



Strengthening culture and creative economy development in support of digital economy development

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ABSTRACT

This article reviews the strengthening of culture and creativity based on the 1945 Constitution in the development of culture in Indonesia. It underscores the importance of Indonesia's cultural wealth derived from artistic manifestations, societal elements, and customs. During the Guided Democracy period (1959-1965), cultural issues were a primary focus, with the motto "personality in culture," as reflected in Article 32, paragraph 1 of the 1945 Constitution, which mandates the state to advance national culture amid world civilization. The article identifies key cultural development issues, including the degradation of human dignity before independence and subsequent mental and spiritual challenges. The 2011 Indonesian Cultural Bill outlines four main issues: imbalance between character and economic development, suboptimal cultural diversity management, declining national identity, and lack of commitment to cultural wealth management. Cultural development policies are detailed in the Cultural Advancement Law, which includes strategies to achieve national goals through Pokok Pikiran Kebudayaan Daerah (PPKD) documents in each region. The conclusion emphasizes that strengthening culture in Indonesia is expected to boost digital economy penetration via collaboration between creative industries and digital technology platforms. The 2025 Creative Economy Blueprint aims to leverage cultural potential for sustainable economic development. Cities like Pekalongan, Bandung, Ambon, and Surakarta joining the UNESCO Creative Cities Network is seen as a step towards making creativity a strategic factor in sustainable development, expanding markets, and increasing the creative economy's contribution to national growth.

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1. The 1945 Constitution as the Basis for Cultural Development

The Republic of Indonesia's cultural diversity is a wealth derived from an artistic manifesto, this is summarized in the elements of society and customs that cannot be separated. The form of culture is an infinite value that should make Indonesia a civilized country that has a major impact on the development of the Indonesian state. We can find this in the 1945 Constitution regarding development. Cultural insight was already a prominent issue of the manifestation of Guided Democracy in the period 1959-1965, possibly due to the motto of "personality in culture", "sovereign in politics, and "self-sufficient in the economy" mentioned in "trisakti". This is also mentioned in the 1945 Constitution article 32 paragraph 1, which states that "The



state promotes Indonesian national culture amid world civilization by guaranteeing the freedom of the community to maintain and develop its cultural values" (Noventari and Pratama 1981). Development planners understand how development programs must begin by identifying the main problems that must be faced. In the years before independence, the main problem rested on the degradation of human dignity due to colonization, while in the post-independence years, the problem was mental and spiritual (Koentjaraningrat and Mochtar Lubis in Amri Marzali, 2014). On this basis, an academic paper on the Draft Law on Indonesian Culture was formulated in 2011. The draft mentioned four problems that exist in Indonesian culture, namely (1) economic development has not been balanced with the development of national character; (2) not optimal in managing cultural diversity; (3) decline in national identity; and (4) not optimal in the commitment to managing cultural wealth.

Furthermore, the policy of the Cultural Law was then listed in the Draft Law by the PUU working team of the Deputy for Legislation of the Secretariat General of the DPR in 2011. In the manuscript, it is explained that culture is "All manifestations and all results of human creativity, taste, and spirit in the framework of human personality with all relationships, namely human relations with humans and humans with nature, this definition is only normative and does not have the sincerity to capture a reality that culture is dynamic and continues to develop. This limitation also results in limited organizing as stipulated in the Culture Bill Chapter 1 Article 1 Paragraph 2 that the Implementation of Culture is the management and preservation of culture including protection, development, and utilization carried out in an integrated manner". In this context, "organizing culture" does not accommodate the needs of companies and creations that seem to prepare and maintain existing culture. What happens is that the practice of arts in Indonesia does not only revolve around preservation, revitalization, or preservation of works of art and culture but has developed into a medium of creation, a means of inventory, development, and distribution of knowledge so that it has an impact on intercultural performance networks that support each other. This change is an effort of creation made by the community itself in responding to the challenges of the times amid the onslaught of other cultures entering the territory of Indonesia. This results in a form of response that makes the arts and culture of the archipelago admired by the world (Linda, Abidin, and Andan 2013).

