell them again to consumers. In contrast to resellers, the role of dropshippers is to market products from manufacturers, suppliers or distributors without purchasing the product first. In modern market mechanisms, dropshippers do not have stock of goods like resellers, but concentrate on marketing via social media or e-commerce.

Profile and problems of the creative economy

Mahakam Ulu Regency continues to strive to improve both quantity and quality for creative economy entrepreneurs. One way is to develop the art of batik for residents from various villages. It is hoped that this step will provide a boost to the tourism ecosystem and creative economy in "*Bumi Urip Kerimaan*". In a tourism lens, creative economy products are expected to be a driver of strong economic recovery (Sampeliling et al., 2024).

Considering the importance of encouraging competence in the local creative tourism ecosystem, local arts and local music such as Sapeq are a source of inspiration that reminds us that this business requires unique ideas, thoughts and human creativity. Traditional parties (Dangei Urip and Dange Ngayo) traditional rice planting, harvest and laliq ataq. lamin, art, culture, waterfalls, Hudoq permanent events, waterfalls, Batoq Tenevang, Protected Forest, Bat Cave which still holds coffins, Ihang Tower, Tukai customs, natural traditional medicine, and a Red River.



Figure 4: The attraction of Riam River rafting

Source: Field observations.

Apart from that, there is also a diversity of traditional forests which contain unique flora and fauna, very large trees, anti-poison trees, antidote trees, ghost exorcism trees, and Karangan. For example, in the area of Km 21, Km 14, and Km 13, you can see destinations such as bathing in clear water, Belawing Rock, the Monument to the agreement on the

handover of the Alan River area to Majang Rock, and Keramat Rock by Paralleluhur which has protective powers, especially for children from evil spirits. and the Alan River Cascade, and Bat Rock. In the realm of culinary, arts and culture, there are a variety of styles such as dance, carving, sculpture, the Hudoq Pekayang festival, traditional rituals, the long Riam nature tourism, waterfalls, the Tepai River, and the Skull Cavern in Muara Nyan (the location is close to PT Roda Mas). As a demonstration, local wisdom in the Riam River has an attraction that invites tourists to do sports activities such as white water rafting (see Figure 4).

The formulation of challenges and opportunities for developing the creative economy is an important part in determining medium-term development policies for the next five years. Good mapping of development challenges becomes the basis for formulating comprehensive program interventions and development activities. The challenges of developing the creative economy describe regional performance or institutional conditions that do not meet expectations. Meanwhile, opportunities are opportunities that must be considered or prioritized in development planning because of their significant impact on the creative economy sector in the future.



(a) Traditional shield



(b) Wooden carving

Figure 5: Wood carving and sculpture crafts with Dayak patterns

Source: Field observations.

Nowadays, the intensity of the creative economy is relatively prominent in two subsectors, including arts and crafts. The type of art in question is arts and crafts studios in the form of carvings, the majority of which are spread across Long Bangun District and Long Hubung District. As an illustration, as shown in Figure 5, it concerns handicraft carvings and wood carvings with Dayak patterns which are intended for decoration, house building and souvenirs. Specifically, Figure 6 implies a Dayak dance art studio.

The Wall Rock destination, which is located in Long Melaham Village, Long Bangun District, will be used as a central tourist area for Mahakam Ulu Regency. To make a tourist attraction a tourism center requires several evaluations. In this area, it will be designed and equipped with supporting facilities, such as home stays and others. As is known, the Wall Rock destination is a favorite place to take selfies for guests who are going to Ujoh Bilang. With its own uniqueness, the Wall Rock must be polished a little to make it more beautiful because its attraction is stronger and attracts lots of visitors. As demonstrated in Figure 7. The Wall Rock in the Mahakam Ulu area stretches out like a giant wall with a height of

almost 100 meters and a length of 800 meters. At Wall Rock there is also an old tomb in the form of a Lungun (coffin) in the form of a small hut made of wood for the tomb of a king or tribal chief.



