THE DEVELOPMENT OF THE CREATIVE ECONOMY IN INDONESIA BEFORE AND DURING THE COVID-19 PANDEMIC: A COMPARATIVE ANALYSIS

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ABSTRACT

The creative economy has become one of the driving sectors of economic growth. The development of the creative economy sector has been disrupted during the COVID-19 pandemic. The COVID-19 pandemic has had a major influence on the development of economic sectors, including the creative economy sector. The government needs to pay greater attention to the creative economy sector so that it continues to advance after the COVID-19 pandemic. This paper aims to conduct a comparative test of the development of the creative economy before and during the COVID-19 pandemic. This type of research uses comparative analysis to determine the comparison of an indicator of the development of the creative economy sector before and during the COVID-19 pandemic. The data analysis method used is a comparative statistical test. The results showed that in general there was no significant difference in the development of the creative economy in Indonesia between before and during the Covid-19 pandemic.

Keywords: *Creative Economy; Comparative Test; Covid-19 Pandemic*

1. Introduction

The creative economy or creative industry is a complex sector because it contains various components that are involved with each other. A creative economy is defined as a business activity that relies on creativity, convergence of knowledge, and advanced technology to create new markets and jobs (Cortellazzo et al., 2019; Santi Novani, Cici Cyntiawati, Kyoichi Kijima, Valid Hasyimi, Andi Sigit Trianto, Lidia Mayangsari, Dini Turipanam Alamanda, 2023). Creative economy is a concept whose development is strongly influenced by the dynamics of the creative industry (UNCTAD, 2008). Creative industries can be defined as areas of overlap between culture, technology, science, and commerce that produce goods and services that contain substantial elements of artistic and intellectual activity related to important roles in social development and human development (Martinaitytė, E., Kregždaitė, 2015). Creative industries include heritage (traditional cultural expressions and cultural sites), arts (visual & performing arts), media (publishing & printing media, audiovisual, new media), functional creations (design, creativity services) (Martinaitytė, E., Kregždaitė, 2015; UNCTAD, 2008). In summary, the creative economy has many dimensions, contributes to economic, social, and cultural development, and has the potential to contribute also in achieving the goals of sustainable development (Henderson et al., 2022).

The creative economy has experienced rapid development over the past few years. The creative economy is now one of the fastest-growing sectors of the global economy

(Martinaitytė, E., Kregždaitė, 2015; UNDP, 2013). Creative economy has developed as a major component of economic growth, employment, trade, innovation, and social cohesion in both developed and developing countries that are even capable of generating cross-sectoral relationships with the economy as a whole at the macro and micro levels (UNCTAD, 2008). The rapid advancement of digital technology and digital creative services that have occurred in recent years, including the COVID-19 pandemic, has made it easier to integrate the creative economy in more efficient and effective innovation (Henderson et al., 2022).

In connection with the case of the COVID-19 pandemic which also hit the creative economy sector, it is interesting to conduct a study on this matter. This study intends to answer the main research question, namely whether there are differences in the development of the creative economy in Indonesia before and during the Covid-19 pandemic. This paper aims to conduct a comparative test of the development of the creative economy before and during the COVID-19 pandemic. In this case, the development of the creative economy in question is the development that occurs in Indonesia. The development of the creative economy in Indonesia will be represented by a number of relevant indicators that are more macro in nature.

2. Literature Review

The definition of creative economy in Indonesia is stated explicitly in government regulations. Creative Economy is the realization of added value from intellectual wealth derived from human creativity based on cultural heritage, science, and/or technology (Peraturan Pemerintah no 24, 2022). The Ministry of Tourism and Creative Economy has identified 17 creative economy subsectors in Indonesia that include game developers; architecture; interior design; music; arts; product design; fashion; culinary; film, animation and video; photography; visual communication design; television and radio; crafts; advertising; performing arts; publishing; and applications (Avianto, 2020). Each of these creative economy subsectors, of course, has many types of businesses from large-scale to small-scale businesses even to micro-scale managed by household industry players.

