

Analysis of Policy Direction Dimensions and SWOT of Creative Economy in Bengkalis Regency

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Abstract. The aim of the study is to determine the creative economy businesses' description in Bengkalis based on the dimensions of creative economy development policies' direction and SWOT analysis. This type of research is descriptive qualitative which focuses on the dimensions or direction of creative economy policies and SWOT analysis to map the creative economy's potential in Bengkalis Regency. The data collection techniques used were by using questionnaires and in-depth interviews with the actors of the Bengkalis creative economy. The creative economy in Bengkalis has generally been run by the creative economy actors for more than 2 years, with the largest subsector being the culinary business whose average income is less than IDR 5,000,000. The main potentials of the creative economy in Bengkalis are the human resources and financing/capital.

Keywords: creative economy, policy direction, potential, SWOT,

1 Introduction

Conceptually, the creative economy is an amalgamation of innovation, creativity, culture, and science that is realized in the form of value-added goods and services. John Howkins initially introduced the concept of the creative economy in his book titled "The Creative Economy: How People Make Money from Ideas. He defines the creative economy as the creation of value through the manifestation of ideas. According to Law Number 24 of 2019[1] on the Creative Economy, it is explained that the Creative Economy is extraction of enhanced value from intellectual assets originating from human ingenuity intertwined with cultural legacy, scientific advancements, and technology.

The development of the national creative economy, which in general is MSMEs, has an important role in advancing the Indonesian economy, especially in terms of creating jobs, increasing income, receiving export proceeds, developing technology, intellectual property, and other social roles [2]. The creative economy is an economic movement that originates from local communities as economic actors who encourage optimal creativity and perseverance to achieve national growth goals. So far, creative economy products developed by MSMEs have been pursued by the government as a legacy of the nation's identity. Based on [3], the Ministry of Tourism and Creative Economy stated that the 7.8% contribution from the creative economy sector to the economic development of Indonesia includes an increase in

GDP, employment, increased exports, opening new and renewable business fields and creating an impact on other sectors.

Through its dynamic concept, the creative economy offers room for experimentation for creative resources, so the creative economy needs to focus on attracting and developing creative talents including those from outside the region to ensure creative economic activities can run optimally. The creative economy concept requires a process that provides added value based on the creativity of sectors that have no economic value. Thus, the creative economy, in this case, relates to efforts to find and take advantage of opportunities to improve the commercialization aspects of products or regions such as districts/cities as a whole [4].

The government as policymakers has realized how important the creative economy is and the need for its policies to develop it in Indonesia. The government has compiled 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[5]. Perpres Rindekraf Article 6 Paragraph (1) identifies the following creative economy subsectors, namely game developer, architecture, interior design, visual communication design, product design, fashion, film, animation, and video, photography, craft, culinary, music, publishing, advertising, performing arts, fine arts, television and radio as well as applications.

In line with the Vision and Mission and RPJMD of Bengkalis Regency, through 8 excellent programs of the Bengkalis Regency regional head, one of which the government has formulated an economic stimulus program for informal sector workers, increasing employment and applying technology and innovation in the economic sector that can be applied to creative economy actors. As a developing region to realize creative districts/cities, Bengkalis Regency needs input and new perspectives that can provide ideas for added value. It is realized that Bengkalis has great potential to make the creative economy a source of economic growth.

As an effort to foster a creative economy environment, the focus lies in empowering the creative potential of the workforce and developing competitive creative economy businesses, the following are policy directions with local governments as stakeholders in accordance with the attachment to Rindekraf (Guidelines for Preparing Regional Creative Economy Development Roadmaps[6]: a. empowerment of creative economy actors; b. development of creative cities to explore, utilize, and develop creative cities to explore, utilize, and develop the creative economy. development of creative cities to explore, utilize, foster, manage, and conserve creativity and utilize science and technology, arts, and culture to develop local potential; c. provision of adequate and competitive technological infrastructure; d. institutional development that reinforces the environment for creativity; e. provision of adequate and competitive infrastructure and technology aimed at advancing businesses within the creative economy; f. enhancement on the marketing and promotion of creative creations; and g. strengthening the conditions that support the growth of creative economy enterprises in the business environment.