Figure 6: Dayak dance arts

Source: Field observations.



Figure 7: Wall rock tour

Source: Field observations.

If examine the distribution of creative economy per sub-district, the field investigations observed by the drafting team show that in general, the creative center in Mahakam Ulu Regency is located in the capital area, e.g Long Bagun District, because of its strategic role in collaborating with multi-parties involved in the creative economy sector, starting from coaching, distribution of access to capital, sales, distribution points, and the formulation of creative economy policies. The Long Bagun creative economy cluster also reflects the creative economy that is being developed by residents, which consists of music, culinary, handicrafts, fashion, culinary, photography and performing arts. If detailed in reference to commodities, musical creative creation is more highlighted by traditional Dayak musical instruments (Sape) as well as a variety of local music that is accommodated according to generations, handicrafts include hand-crafted shields (Kelembit), Epak statues, Balis and Pantak statues, as well as souvenirs (such as beads and other handicrafts), as well as fashion patterned by fashion or customized clothing in the form of cloth with Dayak patterned styles/patterns, "I love Mahulu" t-shirt products and so on. Then, culinary delights in Mahakam Ulu Regency tend to be driven by local specialties such as fish tempoyak made

from fermented durian, umbut rattan, wadi, banana gapit, and kalumpe. Apart from that, photography is starting to be popular among creative economy sectors, especially young people who focus on the art of photographing Dayak traditional houses or objects that show the sustainability of tourism, the Dayak lifestyle and the beauty of the surrounding nature. Lastly, performing arts which are the main elements of tradition include the Hudoq Pekayang ritual and the Colossal Dance performance which tells the story of the history of the greatness of the Dayak Kayan tribe which combines dancers, musicians and singers to enliven regional festivals.

The second independent creative economy management center is centered in Laham District. With its position and distance close to the administrative center of Mahakam Ulu Regency, Laham District plays an important role in growing creative economy in society. Although it is not like Long Bagun, which has almost uniform growth in creative commodities, Laham has displayed several creative economy sectors (handicrafts, performing arts and music) to support regional economic development performance. On the other hand, Long Hubung District is the second closest to Long Bagun as a location for independent creative economy development which relies relatively heavily on the culinary sector. Two other sub-districts, namely Long Pahangai and Long Apari, with the third and fourth furthest distances from the Regency Capital, place greater emphasis on creative economy activities in the field of handicrafts. In essence, the six sub-districts are equally encouraging creative creation from the performing arts sector as a characteristic of the customs of Mahakam Ulu Regency.

Referring to the existing analysis, things that are suspected to be overlapping include: (1) limited infrastructure; (2) minimal funding and investment; (3) creative economy data base; (4) skills and education; (5) access and networks; (6) policy support; (7) IPR; (8) economic conditions and market stability; and (9) the role of Perusda. The nine main problems above are mapped based on the parts that are closest to the main obstacles and are often encountered in the field as can be seen in Figure 8 below.

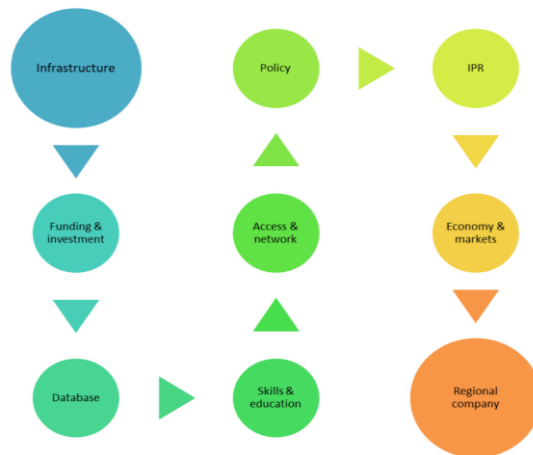


Figure 8: Creative economy obstacles in Mahakam Ulu

Source: Developed by authors.