Indonesia's creative economy is an important sector because it contributes greatly to the progress of the national economy. The growth of the creative economy in Indonesia is experiencing rapid development (Kosasih, 2023). The contribution of the creative economy sector in Indonesia has shown an increasing trend towards the Indonesian economy in recent years, and this contribution is expected to continue to increase in the future (Gunawan & Cahayani, 2022). The creative economy has recently become one of the sectors that show significant development in Indonesia, and these developments have positively affected the country's economic growth and become one of the largest contributors to Indonesia's gross domestic product (GDP) (Rikaltra & Soesilowati, 2023; Setiyaningrum & Ramawati, 2020), even the sector's contribution to national GDP is increasing every year (Avianto, 2020; Rikaltra & Soesilowati, 2023). Through the development of the creative economy sector, in the end this sector is able to provide great benefits including maintaining national economic resilience which is very meaningful for the lives of the Indonesian people (Afifah, U. N. ., Suwandana, E., & Lestariningsih, 2023; Marlinah, 2017). Indonesia is one of the countries that has great potential in the creative economy as a base for its national economic activities (Wardana et al., 2023).

The development of the creative economy in Indonesia has been shaken like other economic sectors due to the Covid-19 pandemic which spread to various parts of the world, especially throughout 2019-2021.The COVID-19 pandemic affected many businesses as it resulted in serious disruption to many industries (Khlystova et al., 2022). The pandemic problem has changed the transaction system of the global creative industry from offline economic transactions to online activities because people avoid risks related to COVID-19 transmission (Aisha et al., 2019; Wardana et al., 2023).

However, the COVID-19 pandemic can be said to have a negative impact on the one hand but can also have a positive impact on the other hand on the development of the creative economy depending on the focus of the point of view. On the one hand, the COVID-19 pandemic disrupted demand & supply mechanisms, disrupted production capacity, and increased uncertainty and financial instability compared to pre-crisis times, all of which led to market disruptions and business ecosystems, but on the other hand, the COVID-19 pandemic It turns out that creating something positive in the first case has accelerated innovation referred to as "imposed service innovation", which is innovation driven by the need to limit the negative implications brought about by the pandemic, and the second thing creates a change in mindset and stimulates business opportunities that would never be considered under normal circumstances (Vecco et al., 2022).

In addition to disrupting and shrinking elements of the creative industry, the pandemic also provides opportunities for some elements of the creative industry to grow, evolve, and flourish (Peng, 2023). The pandemic is accelerating the use of digital technology as a large portion of the population turns to online for work, study, shopping, and play, and the subsequent impact that liberalization has created an entirely new creative industry, the creator economy, which is leading to a variety of different types of technology. Businesses built by independent content creators from bloggers to influencers to writers, to monetize themselves, their skills, or their creations so as to generate significant revenue (Peng, 2023).

3. Research Methods

The research method used in this study leads to a comparative statistical approach. This approach tries to compare whether there are differences in creative economy development in Indonesia between before and during the COVID-19 pandemic. One condition with another condition with a statistical tool called a comparison test. This study uses variables of the development of the creative economy sector. These variables are then represented by 5 indicators as follows: Development of Gross Domestic Product of the Creative Economy Sector on the Basis of Prevailing Prices (trillion rupiah) before and during the COVID-19 pandemic; Development of the Growth Rate of Gross Domestic Product of the Creative Economy Sector on the Basis of Commodity Prices (percent) before and during the Covid-19 pandemic; Distribution/Proportion of Gross Domestic Product of the Creative Economy Sector (percent) before and during the COVID-19 pandemic; Number of Working Centers in the Creative Economy Sector (people) Before and During the Covid-19 Pandemic; and Creative Economy Gross Domestic Product (GDP) to National GDP (percent) Before and During the Covid-19 Pandemic. The selection of the 5 indicators is based on the consideration that the five indicators are very relevant to represent the development of the creative economy in Indonesia, as well as the consideration of the availability of data that can be obtained by researchers.

The research data was obtained from a number of publication reports issued by the ministry of tourism and creative economy and also from the central statistics agency (BPS), especially online. This research uses data from 34 provinces that show the development of the creative economy before the pandemic and during the COVID-19 pandemic sourced from data from the Ministry of Tourism and Creative Economy (www.kemenparekraf.go.id) and the Central Statistics Agency (www.bps.go.id.).