A SWOT analysis involves methodically identifying different elements to shape a company's strategy [7]. It operates on the principle of optimizing the advantages of a company's strategy [7]. This analysis works on the premise that it can boost strengths and opportunities while concurrently reducing weaknesses and threats. The premeditated process of decision-making involves the mission, goals, strategies, and policies of a company. Hence, the ones who run the business need the capability to assess the strategic aspects of the company (strengths,

weaknesses, opportunities, and threats) within the present circumstances. Found that a SWOT analysis juxtaposes external elements, such as opportunities and threats, against internal factors like strengths and weaknesses. Strengths represent proficient organizational practices or controlled resources. Weaknesses are on the organizational activities that are not going well or resources that are crucial for the organization but do not belong to the company. Opportunities refer to favorable external environmental conditions, while threats pertain to adverse external environmental factors.

1.1 Formulation of the Problem

The research question that arises based on the explanation above is: how is the overview of creative economy businesses in Bengkalis Regency derived from the results of the analysis of creative economy development policy directions' dimension and SWOT analysis?

1.2 Objectives

Based on the formulation of the problem mentioned, the objectives of the study are:

1. To analyze the description of creative economy businesses in Bengkalis Regency based on the dimensions of the creative economy development policy direction.
2. To analyze how the overview of creative economy businesses in Bengkalis Regency is based on SWOT.

2 Research Method

2.1 Place and Time

This research was conducted in Bengkalis Regency, Riau Province. This research was precisely conducted on creative economy actors in Bengkalis. It had been carried out for 4 months, starting from April to July 2023.

2.2 Type of Data

The data collected and processed are of qualitative and quantitative data. Qualitative data represent data in the form of descriptions. Qualitative data in this study includes information about Bengkalis Regency in general such as geographical and demographic, and profiles of creative economy actors in Bengkalis Regency. Quantitative data, on the other hand, show numbers that are able to be calculated. Quantitative data in the research are the total of creative economic actors and projected growth in the plan year, data on the results of SWOT analysis (if any), and the like.

2.3 Data Collection Technique

Data collection was carried out using questionnaires and in-depth interviews with creative economy business actors in Bengkalis.

2.4 Data Analysis Technique

The researcher analyzed the data descriptively with a qualitative approach using the dimensions of creative economy policy direction and SWOT analysis (Strength, Weakness, Opportunity, Threats). SWOT analysis assesses external elements such as opportunities and threats in conjunction with internal factors like strengths and weaknesses.

3 Result and Discussion

3.1 An overview of creative economy businesses in Bengkalis Regency based on the dimensions of the creative economy development policy direction

3.1.1 Length of Business

An overview of business activities based on how long the actors run their businesses can be seen in Table 1 below.

Table 1. Percentage of Respondents based on Length of Business

No.	Length of Business	Percentage (%)
1	< 6 months	0,37
2	6 – 12 months	1,11
3	12 – 24 months	20,96
4	> 24 months	90,25

Respondents of creative economy actors in Bengkalis have generally been in business for more than 2 years, with a percentage of 90.25%. Drawing conclusions from the data presented in the table, one could infer that businesses within the creative economy in Bengkalis Regency are able to survive in competition and can be used as a source of income for the perpetrators.

3.1.2 Business subsectors

An overview of business activities based on the creative economy business subsector in Bengkalis Regency is shown in Table 2 below.

Table 2. Percentage of Respondents by Business Subsectors

No.	Business Subsectors	Percentage (%)
1	Game development	1.37
2	Architecture	
3	Interior Design	
4	Music	
5	Fine Arts	
6	Product Design	
7	Fashion	10.11
8	Culinary	80.51
9	Movies, Animation, and Videos	3.11
10	Photography	
11	Visual Communication Design	
12	Television and Radio	
13	Crafts	3.74
14	Advertising	1.16
15	Performing Arts	
16	Publishing	

Based on business subsectors in the creative economy, the most developed subsector is the culinary business, which is 80.51%. In addition, the business subsectors of game development, fashion, animation and video films, crafts, and advertising are also an option for creative economy business actors in Bengkalis Regency.