The essence of Figure 8 is that it displays nine elements that are problems and obstacles in developing the creative economy in Mahakam Ulu Regency with complete details explained below. First, infrastructure. Lack of infrastructure, especially central physical facilities such as bridge roads, connecting roads between one village and another, and other infrastructure equipment can hamper creative activities and slow them down. Regarding infrastructure, it is the most important thing to drive the economy, including the creative economy. Second, funding and investment. Lack of funding and investment has fatal consequences for stimulating creative economy progress. There is no denying that the initial capital to start or run a business in creative products is a foundation that cannot be ignored. The basis for assessing whether creative growth or development is rapid or not is also to consider the value of disbursement of funds, whether they come from own investment/business owners or investment support in the form of loans. Third, data base. Data bases about creative economy that cannot be accessed online will trigger a decline in business opportunities and cannot be captured optimally by investors. The creative economy data should be recapitulated into one system or have the character of "One Data for All". This is also important in drafting regulations. Data on the existence of creative economy in Mahakam Ulu Regency should be managed consistently, so that it can become a reference for making academic studies and other reports. Also, data needs to be made in detail, not just the potential of local wisdom, but more specifically referring to its status.

Fourth, skills and education. The development of the creative economy requires workers who have adequate special skills about several creative fields that intersect with local culture, including: art, design, technology and entertainment. If Mahakam Ulu does not have competent human resources according to creative economy needs and the opportunities before our eyes, it is felt that it will not be possible to revitalize creative economy. As an illustration, the level of education also plays a vital role in influencing the mindset of individuals, especially creative economy actors. If it is not restored immediately, it is impossible that it will be far behind compared to other regions. Skills and education have an interrelated relationship, where the psychological pillar also has an impact on thought patterns in determining the future of the creative economy itself. Fifth, access and network. The openness of the IT world is inevitable. Lack of access to markets and networks will encourage management instability. Access to local and global markets is vital for creative businesses. If Mahakam Ulu Regency is not equipped with market access directly connected to business networks, creative economic growth will certainly fade. When entering business competition that is faced with an open market, for example, you inevitably need to follow dynamics that are by what the market wants. Sixth, policy. The policy in question is government regulation. The need for government support expressed in policy will determine the fate of creative economy actors. Indirectly, the government is the initiator to at least stimulate creative economy through various regional regulations, incentives and other help related to handling creative economy. If the local government does not support this sector comprehensively, then the hopes for the existence of the creative economy that are aspired to will be in vain.

Seventh, IPR. Copyright, patent and trademark violations can hinder creative development. Weak IPR protection or lack of law enforcement can damage the motivation to innovate in the creation of works. Protection of IPR must be handled wisely so as not to harm one

party. Often, IPR applications/proposals for creative economy commodities are slow to be processed. Thus, time accuracy and affordability need to be a priority. Eighth, economy and markets. Economic instability, market fluctuations, and consumer demand anomalies can disrupt creative businesses. Drastic changes often occur if the products or services offered by this sector are considered luxury goods that are sensitive to economic shifts. Sometimes, economic and market dynamics occur at certain moments, for example, skyrocketing demand when the flow of domestic and foreign tourist arrivals increases, certain festival events, exhibitions of creative economy commodities that require them to be exhibited in front of visitors, as well as central government's assessment of the performance of a region's creative economy products.

Ninth, regional companies (Perusda). The role of Perusda is rarely highlighted, in fact it has even been found in studies that raise the thematic of creative economy and do not include the role of Perusda in developing creative economy. In fact, without realizing it, Perusda has long been present around the creative economy cluster. It would be a shame if Perusda's presence was not invited to partner. Besides that, creative economy potential will not develop if you do not network with companies such as Perusda. A loose relationship or bond between Creative Economy and Perusda could limit business opportunities. In the case of Mahakam Ulu Regency, no Regional Agency has yet entered into a partnership with the local creative economy. Normally, Perusda can channel CSR or at least carry out change actions that have implications for creative economy progress, at least empowering packaging for creative economy products to attract potential buyers or new consumers. Forming a Regional Government to optimize creative economy is seen as the most reasonable assumption at present.