2. Manifestation of Indonesian Culture for Development

Indonesian civilization grew and developed due to Indonesia's geography, which is known to be on the Asia-Pacific trade route. This makes the meeting of people from various ethnicities and regions create a unique blend. Dangdut is an example of the creation of a series of cultures from the combination of Malay Orchestra which was popular in Indonesia in the 30s to 50s and Indian film music that had dominated Indonesian entertainment at that time. To this day, dangdut continues to evolve along with the times with the fusion of each region in Indonesia, which currently has pop dangdut, rock dangdut, jazz dangdut, and kercong dangdut. Batik also has unique motifs that are tailored to the characteristics of each region in Indonesia. These motifs make batik so popular with the world's people that it enhances Indonesia's image. One who has a big role is Nelson Mandela who is the former president of South Africa as well as a humanitarian figure, where he on several occasions always wears Indonesian batik in public. This proves that the richness of our culture is not inferior to the strength of foreign cultures that enter Indonesia.

The repertoire opens up new opportunities in introducing, maintaining, and preserving as well as providing new opportunities to be able to introduce to the outside world. Culture is present as an element of fulfilling human needs, the diversity of human needs is of course an element of culture that can be interpreted more clearly. In an effort to protect, develop, utilize, and foster existing culture in Indonesia, the Cultural Advancement Law was made. It is stated that the Promotion of Culture in Article 1 Paragraph (10) is intended by cultural strategy. Cultural strategy is a document on the direction of the promotion of Culture based on the potential, situation, and condition of Indonesian Culture to realize national goals. In line with

this definition, Article 13 Paragraph (1) of the Law *a quo* also states that the cultural strategy: "cultural strategy is prepared by the central government by involving the community through experts who have competence and credibility in the Object of Cultural Promotion (OPK) (Noventari and Pratama 1981).

From some of these explanations regarding the definition of a cultural strategy, it can be concluded that a cultural strategy is a foundation or way of advancing culture through several indicators in the promotion of culture in each region for all Indonesian national cultures. To create a cultural strategy, each region is required to create a document containing the actual conditions and problems faced by each region in efforts to promote culture and its proposed solutions called the Regional Cultural Thoughts (PPKD). In the document's "Peraturan Pelaksanaan Undang-Undang Nomor 5 Tahun 2017 Tentang Pemajuan Kebudayaan", it is explained how efforts are made by the government in collaboration with cultural experts to identify objects of cultural promotion concerning oral traditions, manuscripts, customs, folk games, traditional sports, traditional knowledge, traditional technology, arts, languages, and rites, cultural human resources, cultural institutions, and cultural institutions: cultural facilities and infrastructure; potential problems of Cultural Promotion; and recommendations for the implementation of Cultural Promotion determined by the district/city which is then brought to the provincial level to be discussed into a Provincial Cultural PPKD which is then stimulated by a Governor Decree. The provincial PPKD is then used as a Cultural Strategy which serves as a basis and reference in the formulation of the Master Plan for the Promotion of Culture which will later become one of the references for the new framework in carrying out the Short, Medium and Long Term Development Plans (Peraturan 2021).

3. The Role of Culture for the Creative Economy

Talking about the role of culture in development, which can be related to economic and social development, the Indonesian government through the Creative Economy Blueprint 2025 seeks to carry out a development solution that utilizes the potential and cultural characteristics that exist in our social system to be added value both socially, culturally, environmentally and economically. This is done because the basis of the Creative Economy itself is a human resource effort based on the utilization of knowledge in which there is cultural heritage and technology. In the Alvin Toffle book, The Third Wave, he explains that currently, the world's economic civilization has changed from the first agricultural phase, then entered the industrial phase, then to the information phase, and finally to the phase where creative ideas enter and are oriented as the Creative Economy. At this time the information technology phase entered and had a major influence on the development of the creative economy phase (Ramdhani, 2020). The creative economic development referred to here is the great potential for local culture-based development which is a form of culture as objects of human work and art. This cultural diversity gives Indonesia great potential to build a creative economy, considering that we are a nation that has an unlimited wealth of cultural resources in building the main capital through ideas, ideas, and creativity.