3.1.3 Monthly income

An overview of business activities in the creative economy based on monthly income is shown in Table 3 below.

Table 3. Percentage of Respondents Based on Monthly Income

No	Monthly Income	Percentage (%)
1	Less than IDR 5 million	70.77
2	IDR 5 million – Rp. 10 million	12.56
3	IDR 10 million – IDR 15 million	10.11
4	More than IDR 15 million	6.56

Based on monthly income in creative economy businesses in Bengkalis Regency, most business actors earn less than IDR 5 million per month, amounting to 70.77%. However, while just 6.56% of creative economy entrepreneurs in Bengkalis Regency have achieved monthly earnings surpassing IDR 15 million. Thus, it can be assumed that creative economy entrepreneurs in Bengkalis Regency are dominated by the culinary business subsector, with a length of business above 2 years, and a monthly income below IDR 5 million. As a source of family income, with a period of more than 2 years, the culinary industry segment experiences significant popularity and demand and is sufficient to meet the economic needs of families for creative economy actors in Bengkalis Regency.

3.1.4 Availability of creative economic actors

An overview of business activities based on the availability of creative economic actors in Bengkalis Regency is presented in Table 4 below.

Table 4. Percentage by Availability of Creative Economy Actors

No.	Availability of Actors	Percentage (%)
1	The level of education of creative economy actors affects production capabilities	25.15
2	Creative economy actors have the knowledge according to the business sector/enterprise	47.63
3	Creative economic actors have the skills according to the business sector/business	10.11
4	Creative economic actors have attended training/workshops/seminars on business/creative economy businesses independently	4.48
5	Creative economy actors have participated in training/workshops/seminars on business/creative economy businesses that are financed/organized by related agencies	1.16
6	Creative economic actors have attended training/workshops/seminars on business/creative economy businesses financed/organized by the private sector	2.15
7	Have joined a community of similar creative economic actors	1.16
8	Have participated in activities/events/exhibitions organized by	1.16

related agencies/private parties/communities

Based on the availability of creative economic actors, it can be seen that creative economic actors in Bengkalis Regency already have skills according to the business sector. This can be seen from the survey results, more than 47 percent of respondents have knowledge about the business sector. In addition to knowledge, the level of education is also the choice of the creative economy, this can be seen from 25 percent of respondents. So it can be assumed that knowledge of the business sector and education level are considerations for creative economy businesses to choose the type of business they will run.

3.1.5 Raw materials supporting the creative economy

An overview of business activities based on Creative Economy Supporting Raw Materials is shown in Table 5 below.

Table 5. Percentage Based on Raw Materials Supporting the Creative Economy

No.	Supporting Raw Materials	Percentage (%)
1	Supporting raw materials for production are easy to obtain	54.68
2	Supporting raw materials are available in Bengkalis	34.97
3	Prices of raw materials supporting production fluctuate/are not fixed	10.35

In Table 5, it can be seen that most (54.58%) creative economic actors in Bengkalis Regency stated that supporting raw materials for production activities were easy to obtain. The results of interviews with creative economy business actors, and supporting raw materials are available in local markets in Bengkalis Regency as well as in marketplaces or online stores. However, it can also be assumed that as many as 45.42% of other actors do not support this statement. There are still many businesspeople in the sector of creative economy in Bengkalis Regency who are not technologically literate, causing them not to understand that currently distance and time are not a barrier to finding supporting raw materials for their production activities.

A total of 10.35% of creative economy respondents stated that the price of raw materials to support production fluctuated/was not fixed. Thus, almost 90% of creative economic actors are assumed to buy supporting raw materials at a relatively fixed price level, as well as if there is a price increase. Fluctuating prices occur because creative economic actors buy supporting raw materials in different places or not in the same shop at different times.

3.1.6 Competitive Industry

An overview of business activities based on Competitive Industries is shown in Table 6.