Goals and targets of creative economy development in Mahakam Ulu

The creative economy is about creating an ecosystem that can ensure skilled talents can express or channel their work optimally (Bauters et al., 2023). Yet, this includes inputs, outcomes and impacts that can be achieved in the next five years. In 2026, it is hoped that the vision of Mahakam Ulu Regency as a center for a superior and competitive creative economy can be seen. The 2023–2027 period is a crucial period to strengthen steps towards a superior and competitive creative economy in the future.

In making a study of the creative economy of Mahakam Ulu Regency, as indicated and carried out by collecting primary data from creative economy actors through questionnaires, interviews and Focus Group Discussions (FGD). Additionally, primary data was also collected from consumers of creative economy products (goods and services) in Mahakam Ulu Regency. This primary data is processed to get an overview of the potential and problems of developing the creative economy of Mahakam Ulu Regency. After exploring these two elements, developing the creative economy of Mahakam Ulu Regency, the vision and mission for developing the creative economy were formulated. Next, goals and objectives for the development of the creative economy are determined, accompanied by a program of activities in order to achieve the vision and mission that have been formulated. The vision is "*Making Mahakam Ulu Regency a center for a superior and competitive creative economy in East Kalimantan in 2023–2027*". The vision for the development of the creative economy of Mahakam Ulu Regency which has been

established is a guide for the development of the creative economy of Mahakam Ulu Regency which is in line with the 4th mission in the RPJMD of Mahakam Ulu Regency for the 2019–2024 period, i.e realizing Mahakam Ulu Regency as a center for trade and the creative economy.

Furthermore, the mission of developing the creative economy of Mahakam Ulu Regency is as follows: (1) Increasing the quantity and quality of creative economy actors and their supporting ecosystem in Mahakam Ulu Regency; (2) Creating superior and competitive human resources for the creative economy of Mahakam Ulu Regency; (3) Optimizing infrastructure and creative economic collaboration in Mahakam Ulu Regency; (4) Maximizing the use of digital technology to increase the competitiveness of the creative economy; and (5) Encouraging love and social and economic solidarity towards Mahakam Ulu Regency.

The development of the creative economy in Mahakam Ulu Regency is divided into three priorities. The first priority is the sub-sectors of dance, crafts and culinary arts. The second priority is the sub-sectors of design and performing arts. The third priority is the sub-sectors of fashion, video, film and photography, and music. The direction of creative economy development in Mahakam Ulu Regency for 2023–2027 is grouped according to one foundation and six main pillars, including: (1) actors, (2) resources, (3) technology, (4) industry, (5) institutions, and (6) financing.

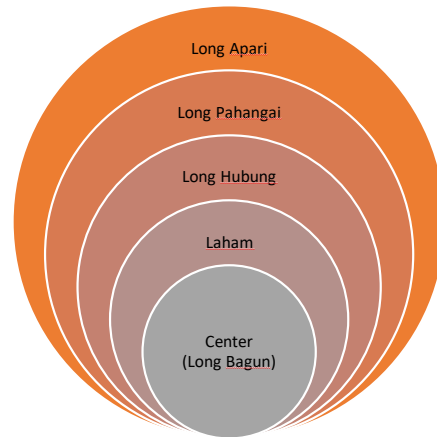


Figure 9: Creative economy empowerment hierarchy based on typology

Source: Developed by authors.

In the context of the creative economy development target in Mahakam Ulu Regency, the creative economic cycle itself must start from the capital, where Long Bagun District is the central location or center of the creative industry. Spatially, Long Bagun emphasizes and creates creative economic space. The reason is, the key to the creative economy business prospects in Mahakam Ulu Regency certainly begins with the most dominant point of economic activity. Long Bagun District is an area for creative economic policy formulation which is formulated in regional regulations, providing raw materials, distribution and delivery points from within or outside the region, recording and administration, transactions

with large financial flows, and a forum for skills training. As shown in Figure 9, it allows Laham District to provide more resources (such as raw materials) while also being able to accommodate the production of creative economy goods/services. With the closest distance to the capital, e.g 56 km, Laham's position also emphasizes the certainty of the river transportation fleet if the vehicle units in Long Bagun in the creative economy allocation process do not run optimally.

