



THE POTENTIAL OF CRAFT INDUSTRIES BASED ON JAVANESE ETHNIC CULTURE AND THE LOCAL ECONOMY IN INDONESIA: PERSPECTIVES OF CREATIVITY

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Abstract. This paper aims to determine the extent to which the potential for developing craft industries based on Javanese ethnic culture can improve local economic development and help empower the local community. A qualitative method with case study research approach. Meanwhile, to measure the potential for growing craft industries based on Javanese ethnic culture, the SWOT (strengths, weaknesses, opportunities, threats) analysis-analytic hierarchy process is used by collecting primary data through group discussions while secondary data with questionnaires. Developing craft industries based on Javanese ethnic culture can contribute to local economic development by utilizing abundant human resources, adding concrete employment opportunities, facilitating licensing, maximizing the potential an open art market, and anticipating goods cheaper competition from foreign as well as the entry threatened free trade that would replace the existence of craft products based on Javanese ethnic culture. Efforts are carried out by business actors, manufacturing industry, and arts community to helping facilitate various promotional business opportunities. In addition, the government has made a policy direction for local economic development by balancing foreign and local players to deal with technological innovations and the rapidly changing character of the market.

Keywords: business, craft industries, innovation, Javanese ethnic culture, local economic development, SWOT (strengths, weaknesses, opportunities, threats) analysis.

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1. Introduction

Human creativity in driving social, cultural, and economic life is essential, considering that natural resource conditions are experiencing various challenges, including environmental problems and the threat of climate change. Some of the things that make many countries turn their attention to other sectors, especially other resources (Wang et al., 2020; Mensah, 2019). As an archipelagic country, Indonesia has a lot of cultural heritage, works of art, and creative ideas that deserve to be called a multicultural country. This cultural wealth has long been a source of inspiration for the birth of creativity that colours society lives. In the era of the Fourth Industrial Revolution (4IR), where technology replaces many human roles in

routine jobs, creativity is the most important capital for the human species to survive (Hermann et al., 2015). Innovation and enrichment of this heritage to suit the current context is still lacking, not yet market-oriented, low added value for the company has not created superior products, no attractive products, soft targeting customer segments, has not been able to meet customer complaints in a better way.

Moreover, products do not have elements of efficiency and effectiveness, even not in line with the vision and mission of the organization. If a creative idea appears, the container to channel it is clogged. As a result, public appreciation of the cultural arts heritage is minimal. Currently, many industrial sectors are born from the creativity and innovation of each individual. Still, many good ideas cannot be implemented, not because of the lack of money or budget, but because of the absence of quality human resources. There is much enthusiasm for the creative potential of craft industries based on Javanese ethnic culture that has not been adequately accommodated, is still sporadic, and unsustainable. They show that the ecosystem and management of arts and culture are still not optimal (Julistian, 2019; Borshalina, 2019).

Based on the research between Creative Economy Agency and Central Statistical Agency in 2016, developing national-scale creative economy has contributed to gross domestic product (GDP) reaching United States dollars (USD) 59 456 853 773 28. This GDP is projected in 2017 to have exceeded USD 64 445 446 929 17 and increased to USD 71 212 218 856 74 in 2018. In 2020, the contribution to the creative economy sector was estimated to reach USD 70 889 991 622 09. With the employment of 17 million people, it is targeted that Indonesia will become the third largest country in the world after the United States (US) and South Korea (SK) in terms of the contribution of the creative economy to GDP (Boy Berawi, 2019; Sri Takarini & Ferdinan, 2020). According to GDP data, culinary is the sub-sector with an enormous contribution at 67.66%, followed by the fashion sub-sector at 18.01%, and crafts at 15.4%. However, when viewed the fastest growth, digital media has jumped very high, such as television and radio (10.32%); film, animation, and video (10.09%); as well as performing arts (6.98%), and visual communication design (9.54%) in which the four of them competed tightly.

Meanwhile, fashion occupies the highest position (54.54%), followed by crafts (39.01%) and culinary (6.31%), all three of which are again in the top place. The craft sub-sector with artistic and socio-cultural potential does not have an ideal position in developing creative industries. It can even have a dilemmatic relationship with industries; there is still a bottomless gulf between artists, markets, government, critics, experts between aesthetic and market value. Causes of the decline of products in the craft industries based on Javanese ethnic culture such as: 1) the crafts community quantity has not shown significant developments; 2) traditional arts and cultural performances are rarely performed and are held very simply; 3) change in craft profession to a side business actors; 4) the local government does not offer many performing arts activities; 5) declining public interest in watching traditional performing arts live; 6) the young generation's interest in art and culture fades, and 7) even the number of arts-based and socio-cultural products continues to decline, and many even go out of business (Agustina et al., 2020; Risamasu et al., 2019; Rosyadi et al., 2021). However, this artistic and socio-cultural creative industries have the advantages of intellectual and cultural philosophies developed through potential studies by managers and actors and the products they will produce (Khlystova et al., 2022; van Laar et al., 2020). Several product sub-sectors

artistic and socio-cultural included in the craft industries based on Javanese ethnic culture: are performing arts dance production, traditional and contemporary, theatre, music, literary works (novels, poems, dramas), story books, and rewriting of folklore fairy tales.