Table 6. Percentage by Competitive Industry

No.	Competitive Industry	Percentage (%)
1	Businesses get assistance from corporate entities in the private sector	2.15
2	Businesses get support from related agencies	8.65
3	Businesses get assistance in promoting products from corporate entities in the private sector	1.16
4	Businesses get assistance in providing a centralized business place in one location point from corporate entities in the private sector	1.16

5	Businesses get assistance in organizing bazaars and annual routine activities (Ramadan market, Bengkalis birthday, etc.) from corporate entities in the private sector	56.62
6	Businesses get assistance in promoting products from related agencies	24.54
7	Businesses get assistance in providing a centralized business place at one location point	1.16
8	Businesses get assistance in organizing bazaars and annual routine activities (Ramadan market, Bengkalis birthday, etc.) from related agencies	4.48

As one of the economic drivers, the creative economy industry in its development cannot be separated from the support of various parties, both by the government through related agencies and from the private sector/companies. This support will further enhance the ability to compete for creative economic actors. It is shown in Table 4.6 that creative economy actors currently feel more support from the private sector/companies in the form of organizing bazaars and annual routine activities (Ramadan market, Bengkalis birthday, etc.), with a percentage of 56.62% of respondents choosing this statement. However, the assistance provided by the government through relevant agencies in promoting products is notably appreciated by creative entrepreneurs in Bengkalis Regency, with 24.54% of respondents choosing this statement. One form of promotion carried out by the government/related agencies is by participating in a national scale regional superior product promotion event, where several businesses will be selected in the region that produce regional specialty products, such as weaving, processed regional specialties, handicrafts, and others. This is certainly not felt equally by all existing creative economy actors so many of them have not felt or considered the government's involvement and assistance through relevant agencies in the form of assistance in promoting products.

3.1.7 Appropriate Financing/Capital

An overview of business activities based on appropriate financing/capital is shown in Table 7.

Table 7. Percentage by Appropriate Financing/Capital

No.	Appropriate Financing/Capital	Percentage (%)
1	Business capital comes from personal or independent sources	75.23
2	Business capital comes from loans from bank financial institutions	5.10
3	Business capital comes from loans from non-bank financial institutions (cooperatives/Civil Society Investment/Kadin/etc.)	5.25
4	Obtaining business capital assistance from private parties/companies as a form of CSR/Sponsorship activities	3.45
5	Receive business capital assistance from the government/relevant agencies	2.11
6	Obtaining business capital assistance from private parties/companies as a form of CSR/Sponsorship activities that are adequate for the needs of creative industry businesses	1.16
7	Obtaining business capital assistance from the government/ related agencies that are adequate for the needs of creative industry businesses	1.16
8	The availability of a form of financing/loan scheme that is suitable	2.11

	for the business sector	
9	There is ease in arranging financing/loans from financial institutions	1.16
10	The ease of managing the acquisition of good assistance from the private sector/companies	2.11
11	There is ease in managing the acquisition of good assistance from the government / related agencies	1.16

The profile of Bengkalis Regency creative economic actors based on Appropriate Financing / Capital, it can be assumed that most of the initial business capital of economic actors is capital from personal or independent actors, with 75.23% of respondents' responses. The business capital of creative economic actors sourced from loans from bank and non-bank financial institutions, as well as those originating from the assistance of private parties/companies (CSR/sponsorship) ranged from 3 - 5% of all respondents' responses.

The low financing/capital of creative economy actors from financial institutions (banks and non-banks), private parties/companies, and the government/relevant agencies, is due to the lack of conditions and even close to the absence of ease in managing the acquisition of assistance from these parties. Entrepreneurs choose to seek the capital needed for their business activities on their own. This condition can trigger the difficulty of creative economy actors to scale up the business they have run.

3.1.8 Marketing Access that Supports Creative Economy Enterprises

An overview of business activities based on Marketing Access that Supports Creative Economy Businesses is shown in Table 8 below.