Long Hubung is the second connecting sub-district which is the second closest to Long Bagun, around 69 km. Long Hubung District is placed in a strategic position that supports and guides the three outermost areas of Long Bagun, so that its contribution as a guide or pick-up point is maximally integrated. Then, strengthening the creative economy targets is focused on the third area which is quite far from the city center, namely Long Pahangai District (155 Km). The role of Long Pahangai is no less important than Long Hubung. As the third largest area in Mahakam Ulu, Long Pahangai District functions to ensure professional management of the creative economy because this area has extraordinary interaction, variety and types of creative economy to highlight. Finally, there is Long Apari District which is 335 Km or the farthest from Long Bagun. The region with the largest outer area in Mahakam Ulu Regency is projected to accommodate creative economic resources with a large capacity, so it cannot be denied that it can be encouraged to distribute basic raw materials. Moreover, considering the position of Long Apari District as the outermost area which directly borders three provinces at once, namely: Malinau Regency (North Kalimantan), Murung Raya Regency (Central Kalimantan), and Kapuas Hulu Regency (West Kalimantan) to accelerate infrastructure development through strengthening manufacturing. which is accelerated by distribution, operations, sales and also needs to be connected to neighboring countries such as Sarawak-Malaysia.

With its existing creative economy advantages, Mahakam Ulu Regency is not only targeting cross-district or regional and national scopes, but is also targeting and expanding to the global level. Building a creative economy is the right choice to maintain the economic resilience of Mahakam Ulu Regency in conditions of global crisis. Take, for example, the pandemic outbreak which started in 2019 and triggered the root of the problem of economic turbulence on a macro to micro scale, thus having an impact on the population's economic activity. Learning from this situation, Mahakam Ulu can be an initiator to explore the revival of the world's creative economy sector. Through the current creative economy development framework, it will be an important and challenging moment for Mahakam Ulu to further highlight and introduce its creative economic potential. Also, the point of creative economy mapping needs to be followed up with several management strategies through government programs to stimulate the welfare of creative economy actors to make more active efforts in an integrated manner.

IMPLICATIONS

Until now, Mahakam Ulu Regency continues to strive to improve both quantity and quality for creative economy business actors. It is hoped that this step will provide a boost to the creative economic ecosystem in Mahakam Ulu Regency. In a tourism lens, creative economy products will be a driver of strong economic recovery. Marketing the creative economy products produced can choose marketing channels with five scenarios: (1) Direct

sales, i.e by bringing the products produced to sell to foreign regions; (2) Indirect sales, i.e by placing families in the city to open special shops for creative economy products produced by the people of Mahakam Ulu Regency; (3) Direct export, where economic actors from other countries directly buy products produced by the community in Mahakam Ulu; (4) Indirect export, e.g by opening representatives in other countries to sell creative economy products produced by the Mahakam Ulu community; and (5) Sales via social media which are currently popular.

People who live in densely populated areas tend to be associated with high competition in life, which will give rise to innovative attitudes to produce creative products and be able to make money to survive. So, abilities and talents related to the creative economy need to be encouraged with productive training. Laham District actually benefits greatly from the presence of historical heritage, especially the remains of houses of worship that are more than 100 years old. And it is the first place where Catholicism arrived on the island of Kalimantan and if managed well it will become a religious tourist spot and will invite tourists to come to Laham District for religious tourism and this will generate economic activity in the community in Laham District.