The heterogeneity of a society's values and culture is one of the driving factors in having a good impact on the economy of a nation. The diversity of a culture can provide opportunities for people to develop together, and learn together to make innovations. An environment rich in culture is also able to stimulate the creation of new ideas which then have an impact on the productivity of sectors, especially the creative economy sector (Yassa, Hasby, and Wahyono 2021). Indonesia's cultural diversity is a great asset and potential for the country's creative economy. There are about 1,340 ethnic groups and more than 724 regional languages in Indonesia. 594 of them have been mapped by the Language Center of the Ministry of Education and Culture. In addition, there are more than 190 folk songs and more than 177 regional dances, including the internationally recognized Bali Dance, Kecak Dance, Pendet Dance, and Reog Ponorogo. The Saman Dance has even been recognized by UNESCO as an Intangible Cultural Heritage of Humanity in 2011 (Djojonegoro et al. 2020). The history of the archipelago,

which has long been a stopover for world traders due to its strategic position, has made Indonesian culture so rich. Chinese records state that in early AD, the people who inhabited the archipelago were Buddhist, Hindu, and Animist, with growing trade points resulting in cultural acculturation. The introduction of Islam then enriched the culture of the archipelago.

Today, the international community has noticed and recognized Indonesian culture. UNESCO, for example, has named Batik as a Masterpiece of the Intangible Cultural Heritage of Humanity in 2009, in addition to being the national dress. UNESCO also recognized *Wayang*, *Keris*, and *Angklung* in the same category. People who preserve cultural heritage for generations play a crucial role in maintaining Indonesian culture. The more people who continue this tradition, the stronger and more entrenched its existence. Conversely, if many neglect it, the continuity of the culture will be forgotten and endangered. An example of this is the archipelago script, which although there are more than 21 types in Indonesia, is less and less used due to the times. However, if these scripts are adapted as carving motifs, their existence can be maintained even though in a different form and value.

Traditional weapons are also part of the cultural wealth that adds value to the creative work of our society. Karambit is a typical weapon of the Minangkabau region which in the original language is called Kurambiak, made popular again through the movie "The Raid 2: Berandal" because it is used by the antagonist. In addition to Karambit, and many other traditional weapons can strengthen its presence in various works, both as inspiration and the creative work itself. Indonesia has many cultural products that have been recognized at the international level. Rendang is one of the regional specialties of West Sumatra, which was voted the most delicious food in the world by CNN Travel in 2011. Gamelan is a traditional musical instrument that has become part of the curriculum at renowned universities around the world. Woven fabrics that are native to Indonesia are used by Gucci as an international fashion manufacturer as inspiration for its products (Harsanto 2019).

4. Cultural SDGs through the UNESCO Creative Cities Network in Indonesia

The Law on the Promotion of Culture has the same spirit in emphasizing the principle of strengthening the community of cultural activists and creativity. This is in line with the UCCN (*UNESCO Creative Cities Network*) creative cities network program, whose main strategy places culture at the center of sustainable urban development. In the SDGs of Bappenas.go.id, it is explained that Indonesia's policy direction for 2020-2024, the strategy carried out in Goals 8 is to increase Indonesia's Tourism Competitiveness, while in Policy Direction 2025-2030 is a strategy to increase tourism diversity (Djojonegoro et al. 2020). UCCN was established in 2004, aiming to promote cooperation between cities that place creativity and cultural industries as strategic factors in sustainable development. The network consists of 246 cities working together to integrate creativity into local development plans and collaborate internationally. Network members are committed to sharing best practices, developing public-private and civil society partnerships, and strengthening the creation, production and distribution of cultural activities. They also focus on increasing access to and participation in cultural life for vulnerable groups and integrating culture into sustainable development plans. UCCN covers seven creative fields: Craft and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature, and Music. The network serves as a platform for reflection and innovation on the role of creativity for sustainable development, supporting the implementation of the 2030 Agenda (Nurhidayat et al. 2021).

In the context of the Sustainable Development Goals, culture is a driving force that not only leads to the achievement of economic, social and environmental goals, but also affirms national identity and knits harmony between communities. In line with SDGS point 11, which emphasizes the development of cities and communities that are inclusive, safe, resilient, and sustainable, culture is the foundation for developing urban spaces that support quality life. By paying attention to cultural values, Indonesia can shape an urban environment that is not only solid infrastructure, but also friendly and accommodating to various levels of society, including

women, children, and the disabled. Through cultural development, creative and innovative initiatives can be enriched. Culture encourages the development of a creative economy that relies on the uniqueness of our arts, crafts, music and traditions. This also answers the SDGs call on point 8 on decent work and economic growth and point 12 on responsible consumption and production, where culture plays a role in driving an economy that does not damage but rather preserves the environment. This is in line with the government's vision in carrying out its functions in achieving a Sustainable Golden Indonesia in 2045 (Djojonegoro et al. 2020).