Table 8. Percentage Based on Marketing Access that Supports Creative Economy Businesses

No.	Marketing Access that Supports Creative Economy Enterprises	Percentage (%)
1	Businesses have used web/application/social media (Whatsapp/Instagram/Facebook/Telegram/TikTok/etc.) as one of the promotional tools.	53.18
2	Have collaborated with related agencies for marketing strategies	1.16
3	Have collaborated with promotional media (marketing consultants/publishing companies/printing companies/etc.) related to promotional strategies	2.15
4	Have collaborated with photography teams/content creators for marketing	2.15
5	Have collaborated with similar industries/communities related to marketing strategies	1.16
6	Local-scale marketing target	23.11
7	National scale marketing target	10.11
8	International marketing target	1.16
9	Have been a sponsor of a certain activity/event	5.12

In introducing their products and also to face competition, creative economy players make various marketing efforts that support the sustainability of their business. The use of internet-based technology, such as web/application/social media (WhatsApp/Instagram/Facebook/Telegram/TikTok/etc.) as a promotional tool has reached 53.18% of all respondents'

responses. Although most creative economic actors have the ability to utilize internet technology, it is still necessary to improve and equalize the "literacy" of technology for all creative economic actors in Bengkalis Regency, to improve their skills to compete and also expand their market share.

The marketing targets of economic businesses in Bengkalis Regency are mostly local, which can be assumed that the actors assume that their products will only be in demand and sought after by the Bengkalis community and are reluctant to market to a wider scale. The "local scale" that most actors understand is the population around the business they are running, so when presented with the meaning of the statement, many respondents did not choose the statement, because it did not match what they were running.

3.1.9 Appropriate and Competitive Infrastructure and Technology

An overview of business activities based on infrastructure and technology that are appropriate and competitive is shown in Table 9.

Table 9. Percentage by Appropriate and Competitive Infrastructure and Technology

No	Appropriate and Competitive Infrastructure and Technology	Percentage (%)
1	Have used the latest information technology in marketing activities	88.30
2	Have received support for marketing activities through government accounts in the form of promotions of regional superior products	1.16
3	There is support from the government/relevant agencies in the provision of production houses/studios/rehearsal centers and performances/other infrastructure	
4	There is support from the government/relevant agencies in the provision of information technology in the form of internet networks/information technology support equipment	4.54
5	Private sector/companies providing aid in the provision of production houses/studios/rehearsal halls and performances/other infrastructure	1.16
6	Private sector/companies providing aid in the provision of information technology in the form of internet networks/information technology supporting equipment	4.84

As one of the marketing tools, the latest information technology has been widely used by creative economic actors in Bengkalis Regency, with 88.30% of the total respondents responding to the statement. At least the latest information technology owned and used in the marketing activities of creative economic actors is a cellphone, which is commonly used as a communication tool in business operations. However, in terms of utilizing mobile phones as a promotion tool for marketing communication which must be equipped with internet technology, it is still lacking, so the form of promotion using social media-based content and other applications still cannot be maximized.

3.1.10 Institutionalization and the Business Climate

An overview of business activities based on Institutions and Business Climate is shown in Table 10.

Table 10. Percentages by Institution and Business Climate

No	Institutionalization and Business Climate	Percentage (%)
1	Ease of business regulation (business license/halal certificate/BPOM certificate/etc.)	74.67
2	Ease of obtaining licenses related to "patenting" business products	12.11
3	The existence of government regulations, especially the Bengkulu Regional Government on the Creative Economy, such as regulations on raw materials/product standards/wage standards/implementation of promotions / etc.	3.11
4	Government support for creative economy communities that have been formed through a strong legal umbrella.	10.11

As many as 74.67% of creative economy respondents stated that if the government is assisted by related agencies and agencies, it provides convenience in managing business regulations, such as business licenses / halal certificates / BPOM certificates / and others. This is certainly very helpful for the businesses of creative economy players, especially in the culinary sector. Creative economy actors in the culinary sector realize that consumers are getting "smarter" in choosing the products they will consume, at least by looking at and carefully reading the information presented on product packaging or displayed at the place of business.

3.2 An overview of creative economy businesses in Bengkulu Regency based on SWOT

A SWOT analysis was performed to pinpoint potential and challenges, encompassing strengths, weaknesses, hindrances, and opportunities for creative economy actors in Bengkulu Regency. It is an analysis of both the internal and external factors within an organization, providing the groundwork for the development of necessary strategies and operational plans.