Now, the craft industries based on Javanese ethnic culture has begun to become a necessity for entertainment, especially in urban areas. Other products, such as films and music, have become one of the fastest-growing media, especially indie or alternative labels. Likewise, with festivals or exhibitions featuring works of art. In tourism, performing arts and culinary arts that can provide combination of art and traditional food are essential choices in tourism. Based on these data, the importance of sub-sector collaboration, product innovation, and art enrichment is expected to contribute to the creative economy. This collaborate will be illustrated to carry out the development craft industries based on Javanese ethnic culture products in conjunction with other sub-sectors to become a buffer for future people's income (Bilan et al., 2019; Wijngaarden et al., 2019; Innocenti & Lazzeretti, 2019; Rosyadi et al., 2021). The peculiarity of this innovative industry is to stand out from the side of creativity in making product or service. Like other micro, small, and medium-sized enterprises (MSMEs), cannot separate this business from many limitations include: capital, technology, marketing, and supporting infrastructure issues (Fathurahman & Huseini, 2018; Hadiyanto et al., 2020; Skavronska, 2017). In some cases, these limitations must be overcome immediately, considering their potential to support local economic growth. Even the fundamental environmental changes *post ante* COVID-19 pandemic is the driving force for economic and business changes. Must respond to all aspects according to the creative industry's level of need and benefit.

On the other hand, the development of information and communications technology allows companies to operate at the local, regional and global levels without having to build a business system where the company operates. The information and communication process expands the possibilities of the company's network operations in responding to these conditions (Skavronska, 2017; Sineviciene et al., 2021). The business economy must choose to utilize scarce and limited productive resources to produce various goods and distribute them to the public for their use or consumption. Other problems, namely: the creative industries that the government has declared has not yet synergized with other sectors related to the development of the creative industries, it is necessary to adopt a good pattern of cross-sectoral cooperation; lack of socio-political support from the central government to strengthen the development of innovative industry infrastructure, starting from expanding various facilities, coordinating activities between local government officials, general regulation and promotion abroad; and the not yet maximized digital upgrade of the creative industry by enriching marketing content (Fazlagić & Szczepankiewicz, 2020; Roziqin et al., 2021; Liu & Chiu, 2017).

Industrial world 4IR positions itself as an economic driving factor that plays an essential role in economic progress. In advancing the economy, the industry must develop and become the main economic activity in a country, including the creative arts and socio-cultural sectors. The government can be underdeveloped if a country still depends on the agricultural industry or the primary sector. Demand for a more efficient economy causes the need for innovation to be even more significant so that the concept of a creative economy is developed to answer these demands (Agustina et al., 2020; Schlesinger, 2017; Hermann et al., 2015). A creative economy is an economic concept that relies on individual creativity to optimize

its competitiveness. However, the creative economy sector arts and socio-cultural fields have begun in the last ten years. It still poses a big problem that understanding the community as business actors in this sector is still very low. Even business actors still do not know about the creative industries sector and what are the prospects for its development (Mao, 2020; The Cong, 2019; Setiawan Jodi et al., 2019). They have a big question: has the creative industry's potential based on arts and social culture not significantly impacted local economic growth? Is there a role for local governments in carrying out policies to develop the arts-based and socio-cultural creative industries?

In connection with this phenomenon, this paper aims to determine the importance of mapping the potential of the creative and socio-cultural-based creative sectors, which are expected to make a significant economic contribution and create a favourable business climate. These efforts need to be carried out through many strategic steps to optimize the role of cultural arts in supporting the creative industry, which is also a means for the advancement of culture. Therefore, the enrichment of artistic and socio-cultural-based creative industries is one of the objects of cultural promotion that is important so that it continues to grow and develop towards the contribution of the regional economy. Developing the regional economy is carried out through an innovation process that can become the main driving factor for the growth of a competitive creative industries artistic based and socio-cultural products the main pillars of local economic development (Agustina et al., 2020; Mensah, 2019; Skavronska, 2017). In addition, the arts and socio-cultural industries are rarely raised through several research results to map their potential as economic developments based on renewable resources, not yet studied as an alternative to economic development to improve people's welfare. There is a tendency for the number of art products to be minimal before and after the COVID-19 pandemic, which has a global impact on socio-economic life. The pragmatic implications of all these problems are the evaporation of the potential for art-based and socio-cultural-economic products that should be produced.