The background of creative city development based on the Sustainable Development Goals is closely related to the reconceptualization of the role of culture in sustainable development. Creative cities were initiated as part of the sustainable development goals with culture as an integral component, especially in the urban context. This is because cities are expected to develop unique local potential and improve the quality of life of their citizens, while contributing to the achievement of the SDGs. The SDGs are 17 global goals agreed by UN member states in 2015 as an international framework to address a range of global challenges, including poverty, inequality, climate change and environmental protection. When cities focus on their creative development, including in sectors such as arts and crafts, design, and music, they not only promote cultural identity and heritage but also encourage innovation, social inclusion, and more sustainable economic development, ultimately supporting the goals. In Indonesia, for example, cities such as Pekalongan, Bandung, Surakarta, and Ambon have sought to leverage their local cultural potential to be included in the UNESCO Creative Cities Network, which is oriented towards achieving the SDGs through creativity and innovation at the local level (Pemajuan et al. 2020). In Indonesia, the cities of Pekalongan, Bandung, and Ambon have joined the UCCN because they are considered to have a high element of creativity. In Pekalongan, various local regulations (Peraturan Daerah/Perda) have been implemented to support the batik industry, such as Perda No. 9/2009 on *batik* education and Perda No. 7/2019 on the availability of batik raw materials. In terms of economy, *Pekalongan batik* is a creative economy sector that drives job creation and economic growth, with more than 12,937 workers.

The Pekalongan government supports innovation and digital marketing of *batik* through training and app launches. The tourism sector is also developed with creative hubs and cultural villages. Socially, Pekalongan integrates batik in the education curriculum and provides training to all levels of society, including prisoners and women, to empower them. The batik education and training program also involves various surrounding areas to preserve the cultural heritage. In terms of the environment, efforts to reduce the adverse impacts of batik production are made through cooperation with the Netherlands and Indonesian universities, infrastructure development such as communal WWTPs, and training in environmentally friendly batik production. The government also promotes the use of natural dyes in batik production to reduce negative impacts on the environment (Tarwiyani Yuniar, Susiatiningsih, and Eko Wahyudi 2022).

Bandung is currently a Creative City in the field of 'Design'. It is undeniable that Bandung has established itself as a creative city where design-thinking and innovation are used to solve urban problems and drive the creative economy. This creates a supportive ecosystem for designers and startups to thrive in Bandung's pluralistic ecosystem as the capital of West Java (Sidauruk 2013). Ambon has strong roots in music culture. In this city, music is not just entertainment but has become a lifestyle. On October 31, 2019, Ambon was included in the UNESCO Creative Cities Network. Ambon has five main pillars as a World Music City, namely training human resources in the field of music, music instructors, recording music studios, music schools and the social value of music itself. Bahwan Ambon makes music an icon in creating harmony between religions and cultures. Surakarta Also known as Solo, the city is striving to be included in the 'Craft and Folk Arts' category. This effort involves revitalizing the traditional craft industry and empowering local communities to preserve cultural heritage (Djojonegoro et al. 2020). The strategy for developing creative cities in Indonesia, which is based on the perspective of promoting culture, includes measures oriented towards utilizing

the uniqueness and diversity of local culture as an economic and social driving force. Here are some of the strategies taken:

- Local Potential Mapping: Identify the cultural wealth and creative potential that exists in each region as a basis for development.
- Community-based Approach: Engage local communities, including academics, practitioners, and creative businesses to participate in developing and managing creative city initiatives.
- Multi-sector Cooperation: Build partnerships between the government, private sector, and civil society to accelerate the development of creative cities.
- Inclusion in Regional Development Plans: Integrating creative city programs in long-term development agendas at the local level.
- Promotion and Marketing: Increase the visibility of creative cities through effective promotion at both national and international levels.
- Infrastructure Development: Investment in infrastructure that supports creative economy activities, such as arts and culture facilities, internet access, etc.
- Training and Capacity Building Program: Provides training to improve the skills of creative economy actors, with a focus on product quality and market competitiveness.
- Supportive Regulations: Develop policies that support the creative economy, such as copyright, tax, and other incentives that facilitate creative business practices.
- Participation in Global Networks: Intensify efforts to enter and participate in international networks, such as the UNESCO Creative Cities Network, which helps cities to exchange knowledge and best practices, and raise their profile on the world stage.
- Use of Technology: Apply the latest technology to support creative initiatives, such as the use of digital media for marketing and online sales of cultural products.
- Sustainable Development: Integrating sustainability aspects in the development of creative cities, paying attention to environmental preservation, wise use of resources, and ensuring the well-being of citizens.
- Recognition and Protection of Intellectual Property Rights: Ensure that works and creations in the creative economy are legally protected so as to stimulate further innovation and creativity.
- Funding and Incentives: Provide access to funding, both through government initiatives and collaboration with financial institutions, to help small to medium-sized creative enterprises.
- Inclusive and Diversified Approach: Promote inclusion and diversification in creative economic activities to reflect and celebrate different social, cultural, gender, and generational aspects.
- Evaluation and Monitoring: Conduct periodic evaluations to measure the impact and effectiveness of the creative city development program, and adjust action plans based on feedback and results.

Through these strategies, creative cities in Indonesia are trying to develop their respective local potential to become part of the UCCN and at the same time to develop cultural excellence (Pemajuan et al. 2020). Creative economy development in Indonesia is closely linked to creative city development. The creative economy focuses on using intellectual property, culture, and creativity for economic growth and social welfare. The creative economy sector covers a wide range of industries from art, music, games, fashion, and advertising, to information and communication technology. The development of this creative economy has a significant impact on the digital economy, as the creative economy often utilizes digital

technology for product creation, distribution, and marketing. In today's digital era, many creative works are distributed and consumed through digital platforms, which allow sellers and buyers to interact without geographical restrictions.

In the context of Indonesia's digital economy, creative economy development can increase the export potential of creative products, create jobs, and strengthen the branding of national culture in the global arena. According to the Central Bureau of Statistics and the Indonesian Creative Economy Agency, the contribution of the creative economy to state revenues increases every year, opening up great opportunities for the future growth of Indonesia's digital economy (Ramdhani 2020). Digitalization in Indonesia is also growing along with changes in people's behavior that switch from conventional services to various digital services driven by supporting infrastructure and digital transformation acceleration programs from the Ministry of Communication and Information (Dr. (H.C.) Ir. Airlangga Hartarto and Dr. Ir. Mohammad Rudy Salahuddin 2023). Going forward, the presence of the creative economy and support for digital activities will become increasingly important, including in sectors such as education, health, and public services which will all contribute significantly to the growth of the digital economy in Indonesia (Pemajuan et al. 2020).

5. Culture in Indonesia's Digital Economy Development

The Digital Economy is a social phenomenon that affects the economic system, characterized by an intelligent space that has various access to information instruments, information capacity, and information processing. One component of the digital economy that we can encounter directly is e-commerce in the ICT (information and computer technology) industry, including the digital distribution of goods and services it. We are currently entering the industrial revolution 4.0 where digital technology is one of the main assets needed by industry players in developing their business. In the early 1980s when personal computers and the internet were introduced, it became the key to the growth of business efficiency. This provides a buying and selling experience using e-commerce which has a real impact on increasing the economy of an area through electronic commerce. Finally, the old digital economy era entered the new digital economy era with the presence of mobile technology that everyone has, the existence of unlimited internet, and the presence of cloud processing technology that greatly facilitates the digital economy process (Kementerian Komunikasi dan Informasi 2019). Indonesia has great potential to grow in this digital economy. The data shows that Indonesia's population reaches 270 million people with over 78% of the population having access to the Internet. Meanwhile, the number of active internet users reaches more than 215 million people. On the other hand, in 2023, Indonesia experienced the peak of the demographic bonus so on this occasion, the government through the Coordinating Ministry for Economic Affairs made a White Paper on the National Strategy for the Digital Economy which focused on aspects of digital infrastructure, digital skills, innovation, and regulations and policies (Sucipta, Suriyati, and Kenacana 2017).