The data analysis methods used in this study are quantitative descriptive analysis and comparative analysis, especially difference tests. The data analysis tool used in this study is statistical difference test. Before the difference test is carried out, the research data needs to be tested whether the data distribution is normal or not. If the data is normally distributed, the other test used is the paired-sample t test, while if it is not normal, the Wilcoxon Signed Rant Test.

4. Research Findings and Discussion

4.1. Development of Creative Economy Indicators Before and During the Covid-19 Pandemic

Gross Domestic Product Prices Prevailing Creative Economy before the Covid-19 pandemic (in 2019) and during the Covid-19 pandemic (in 2020) there were 7 Subsectors experiencing a decline and 9 subsectors experiencing an increase. During the 2019-2020 period, the creative economy subsector that has the largest average value (maximum) is the culinary subsector, while the one with the smallest value (minimum) is the communication design subsector. Furthermore, a comparison of the GDP growth rate of the Creative Economy Kostan Price before the Covid-19 pandemic (in 2019) and during the Covid-19 pandemic (in 2020). As many as 8 subsectors experienced a decrease in growth rate and 8 subsectors experienced an increase in growth rate. Based on these data, the maximum value of the growth rate before the pandemic (in 2019) was 10.33%, while during the Covid-19 pandemic (in 2020) it was 10.35%. During the 2019-2020 period, the creative economy subsector that has the largest (maximum) average growth rate value is the television and radio subsector, while the one with the smallest (minimum) growth rate value is the craft subsector.

Furthermore, a comparison of the growth rate of gross domestic product distribution before the Covid-19 pandemic (in 2019) and during the Covid-19 pandemic (in 2020). As many as 4 subsectors experienced a decrease in growth rate, 9 subsectors experienced an increase in growth rate and 3 subsectors did not experience an increase or decrease in development. Based on these data, the maximum value of the growth rate before the pandemic (in 2019) was 40.86%, while during the Covid-19 pandemic (in 2020) it was 40.13%. During the 2019-2020 period, the creative economy subsector that has the largest (maximum) average growth rate value is the culinary subsector, while the one with the smallest (minimum) growth rate value is the Visual Communication Design subsector.

Furthermore, the comparison of the growth rate of the number of creative economy workers by subsector (people) before the Covid-19 pandemic (in 2019) and during the Covid-19 pandemic (in 2020). As many as 0 subsectors experienced a decrease in growth rate and 16 subsectors experienced an increase in growth rate. During the 2019-2020 period, the creative economy subsector that has the largest (maximum) average growth rate value is the Craft subsector, while the one with the smallest (minimum) growth rate value is the Visual Communication Design subsector.

Furthermore, the comparison of the growth rate of the Gross Domestic Product (GDP) of the Created Economy to the National GDP before the Covid-19 pandemic (in 2019) and during the Covid-19 pandemic (in 2020). As many as 1 subsector experienced a decrease in growth rate, 6 subsectors experienced an increase in growth rate and 9 subsectors that did not experience an increase or decrease in development. During the 2019-2020 period, the creative economy subsector that has the largest (maximum) average growth rate value is the Cullinary subsector, while the one with the smallest (minimum) growth rate value is the Interior Design and Visual Communication Design subsector.

4.2. Normality Test Results of Creative Economy Indicators

The normality test aims to find out whether the research data is normally distributed or not. In this study, the normality test used the Kolmogrov-Smirnov Test. The basis for decision making in the Kolmogrov-Smirnov Test is as follows. If the significance value is > 0.05, then the data is normally distributed. If the significance value is < 0.05, then the data is not normally distributed. Based on the results of the normality test, it can be explained as follows. All data used indicate that they are not normally distributed, except for the data on the Gross Domestic Product Growth Rate of the Economic Sector on the Basis of Constan Prices in 2019 (before the pandemic) and the Data on the Growth Rate of Gross Domestic Product of the Economic Sector on the Basis of Constan Prices in 2020 (during the pandemic) show normal distribution.