2. Literature review

Today's most successful companies are the most innovating due to society's increasingly complex socio-economic conditions, and advances in science, computer technology 4IR, and transportation communications will also result in very rapid changes in the products services that people need (Higgs & Cunningham, 2008; Sinha et al., 2021). For this reason, MSMEs actors must continuously innovate in internal and external affairs to increase product's competitiveness. Innovation strategy also helps businesses find new challenges for their development and growth through their internal and external activities. Definition illustrates about innovation of motifs worthy of modification and products in the industry does not come from entrepreneurs but tends to emerge more from the craftsmen idea themselves (Tidd & Bessant, 2014; Madichie & Ebo Hinson, 2022). The creative industries are an industry originates from the use of knowledge, skills, talents, and advantages of creativity artisan groups to create prosperity and expand employment opportunities. This benefits invention is reflected in manufacturing products that produce innovative designs as capital in generating profits, winning a business competition, and increasing welfare (Howkins, 2001).

The development of creative industries implies renewal, namely making efforts to make something more needed and more valuable by managing materials with a higher economic value. The innovative economy development model is designed to answer strategic challenges and issues that can be analogized as a building consisting of a foundation, pillar, and roof driven by a quad-helix (intellectuals, business, community, and government). This foundation term is creative people; the pillars of creative economy development consist of natural resources, cultural resources, core backward and forward linkage creative industries, financing, technology, infrastructure, and marketing. This pillar will be strengthened by its roof in the form of an institutional quad-helix system in the form of norms, values, regulations, and laws governing the interaction of creative industries business actors in developing the creative economy. Strong foundations, strong pillars, and institutional harmony are the keys to developing the creative economy (Higgs & Cunningham, 2008; Lazeretti & Vecco, 2018).

Studies on creative industries have been carried out since 1998, spearheaded by the Department for Culture, Media and Sport (United Kingdom, UK) and followed by studies in Australia, Germany, New Zealand, US, Hong Kong (China), Taiwan, Singapore, and several other countries. The study was carried out with various approaches: creative industry, copyright industry, content industry, cultural industry, and digital content (Earnshaw, 2017; Doyle & Mickov, 2015; Higgs & Cunningham, 2008). In this case, the concept of an arts-based and socio-cultural industry can be seen as a core component of a creative industries, where its implementation can occur in various sectors. Developing industries to support increasing product added value in developing other existing industrial clusters. The creative industries can be used as a mainstay industry with the scope of creative industries groups that have been identified is only a preliminary study that needs to be followed up with a more comprehensive mapping study that will later provide an overview of the economic impact or contribution of this creative industry. In addition to these opportunities, there are currently quite a variety of creative industry challenges, including: 1) it is relatively new and has not been recognized as a driving force for development; 2) there is no data on the economic value and development of the creative industry; 3) no policies support the creative climate, licensing, investment, or copyright protection; 4) creative activities are still fragmented, and there is no complete value chain study starting from creation, production, and distribution activities; 5) human resource development in universities does not empower creative industries; 6) there has been no formulation of a unique career system for creative workers; 7) job opportunities are not yet wholly gender-free, both in the process of recruitment, remuneration, promotion, and recognition; 8) there is no systematic handling to increase local economic development, exceptionally creative industries based on arts and socio-culture (Madichie & Ebo Hinson, 2022; Doyle & Mickov, 2015; Earnshaw, 2017; Barrowclough & Kozul-Wright, 2007).

Local economic development (LED) is a participatory process of local governments, communities, and stakeholders managing existing resources in certain areas to carry out joint development to increase regional competitiveness. It aims to create decent jobs and create sustainable economic activities. LED is a concrete step taken to create job opportunities and encourage economic activity at the local level to improve people's living standards (Beer & Clower, 2019). LED can be seen by realizing regional aspirations and initiatives to drive sustainable local economic development and emphasizes using human resources (endogenous

growth), local institutions, and assets to create jobs, create sustainable economic activities, and explore the potential of a productive and competitive regional economy (Green Leigh & Blakely, 2017; Miller, 2020). LED is primarily driven by the rapid growth of the creative industries in an adequate variety of types and products. In addition, product creativity is the primary driver in innovating to increase local economic development so that, in the end, it can create new contemporary products. LED as community-based planning to increase the ability to drive the wheels of growth and regional economic development can be measured by the level of productivity of certain talented and creative people who rely on the knowledge sources that exist within themselves (Innocenti & Lazzeretti, 2019; Green Leigh & Blakely, 2017; Miller, 2020). However, in practice, local economic growth is still faced with problems faced by creative industries players, such as technology and financial intermediation product marketing. Thus, measuring artistic and socio-cultural products can impact the creative industry's growth and increase economic growth and create profitable business opportunities in accelerating the pace of LED (Beer & Clower, 2019; Miller, 2020; Barrowclough & Kozul-Wright, 2007).