One of the potential sectors in the digital economy is culture, tourism, and the creative economy. This sector is growing rapidly thanks to the enrichment of local culture which is a resource to encourage local economic development in the digital era. The creative industry plays a significant role in the Indonesian economy, with an average contribution to GDP of 6.3% or equivalent to 104.6 trillion rupiah in 2002-2006. In addition, the creative industry is able to absorb an average workforce of 5.4 million people with a participation rate of 5.8% (Sidauruk 2013). This encouraged Indonesia to develop Indonesia Design Power which resulted in the establishment of the Creative Economy Agency (BEKRAF) in 2016 through Indonesian Presidential Regulation No. 6 of 2015. The presence of BEKRAF has significantly increased the growth and contribution of the creative economy to economic growth, reaching 5.1% in 2019 with a labor absorption of 19.01 million and an export value of creative products of 22.07 billion USD or equivalent to 363 trillion rupiah. This achievement proves how the creative economy is able to become a new economic source that has great potential (Power 2008).

Indonesia has the largest share of the digital economy in Southeast Asia, supported by e-commerce sales. Research by Google, Temasek, and Bain & Company estimates the gross merchandise value (GMV) to reach US\$70 billion by 2021 and US\$146 billion by 2025. These predictions are driven by the collaboration between creative industries and digital technology platforms, which are growing rapidly thanks to 175 million internet users, so the opportunities for the digital economy in Indonesia are huge. E-commerce currently supports 8 million creative businesses, and 65% of internet users use social media. Although the penetration of digital technology by creative businesses is only 2%, the potential could increase to 20%, allowing Indonesia to compete with China and India. Collaboration with major e-commerce such as Bli-bli, Tokopedia, Lazada, and Shopee has the potential to expand the creative business market. Surveys show that e-commerce transactions in Indonesia in 2025 are projected to reach US\$ 82 billion (Lukman, Rosmegawati, and Sinambela 2022). With this projection, it is expected that cultural strengthening will elevate the creative economy in Indonesia so that it will strengthen the penetration of the digital economy.

6. Conclusion

The potential wealth of Indonesian culture that has been identified in the document Pokok Pikiran Kebudayaan Daerah (PPKD) which contains Objects of Cultural Advancement from each region in Indonesia can be used as a reference for the government and society, especially collaboration in the Education sector to be able to harmonize to be used as an object of study and realization of culture that can become a new economic source contained in products to be sold. This will provide its own characteristics in every production in the region. What the government needs to do is provide digital infrastructure in the provision of internet services that are evenly distributed throughout Indonesia, so that all regions that have Cultural Advancement Objects can provide education related to their cultural products. Second, provide digital skills education for remote areas in collaboration with higher education to understand how digital marketing works. The third is to innovate in introducing regional products so that they are popular. The last is to set regulations and policies that can protect creative products from the results of the culture of the community that has been made. These four aspects can help accelerate the transformation of the creative economy which will have an impact on the digital economy in the future. In strengthening these aspects, the government has made strategic policies that have a major contribution to the promotion of culture. But on the other hand, the implementation of policies always changes according to certain leadership eras that are not sustainable. Such as the elimination of BEKRAF as an independent body under the Ministry of Tourism which has an important role as a developer and regulatory center for the Creative Economy in Indonesia. The fusion back into the Ministry of Tourism needs to be reviewed so that the focus of the Creative Economy can be distinguished from the Tourism Aspect. When likened, culture brings the impact of the creative economy upstream and the tourism sector is downstream. Finally, it can be said that creativity in preserving culture will stimulate those who intersect to be able to create, make, and create various products that can provide added value so that they will be able to compete with other tourist destinations. This will also provide life and differentiation of each region in improving the image of the region through the products of their respective cultures. If these two issues can be applied to the Master Plan for the Promotion of Culture, then in 2025 it will be included in the 2025-2045 National Long-Term Development Plan (RPJPN) in line with Indonesia's desire to be globally competitive by advancing national culture so that it becomes an integral part of national development in the next 20 years. This conception is in line with Indonesia's vision in the 2045 Golden Indonesia Roadmap which seeks to encourage the growth of globally competitive MSMEs with cultural characteristics of each region. It is hoped that the existing MSMEs have a sustainability system that has been exemplified by four UNESCO cities in Indonesia.

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