3.2.1 Strengths of the Bengkulu Creative Economy

The following are the strengths of the Bengkulu Regency creative economy based on the SWOT analysis that has been conducted:

1. Creative economy actors already have knowledge according to the business/business sector
2. Supporting raw materials for production are easily obtained.
3. Support from the private sector/companies in the form of organizing bazaars and annual routine activities (Ramadan market, Bengkulu birthday, etc.).
4. Businesses/businesses have used the web/application/social media (WhatsApp/Instagram/Facebook/Telegram/TikTok/etc.) as one of the promotional tools.
5. Have used the latest information technology in marketing activities.

3.2.2 Weaknesses of the Bengkulu Creative Economy

The following are the weaknesses of the Bengkulu Regency creative economy based on the SWOT analysis that has been conducted:

1. There is still no development of other business sectors such as product designs that still order designs from outside.
2. Have not joined a community of similar creative economy actors.
3. Lack of aid from corporate entities in the private sector.
4. Lack of aid from corporate entities in the private sector in the form of providing a centralized business place at one location.
5. There is no business capital assistance from either the government through related agencies or the private sector/companies.
6. Lack of collaboration with similar industries/communities regarding marketing strategies.

3.2.3 Bengkalis Creative Economy Opportunities

The opportunities for the creative economy identified in Bengkalis include:

1. Ease of processing business regulations (business license/halal certificate/BPOM certificate/etc.).
2. Ease of obtaining licenses related to "patenting" business products.
3. Bengkalis Regency is an island that borders Malaysia, which is a great potential for marketing its products to neighboring countries.
4. Technological developments are considered an opportunity to market the creative economy products of Bengkalis Regency to various regions without any regional restrictions, even creative economy products can be sold abroad.

3.2.4 Threats to the Creative Economy of Bengkalis Regency

The following are the threats that must be faced by creative economy actors in Bengkalis Regency:

1. The invasion of products from outside Bengkalis Regency with a franchise system for the culinary subsector is a threat to the creative economy actors of Bengkalis.
2. There are many imported products entering Bengkalis.
3. In the current digital era, consumers can get creative economy products from any region without being limited by distance and place so this is a threat to the creative economy products of Bengkalis. In addition, competitors' products are sold at lower prices on the marketplace.

4. Conclusion

Considering the findings previously discussed, it can be concluded that the creative economy in Bengkalis Regency has generally been run by creative economy actors for more than 2 years, with the largest subsector being the culinary business, and has an average income of less than IDR 5,000,000. Creative economy actors in Bengkalis Regency generally have knowledge according to the business sector they are engaged in, and are also supported by supporting raw materials that are easily obtained and widely available in Bengkalis, although there are still price fluctuations in the supporting raw materials. The support for the creative economy that is most widely felt is support from the private sector/companies in the form of organizing bazaars and annual routine activities (Ramadan market, Bengkalis birthday, etc.). With business capital sourced from personal or independent sources that dominate financing/capital, creative economy actors use the web/application/personal social media (WhatsApp/Instagram/Facebook/Telegram/TikTok/etc.) as one of the promotional tools to support marketing access. The use of the web/application/personal social media is inseparable

from the ability of creative economic actors to use the latest information technology in marketing activities, which of course still requires support related to infrastructure and technology that are appropriate and competitive. The ease of managing business regulations and licensing also fosters the growth of the Bengkulu creative economy sector.

The limitation of this research is that it only analyzes data for the latest year (2022), so it cannot be generalized to the following year. In addition, the data was obtained to represent a picture of the creative economy at the district level, so that if analyzed in a narrower scope, different results would be obtained.

The culinary subsector as the main business choice for creative economy actors in Bengkulu Regency, although promising in terms of consumer needs and interest, has quite a risk in terms of price competition and seasonal culinary delights. The government, through related agencies, considers it necessary to collaborate with higher education institutions to socialize and educate the public regarding other creative economy sub-sectors that can also be implemented in Bengkulu Regency.

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