3. Method

The qualitative approach allows to directing data approach will be derived from development information of components: analyzed, conceptual, and categories data. These results of the data analysis were used to produce a model for creative industries development as an alternative approach to local and sustainable economic development by reviewing the potential values of its cultural arts (Hlady-Rispal et al., 2021; Wolor et al., 2021; Setiawan Jodi et al., 2019; Budi Utomo et al., 2020; Sidiq et al., 2018). While the SWOT analysis–analytic hierarchy process (AHP) is used to analyze strategic values in developing the potential of creative industries based on Javanese ethnic culture and have knowing the external and internal had contribute to local economic development. Qualitative and SWOT analysis–AHP approaches used to determine how significant the internal and external factors of artistic and based on Javanese ethnic culture creative industries products are as the carrying capacity of economic growth (Rahmadani & Jefriyanto, 2021; Rivani et al., 2018; Gürel & Tat, 2017; Oreski, 2012). This approach can develop strategic plans from various stakeholder views related to programs and activities to strengthen the creation, production, distribution, and consumption of artistic and socio-cultural products. As for primary data collection through focus group discussions, the informants were selected using a purposive technique as they understood the themes and problems in this study. Distributed secondary data used questionnaires to government officials, arts community, academics, government (as formulators of policy proposals), stakeholders, arts and culture leaders, information technology experts, and the manufacturing industry. Furthermore, the secondary data to support and become reference material in analyzing and formulating strategies to increase the potential for LED. Questionnaires and interviews were distributed to the most artistic craft industries based on Javanese ethnic culture in Central Java, Indonesia (regencies, cities, and towns in Indonesia: Yogyakarta, Surakarta, Semarang, Pekalongan, Brebes Regency, Purwokerto). This distribution is carried out by considering the types of services and the distribution of industrial estates, assuming that the number of elements in each sub-population is different.

Table 1. Informants (source: created by authors)

Source-group	Informants
Department of industry	9
Department of tourism	9
Business	67
Academic	6
Art-cultural figures	5
Information technology experts	9
Manufacturing industry	44
Total	149

From Table 1, the respondents taken were 149 informants who were randomly selected based on the population group selected by the researcher based on a good and thorough level of understanding of the information about the research topic to be discussed (Tongco, 2007; Collins & Stockton, 2018; Etikan et al., 2016). In contrast, for interviews with community leaders, respondents did not use the measured sampling method because of difficulty measuring their population, existing criteria for status, and difficulty guessing these figures' willingness to become respondents (Etikan et al., 2016; Ames et al., 2019). Respondents from these figures represent each field that measures their character: business leaders, cultural figures, technology, information specialist, and government figures. Data collection was sourced from focus group discussions, consisting of various representatives of informants. Data informants used for facilitate verification results and strengthen proof of secondary data analysis. Next, the researcher analyzed the relationship between the research questions, data obtained, and concepts used as an analytical tool repeatedly until final conclusion (Collins & Stockton, 2018; Mishra, 2016). His notes in the judgment will show the relationship between data and idea that can enrich concept, or data contradicts of idea to produce an outcome decision. The final decision is to carry out a SWOT analysis test to measure the potential for the creative industry based on Javanese ethnic culture positively impacting local economic growth.

Furthermore, the final decision will describe for significant potential of craft industries based on Javanese ethnic culture to impact local economic growth, and become the main driving factor for competitive regional economic development to make arts and culture products. At the same time, the AHP is a method for ranking decision alternatives and choosing the best one with several criteria. The criteria selected through AHP are carried out by weighting pairwise comparisons on variables whose data collection is obtained from the results of the focus group discussions (Mishra, 2016). AHP develops a numerical value to rank each decision alternative based on the extent to which each option meets the decision maker's criteria (Rahmadani & Jefriyanto, 2021; Mishra, 2016). AHP will contribute to revealing the final results to assess the advantages and disadvantages of arts and culture products that impact local economic development.