Table 1. Normality Test

Tests of Normality						
	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	Df	Sig.	Statistic	df	Sig.
Creative Economy Gross Domestic Product Distribution 2019	0,315	16	0,000	0,620	16	0,000
Creative Economy Gross Domestic Product Distribution 2020	0,319	16	0,000	0,630	16	0,000
Gross Domestic Product of Creative Economy Sector Based on Prevailing Prices 2019	0,315	16	0,000	0,620	16	0,000
Gross Domestic Product of the Creative Economy Sector on the Basis of Prevailing Prices 2020	0,319	16	0,000	0,630	16	0,000
Growth Rate of Gross Domestic Product of Creative Economy Sector Based on Constan Prices 2019	0,091	16	0,200[*]	0,972	16	0,864
Growth Rate of Gross Domestic Product of the Creative Economy Sector Based on Constan Prices 2020	0,167	16	0,200[*]	0,930	16	0,241
Number of Creative Economy Sector Workforce (people) 2019	0, 415	16	0,000	0,6190,529	16	0,000
Number of Creative Economy Sector Workforce (people) 2020	0,408	16	0,000	0,529	16	0,000
Creative Economy Gross Domestic Product (GDP) to National GDP 2019	0,316	16	0,000		16	0,000
Creative Economy Gross Domestic Product (GDP) to National GDP 2020	0,32	16	0,0	0,6	16	0,0
*. This is a lower bound of the true significance.						
a. Lilliefors Significance Correction.						

Source: SPSS output after processing, 2023

4.3. Results of Different Gross Domestic Product of the Creative Economy Sector on the Basis of Prices Prevailing Before and During the Covid-19 Pandemic

Wilcoxon Signed Rant Test results for the Creative Economy Sector Gross Domestic Product indicator on the Basis of Prevailing Prices between before and during the Covid-19 pandemic which resulted in a significance value of Asymp. Sig. (2-tailed) of 0.641 is greater than a significant level of 0.05. This means that there is a difference in the Gross Domestic Product of the Creative Economy Sector on the Basis of Prevailing Prices before and during the Covid-19 pandemic.

Table 2. Wilcoxon Signed Rank Test Results of Gross Domestic Product of the Creative Economy Sector on the Basis of Prevailing Prices (trillion rupiah) Before and During the Covid-19 Pandemic

Test Statistics[a]	
	Gross Domestic Product of the Creative Economy Sector on the Basis of Current Prices 2019- Gross Domestic Product of the Creative Economy Sector on the Basis of Prevailing Prices 2020
Z	-0,466[b]
Asymp. Sig. (2-tailed)	0,641
a. Wilcoxon Signed Ranks Test	
b. Based on positive ranks.	

Source: SPSS output after processing, 2023

4.4. Different Test Results of Creative Economy Gross Domestic Product Distribution Before and During the Covid-19 Pandemic

Table 3. is the result of the Wilcoxon Signed Rant Test for the Creative Economy Gross Domestic Product Distribution indicator between before and during the Covid-19 pandemic which resulted in a significance value of Asymp. Sig. (2-tailed) of 0.377 is greater than the significant level of 0.05. This means that there is a difference in the Distribution of Creative Economy Gross Domestic Product between before and during the Covid-19 pandemic.

Table 3. Wilcoxon Signed Rank Test Results of Creative Economy Gross Domestic Product Distribution (trillion rupiah) Before and During the Covid-19 Pandemic

Test Statistics[a]	
	Number of Creative Economy Sector Workforce (people) 2019-Number of Creative Economy Sector Workforce (people) 2020
Z	-0,878[b]
Asymp. Sig. (2-tailed)	0,380
a. Wilcoxon Signed Ranks Test	
b. Based on negative ranks.	

Source: SPSS output after processing, 2023

4.5. Results of Different Tests on the Number of Creative Economy Sector Workers Before and During the Covid-19 Pandemic

Table 4. is the result of the Wilcoxon Signed Rant Test for the indicator of the Number of Creative Economy Sector Workers (people) between before and during the Covid-19 pandemic which resulted in a significance value of Asymp. Sig. (2-tailed) of 0.380 is greater than the significant level of 0.05. This means that there is a difference in the number of Creative Economy Sector Workers (people) between before and during the Covid-19 pandemic.