The central government and regional governments usually choose areas or areas with a large or dense population composition to carry out development. It will be a development priority for the central government and regional governments. Because economic activity and social activity are quite high, plus the circulation of money in society is also large and fast. In other words, it must be balanced with the development that must be carried out.

CONCLUSION

Referring to the search for analysis based on secondary data through published documents and primary data with interview observations, the following two points are concluded. First, among the seventeen existing creative economy sectors, there are only six sectors that are currently running and being developed by the local government, including music, handicrafts, fashion, culinary, photography and performing arts. Of these seven creative economy sectors, several superior commodities which are managed independently or by groups of creative economy actors according to each sector include: (1) Music - traditional Dayak/Sape musical instruments as well as a variety of local music which is elaborated according to generation; (2) Handicraft - shields (Kelembit), Epak statues, Balis and Pantak statues, as well as souvenirs such as beads and other handicrafts; (3) Fashion - customized fashion or clothing in the form of fabric with Dayak patterned styles/patterns, "I love Mahulu" t-shirt products and so on; (4) Culinary - local specialties such as fish tempoyak made from fermented durian, umbut rattan, wadi, banana gapit, and kalumpe; (5) Photography - the art of photographing Dayak traditional houses or objects that show the sustainability of tourism, the Dayak people's lifestyle and the beauty of the surrounding nature; and (6) Performing arts - the Hudoq Pekayang ritual and the Colossal Dance performance which tells the story of the history of the greatness of the Dayak Kayan tribe which combines dancers, musicians and singers to enliven regional festivals. Second, there are opportunities and obstacles in developing the creative economy in Mahakam Ulu Regency. The nine main issues that trigger the slowdown in the creative economy consist of: (1) limited infrastructure; (2) minimal funding and investment; (3) creative economy

data base; (4) skills and education; (5) access and networks; (6) policy support; (7) IPR; (8) economic conditions and market stability; and (9) the role of Perusda. On the one hand, there are also potential opportunities to be stimulated in the future, namely: (1) Mahakam Ulu is a district that is supported by an abundant diversity of natural resources, thus opening up economic resources for creative economy actors; (2) the creative economy goods/services produced are unique and distinctive; (3) some creative economy commodities have been around for a long time because they are derived from historical heritage, traditions and ancestral culture that are driven by behavior; and (4) Allocation of Village Funds/ADD have been realized, but the allocation must be more specific to the development of the creative economy.

The five suggestions proposed as preferences and further implications are addressing to several parties. First, there must be a distinction between tourism and the creative economy. Tourism and the creative economy are two different types even though they are related. Generally, if there are tourist activities in a certain place, then a creative economy will emerge there by itself, such as culinary delights, souvenirs and other creative economy commodities according to market opportunities. Second, the budget injection for the creative economy of 10% in the future can be increased further considering that its sustainability will provide input to Mahakam Ulu Regency's Original Regional Income (PAD). Even though APBD and APBN supports is not optimal, ADD can also be utilized. Third, conduct comparative studies to other regions with similar variations in natural resources, human resources, geography and creative economy characteristics. In this way, the strategy prepared can be under the development of the creative economy without adopting creative economy commodities from other regions which have different variations. Fourth, we need to concentrate on and highlight the existing creative economy, such as the Hudoq dance which is a characteristic of Mahakam Ulu. Apart from that, further optimizing other creative economy commodities that are not yet running optimally. In this way, untouched creative economy commodities can be mobilized and become more widely known. Fifth, it is hoped that this study will be able to become a pilot project for five sub-districts in Mahakam Ulu Regency by encouraging ecotourism through the formation of Perusda, thus enabling the acceleration of regional financial income. Then, Mahakam Ulu Regency should immediately starting and form a Regional Creative Economy Committee Council whose task is to help, initiate and bridge the aspirations of creative economy actors, to accelerate competitiveness and add value to existing local wisdom.

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Comment [i-4]: Every reference, especially journal articles, needs to include a DOI. If the DOI number does not exist, you can immediately include a link that can directly connect to the reference source.

Reply: Corrected.

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