4. Results and discussion

4.1. Mapping the potential craft industries based on Javanese ethnic culture

In developed industrialized countries, innovative industry products have become at the forefront flow of national wealth and the key to increasing the power of the arts. The creative industries in several developed countries plays a significant role. According data from United Nations Educational, Scientific and Cultural Organization 2021 (United Nations Conference on Trade and Development, 2022) in the UK, a pioneer in developing the creative economy with an average industry growth graph of 9% per year. This graph is far above the country's average economic growth of around 2%–3%, its contribution to national income reaches 8.2% or USD 12.6 billion, and is the second-largest contribution after the financial sector. The same thing happened in SK, where the presence of the creative industry since 2005 has contributed more than manufacturing. Data from United Nations Trade and Development 2021 (United Nations Conference on Trade and Development, 2022), such as Singapore, the creative economy contributes 5% of GDP, equivalent to USD 5.2 billion. Globally, the creative industry is estimated to reach more than 7% or equivalent to USD 6.1 trillion in 2020 of the world's GDP and is expected to grow by an average of 10% per year. Three reasons underlie the creative industry's potential based on Javanese ethnic culture that can significantly impact local economic growth: energy saving because it is more based on creativity, uses fewer natural resources, and promises higher profits. The availability of abundant human resources also supports these three factors (Kurniawan Subagja, 2017; Hilmiana et al., 2021; Sukarno et al., 2019; Hidayat & Asmara, 2017).

Moreover, economic growth in the 4IR, the driving factor in solid economic development comes from a source of knowledge and fast creativity. It will significantly affect trade regional and local development in economic governance. The strategy for developing artistic and cultural product innovations is carried out in three creative city locations. In this study provide new ways to support the improvement of creative industries. The practice carried out by every young entrepreneur is responsive to adopting modern industrial changes. They use it as an engine of economic growth that reflects economic and cultural conjuncture in which commodity production has become bound up with artistic experimentation, creating a latent tension between their art and commercial considerations. In addition, they retain customers through increased customer loyalty and satisfaction.

Identification of internal and external factors of the craft industries based on Javanese ethnic culture is expected to influence development of local economy. This identification process is carried out by sharpening the SWOT analysis. So that these factors are obtained systematically and effectively and function to evaluate SWOT and use it for strategy formulation (Rahmadani & Jefriyanto, 2021; Rivani et al., 2018; Gürel & Tat, 2017). Furthermore, the first internal factor describes the strengths and weaknesses, while the external factor describes the opportunities and threats. The collected information from observations, interviews, filling out instruments, and focus group discussions results. Analysis at the next stage is to carry out the assessment process for internal and external strategic factors analysis summary. Aim is to look for predictions and direction of the creative industry development policy of the craft

industries based on Javanese ethnic culture by incorporating factors from SWOT. The final step is to summarize the decision on external factors by correlating the internal factors and then looking for the weight scores for the respondents' statements. The weighting technique uses an indicator scale ranging from < 0 (very insignificant) to the highest number > 1 (very important). This is to show how important the respondents' statements are in supporting the strategy of strengthening historical awareness through the inquiry learning model and the engagement of the historical community. In addition to the weighting and evaluation of each SWOT, a combined weighting of internal and external factors is carried out into groups: strength–opportunity, strength–threat, weakness–opportunities, and weakness–threats by comparing the overall group scores.

Based on Table 2 below, the identification results of internal strength factors showing highest to lowest scores, namely: opening and adding employment (0.68); innovations are increasing due to market demands (0.45); human resources will be demanded to be more creative (0.42); the value and quality of the product are growing (0.24). At the same time, the weakness factors for the highest to lowest scores are: difficult access to licensing arrangements (0.45); limited financial and human resources (0.36); lack of support from the community and government (0.22); high tax rates for middle and lower entrepreneurs (0.16).

In Table 3, the identification result of opportunity factors is shown by the highest to lowest scores, namely: making a significant economic contribution (0.72); the opening of a broad market for arts and socio-cultural businesses (0.42); can provide a positive social impact (0.36); highly competitive product advantage (0.18). The identification result of threat factors is: scarcity of raw materials and changes in technology (0.68); competition with cheaper products from abroad as well as the entry of foreign cultures will replace the existence of socio-cultural-based arts (0.36); low appreciation of the creative industry profession (0.12).

Overall, a score of 4.0 indicates that: the potential craft industries based on Javanese ethnic culture to contribute to LED can reduce some of the existing weaknesses. While a score of 1.0 is not expected to have potential. The number of factors does not affect the weight

Table 2. Matrix internal factors of analysed summary (source: created by authors)

No.	Identification of internal factors	Weighed	Rating	Score
A Strength				
1	New innovations are developing rapidly due to market demands	0.15	3	0.45
2	Open and add jobs employment	0.17	4	0.68
3	Human resources will be required to be more creative	0.14	3	0.42
4	Value and quality products are increasing	0.08	3	0.24
B Weakness				
1	Limited financial and human resources	0.12	3	0.36
2	It is still problematic to access licensing management	0.15	3	0.45
3	Setting high taxes for middle and lower entrepreneurs	0.08	2	0.16
4	Lack of support from the community and government	0.11	2	0.22
Total		1.00		2.98

Table 3. Matrix external factors of analysed summary (source: created by authors)