Table 4. Wilcoxon Signed Rank Test Results Number of Economic Sector Workers (people) Before and During the Covid-19 Pandemic

Paired Samples Test									
		Paired Differences					t	Df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Kostan GDP EK Price 2019 – Kostan GDP EK Price 2020	0,10938	1,04235	0,26059	-0,44605	0,66480	0,420	15	0,681

Source: SPSS output after processing, 2023

4.6. Results of the Creative Economy Gross Domestic Product (GDP) Difference Test on National GDP Before and During the Covid-19 Pandemic

Table 5. is the result of the Wilcoxon Signed Rant Test for the Creative Economy Gross Domestic Product (GDP) indicator against National GDP between before and during the Covid-19 pandemic which resulted in a significance value of Asymp. Sig. (2-tailed) of 0.168 is greater than the significant level of 0.05. This means that there is a difference in Creative Economy Gross Domestic Product (GDP) to National GDP between before and during the Covid-19 pandemic.

Table 5. Wilcoxon Signed Rank Test Results of Creative Economy Gross Domestic Product (GDP) against National GDP Before and During the Covid-19 Pandemic

Test Statistics[a]	
	Creative Economy Gross Domestic Product Distribution 2019 - Creative Economy Gross Domestic Product Distribution 2020
Z	-0,883[b]
Asymp. Sig. (2-tailed)	0,377
a. Wilcoxon Signed Ranks Test	
b. Based on negative ranks.	

Source: SPSS output after processing, 2023

4.7. Results of Different Growth Rates of Gross Domestic Product of the Creative Economy Sector on the Basis of Constant Prices Before and During the Covid-19 Pandemic

This difference test uses a paired sample t-Test test because the indicator data is normally distributed. (If the indicator data is not normally distributed like the indicators above, then the other test used is the Wilcoxon Signed Rant Test.) The results of the test are different from the paired sample t-Test test resulting in a significance value of 0.681 so that it is greater than the signification level of 0.05. This means that there is a difference in the Growth Rate of Gross Domestic Product of the Creative Economy Sector on the Basis of Constant Prices Before and During the Covid-19 Pandemic.

Table 6. Results of Different Growth Rates of Gross Domestic Product of the Creative Economy Sector on the Basis of Constant Prices (percent) Before and During the Covid-19 Pandemic

Test Statistics[a]	
	Gross Domestic Product (GDP) of Creative Economy to National GDP 2019- Gross Domestic Product (GDP) of Creative Economy to National GDP 2020
Z	-1,377[b]
Asymp. Sig. (2-tailed)	0,168
a. Wilcoxon Signed Ranks Test	
b. Based on negative ranks.	

Source: SPSS output after processing, 2023

5. Conclusion

Based on the results of the data analysis that has been carried out, the following conclusions are obtained. There is no significant difference in the development of Gross Domestic Product of the Creative Economy Sector on the basis of Prevailing Prices before and during the Covid-19 pandemic in Indonesia. There are significant differences in the development of the Growth Rate of Gross Domestic Product of the Economic Sector on the Basis of Stable Prices before and during the Covid-19 pandemic. There was no significant difference in the development of Distribution/Proportion of Gross Domestic Product of the Creative Economy Sector before and during the Covid-19 pandemic. There was no significant difference in the development of the Number of Creative Economy Sector Workers before and during the Covid-19 pandemic. There was no significant difference in the development of Creative Economy Gross Domestic Product (GDP) to National GDP before and during the Covid-19 pandemic.

Suggestions that can be developed on the basis of research conclusions are as follows. The government should evaluate policies and regulations that affect the GDP growth rate of the creative economy sector. The government can conduct an in-depth review of tax regulations and fiscal incentives applicable to the creative industry, then modify policies that provide a boost to the growth of the creative economy. Creative industry players should actively identify opportunities and challenges related to post-COVID-19 pandemic conditions. Industry players can form discussion groups or consortia to jointly explore new opportunities in digitalization or understand logistical challenges that may arise post-pandemic.

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