No.	Identification of external factors	Weighed	Rating	Score
A Opportunities				
1	Highly competitive product advantages	0.09	2	0.18
2	Make a significant economic contribution	0.18	4	0.72
3	The opening of a broad art and socio-cultural business market	0.14	3	0.42
4	Can have a positive social impact	0.12	3	0.36
B Threat				
1	Scarcity of raw materials and technological change	0.17	4	0.68
2	Competition with cheaper products from abroad	0.12	3	0.36
3	The entry of foreign cultures that will replace the existence of socio-cultural-based arts	0.12	3	0.36
4	Low appreciation of the creative industry profession	0.06	2	0.12
Total		1.00		3.20

value because all aspects must always be 1.0. The score obtained is 2.98, thus indicating that it can predict internal elements to increase local economic growth, above average. Likewise, the score obtained in external factor is 3.20, which means that craft industries based on Javanese ethnic culture are predicted to contribute to LED.

The final step is to combine indicator data from internal and external so that they can determine the final decision by connecting the indicator groups in pairs, namely:

1. The results of the correlation matrix group 1: strength–opportunity indicate a strategic decision that the potential craft industries based on Javanese ethnic culture to contribute to local economic development can be successful if they take advantage of their available power and add employment opportunities so that they have the opportunity to make a significant economic contribution;
2. The correlation matrix group 2: weakness–opportunity results show the strategic decisions that the potential craft industries based on Javanese ethnic culture to contribute to local economic development can be successful if they minimize weaknesses: high taxes for middle and lower entrepreneurs to provide a significant economic contribution;
3. The correlation matrix of group 3: strength–threat shows the strategic decisions that the potential craft industries based on Javanese ethnic culture to contribute to local economic development can be successful if they take opportunities: opening and increasing employment opportunities to avoid the threat of low appreciation of the community and creative industry professions;
4. The correlation matrix of group 4: weakness–threat shows the strategic decisions that the potential craft industries based on Javanese ethnic culture to contribute to local economic development can be successful if they avoid threats: high taxes for middle and lower entrepreneurs and avoid low appreciation of the creative industry professionals.

The results from the SWOT–AHP correlation analysis from the combination internal factors will then use external factors to determine strategic decisions, where the score is the sum of the strengths and weaknesses and the ratio between the maximum and minimum values. Furthermore, the value shown by the two tables (Tables 2–3) above is 4.0, which means the need to strengthen the potential of the creative and socio-cultural-based creative industry, which is predicted to contribute to local economic development. At the same time, the lowest score is 1.0, which means the lowest limit of the value of strategic decisions. The last step is to place the strategic options, where the results are, in quadrant IV (see Figure 1) so that we can do the best strategic priorities by sorting the alternative strategies: (1) if it opens and adds job opportunities, it has the opportunity to make a significant economic contribution; (2) if it is necessary to minimize weaknesses, it can avoid the difficulty of access for obtaining permits by anticipating the threat of scarcity of raw materials and changes in technology; (3) if necessary, the opportunity to make a significant economic contribution to avoid the threat of the emergence of competition for cheaper products from abroad and the entry of culture that will replace the existence of art and socio-culture; and (4) if necessary to avoid the threat of low appreciation of the creative industry profession while at the same time maintaining the scarcity of raw materials and technological changes.

The total score from the SWOT–AHP correlation shows that the potential for craft industries based on Javanese ethnic culture has contributed to local economic development with a strategic value above the average of 2.98 (internal factors). It can be implemented well if it maximizes internal and external strengths with anticipate high taxation policies while avoiding low support from the community and government for the creative industry. At the same time, external factors score of 3.20 means maximizing existing external opportunities while avoiding the threat of competition for cheaper products from abroad and the entry of foreign cultures that will replace the existence of local arts and socio-culture. Thus, the strategic decision position for the potential for craft industries based on Javanese ethnic culture has contributed to local economic development is in a medium-strong place. So that the stronger the economic development of a region, the higher the level of welfare of its people. The strategic decision position in quadrant IV shows that the focus on developing arts and socio-cultural-based creative industries is carried out: 1) through a strategy of utilizing the abundance of human

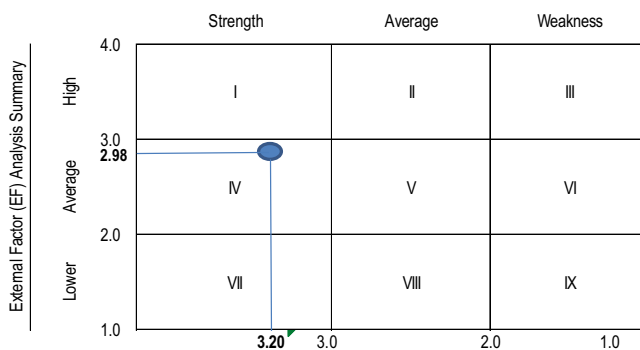


Figure 1. Internal factor analysis summary (source: created by authors)

resources by adding concrete employment opportunities; 2) facilitating licensing, maximizing the potential of an open art market; and 3) to anticipate the threat of emerging product competition, which is cheaper from abroad, and free trade entry will replace the existence of arts-based and socio-cultural products.

4.2. Regional government strategy in developing creative industries

Discussion about strengthening the potential craft industries based on Javanese ethnic culture will predict contribution to LED. Implies a primary question: is there a role for local governments in carrying out significant policies to develop craft industries based on Javanese ethnic culture? The creative economy plays an essential role in national economic development, especially in increasing economic growth in urban areas, but this industry has not been touched much by government intervention. The government has not made it an essential source of state revenue such as the manufacturing, fiscal, and agribusiness sectors. In addition, Indonesia's population of around 230 million aged 15–29 years ranging from 40.2 million or almost 18.4%, is a very fat market for innovative industry products (Fahmi & Koster, 2017; Purnamawati & Landrawan, 2018; Cerisola & Panzera, 2021). The creative industries development strategy lies in financial support and basic regulation. In this case, government regulations that can accommodate the interests of developing creative industries by: increasing the expertise of quality human resources. Moreover, the government can form a solid network between creative industry players, technology practitioners, and the government. Because creativity and technology are a process that must always coexist, creative industry players are also required to keep up with technological developments (Roziqin et al., 2021; Fazlagić & Szczepankiewicz, 2020; Zheng & Chan, 2014). There are many new media to be used as a means of expression for the arts (contemporary media art) and Internet-based communication and information media (new media journalism). Accordingly, the creative industries need to get full attention from the government (Fahmi & Koster, 2017; Roziqin et al., 2021; Rahmadani & Jefriyanto, 2021) because:

1. There is an economic contribution: GDP shows that the role of the creative industries is quite significant. If seen in 2010, the value of creative and creative exports was 13.51 billion USD, and continued to increase to reach 19.99 billion USD in 2016. Every year, the contribution of the creative industry to the Indonesian economy is increasing and will continue to increase. Even until 2020, the contribution of the creative sector to the national GDP reached USD 85 754 587 50, an increase from 2019 which was USD 78 356 152 50, this signifies of creative economy sector was corrected 1.70%. However, in 2021, the GDP of Indonesia's creative economy sector has grown by 4.04%;
2. Job opportunities: the handicraft sub-sector (batik, the market for art goods, crafts, design, fashion, craft, culinary, performing arts, dance, theatre, and music/film included) has a high absorption capacity of labour with all layers of society can master. Therefore, if this industry will manage correctly, it will contribute to creating jobs and contributing to reducing Indonesia's poverty rate. In 2021, shows the highest growth contribution economic creatives came from television and radio sub sector 9.48%, applications and games 9.17%, and the architecture sub-sector at 7.23%;

3. The export value creative industries have high added value because it does not only focus on producing functional objects without paying attention to design (including art and culture). These artistic-cultural product innovation results are very competitive for innovative industries products because most local government areas have potential creative human resources to develop sustainably.

Strategy strengthening national development program in the creative economy corridor, placing art and design as one of the main pillars to enhance the meaning of art and design in supporting the creative economy in the region. Especially the development of creative cities as a manifestation of creative industries growth (Cerisola & Panzera, 2021; Innocenti & Lazeretti, 2019). The city's birthmarks of creative industries have transformed into a better, more organized, or more comfortable direction. Accordingly, integration and progress have the shape of systems, forms, arrangements, and styles to achieve progress requires innovation through the power of creativity by exploring all available resources and capacities (Rassanjani et al., 2021; Benešová et al., 2018; Setiawan Jodi et al., 2019). The influence of creativity rests on inspired individual, community, or class, which continuously generates new ideas. A city can mobilize creative individuals and existing resources to produce innovative ideas and products. Creativity is not something that stands alone but exists in various social fields, with all the complexities of its forms and values (van Laar et al., 2020; Schlesinger, 2017).

Creativity is a socio-cultural activity with continuously exploring thoughts and ideas to create new works. Therefore, exploring creative ideas is the same as researching and developing new cultural beliefs that encourage the growth of the creative industries. The creative subsector of the arts and culture group (includes creative activities) for example, 1) business content development; 2) performance production; 3) ballet performances; 4) traditional and contemporary dance; 5) drama and opera; 6) traditional music; 7) design and make performance clothing; 8) stage planning and lighting in the standard categorization of arts and culture to include music, drama and theatre, and dance. However, sector creative industries release the art of music into its sub-sector group selves. Thus, the creative industrial group of the arts and culture sub-sector only covers activities related to drama, theatre, musical arts, and dance without distinguishing between classical, traditional, modern, popular, and contemporary. It supported stage planning, lighting, clothing, and sound systems.

Growing a creative economy cannot be separated from local culture with fashion will be the basis for its development. In the context of local culture, there is local wisdom, which becomes a meaningful value, translated into physical form through local creative products. The creative industries have been an economic context and cultural dimension (Agustina et al., 2020; Rosyadi et al., 2021; Skavronska, 2017; Lazeretti & Vecco, 2018). The creative ideas that emerge are cultural products because artistic strategies will determine the direction of economic development. For example, the development in Central Java creative industry has received much support from several stakeholders and government agencies by routinely organizing training, coaching, and monitoring industry players. High commitment from creative economy stakeholders in taking advantage of the creative economy development momentum can make the creative economy the future of a new economic growth engine in improving people's welfare and impacting the border areas of Central Java. Even 2021, the Ministry of Tourism and Creative Economy (MTCE, Indonesia) is running several programs to

support the development of medium and small industries, including People's Business Credit and Independent Rural Community Empowerment. One proof of MTCE's consistency with the regional government and several stakeholders to help the business slump during the COVID-19 pandemic. However, local governments still find it difficult to separate the creative industry sub-sector from other sectors, so financial and investment policies have not been specifically addressed. Then from the quality of human resources itself, it is proven that each individual has the ability and creativity as a driving factor for the growth and development of the creative industry. By knowing the intensity of utilization of existing natural resources, the strategy for developing art-culture products in the creative industry must pay attention to the aspects of effective governance needed (Rosyadi et al., 2021; Fathurahman & Huseini, 2018; Wang et al., 2020; Fazlagić & Szczepankiewicz, 2020).

The development of creative industries carried out by industrial business owners is mainly to improve the quality of production and the quality of the craftsmen (art-cultural groups) themselves. The 4IR creative industry can continue to grow, develop, be empowered, and provide income. It can also help the welfare of its employees and make a real contribution to the regional economy (Innocenti & Lazeretti, 2019; Skavronska, 2017; Liu & Chiu, 2017; The Cong, 2019; Kurniawan Subagja, 2017). At the same time, the inhibiting factors arise from capital problems, lack of quality raw materials, and marketing infrastructure (marketplace, electronic commerce, customer relationships). Industrial business owners admit that marketing problems are still carried out to the best of their ability by collaborating with people closest to them or those they know. The government acknowledges that it has conducted various socialization and coaching/briefing to industry players for this creative industry development effort. However, participation from multiple parties is still needed so that the development of the creative industry, especially the craft industries based on Javanese ethnic culture can be carried out as expected.

5. Conclusions

One area of art-based local economic development and socio-culture in increasing the income *per capita* of the community is consistently successful by opening various opportunities from the activities of businessman and different groups involved, including the government, creative industry players, academics, and the business world. In addition, the government has made policy directions that seek to balance the growth of foreign and local players by adjusting regulations to deal with technological innovations and the rapidly changing character of the market. This assumption has created a fierce competitive spirit because every country carries the same belief. Various industry forms continue to be built, and the results are distributed to multiple countries freely and quickly as a form of free trade. It is for this reason that local economic growth in Central Java focuses on improving the welfare of its society through the use of handicraft industries based on Javanese ethnic culture: first, opening and increasing employment opportunities that have the chance to make a significant economic contribution; second, anticipating high taxes for lower-middle class business actors; third, opening and increasing job opportunities to avoid the threat of low appreciation of the creative industry (strengths–threats) community; and fourth, maximizing the opening of

the arts and socio-cultural market while anticipating competition from cheap products from abroad that will replace the existence of the Javanese ethnic culture-based craft industry (weakness–threats). The SWOT–AHP value is depicted in quadrant IV with the total score obtained from a correlation calculation showing the potential creative industries based on Javanese ethnic culture to contribute to local economic development with a value above the average of 2.98 (internal factors), meaning that it can be implemented if maximize internal strengths (strengths–opportunities) and anticipate weaknesses (weaknesses–opportunities). At the same time, a score of 3.20 (external factors) means maximizing existing external opportunities (strengths–threats) while avoiding external threat factors (weaknesses–threats). The practical implications of utilizing the potential craft industries based on Javanese ethnic culture will always be the focus of local economic growth in local governments because growing the creative economy cannot be separated from a local culture with fashion as the basis development. Creative ideas that emerge are dominated by artistic and cultural products can determine the direction of regional economic development in Indonesia. The hope for further research is that it is recommended to strengthen the high commitment of stakeholders in taking advantage of the momentum of future creative economy development as an engine of new economic growth in improving society welfare.

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