



Implementation of Creative Economy Development Programs in Supporting the Involvement of Creative Economy Actors

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ARTICLE INFO

Keywords: Creative Economy, Cultural Events, Tourism Events, Development Programs.

Received : 25 March

Revised : 24 May

Accepted: 24 June

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ABSTRACT

This study aims to determine how the implementation of creative economy development programs to support the involvement of creative economy actors in cultural and tourism events is carried out in Bogor Regency and to identify the obstacles and efforts made to overcome these problems. The variables or concepts tested in this study are implementation variables using Van Metter and Van Horn's theory and a descriptive quantitative research approach. The results show that of the six dimensions, both respondents have the highest scores in the Policy Standards and Objectives dimension and the lowest scores in the Resources dimension. Therefore, it can be concluded that one of the obstacles in this program is in terms of resources, one of which is the availability of budget.

INTRODUCTION

In an industrial era with increasingly fierce competition among business players, the creative economy has become one of the industries that has a strong influence on economic growth in Indonesia and increases competitiveness through the utilization of individual creativity, ideas, or concepts that can be developed. The creative economy is also believed to be able to answer questions about fundamental problems in Indonesia, such as the fact that economic growth in Indonesia is not yet fully stable, the relatively high unemployment rate, and the still significant growth of the poor. The Indonesian government has officially recognized that the creative economy sector is an important and strategic sector to be developed since 2006. Infrastructure development can support the development of the creative economy, such as facilitating technology that can support creative industry activities. Another example is the existence of Creative Hubs, which are platforms developed directly by the Ministry of Creative Economy as a forum for creativity for creative economy actors to gather, collaborate, and develop ideas and works. (Kementrian Pariwisata dan Ekonomi Kreatif, 2024), Following this recognition, the sector has grown significantly (Giriyanto et al., 2025). This is evidenced by the contribution of the creative economy to economic growth in Indonesia, based on data showing an increase in the contribution of the creative economy to gross domestic product (GDP) and an increase in the number of workers employed in the creative economy.

Based on data (BPS, 2020), the contribution of the creative economy to Indonesia's GDP shows positive figures. Since 2019, the creative economy has contributed 7.44% of the total national GDP. In 2020, due to the Covid-19 pandemic, the contribution of the creative economy to GDP decreased to 6.78%, but this figure rose again in 2021 to 7.22%, in 2022 to 7.49%, reaching 7.76% in 2023 and the latest data for the last year, 2024, shows that the creative economy has contributed 8.03% to the national GDP. The GDP value of the creative economy has also increased from 2021, which was around 1,191 trillion in 2024, rising to 1,388 trillion. A similar situation also occurs in European regions, where the creative economy industry has had a positive impact on job creation and GDP contribution (Kalfas et al., 2024). The Ministry of Tourism and Creative Economy, as part of its efforts to support the development of the creative economy, has created eight main programs called Asta Ekraf (Badan Riset dan Inovasi Nasional, 2025). In addition, the creative economy is also supported by regional regulations starting from (PERATURAN DAERAH PROVINSI JAWA BARAT NO.15 Tahun, 2017) Regarding the development of the creative economy in West Java, this regulation is the main regulation governing the development of the creative economy in West Java. Local Regulation No. 15 of 2017 has a clear objective, namely to encourage increased competitiveness and creativity among creative economy actors in West Java through product development, infrastructure development, and technology introduction. This regulation also governs collaboration between the government, business actors, universities, and the creative community to create a conducive environment. Furthermore, there are direct derivatives, namely (PERATURAN GUBERNUR JAWA BARAT NO. 69, 2019) which serves as the main guideline in implementing the provisions of

Local Regulation No. 15 of 2017 and regulates the details of the program in creative economy development.

Furthermore, there is a final derivative, namely (Perbup Kabupaten Bogor No. 38 Tahun, 2021) Regarding the development of the creative economy in Bogor Regency, which has a clear objective of promoting local economic growth through the strengthening of distinctive local creative products and fostering positive competitiveness among creative economy actors in Bogor Regency. Bogor Regency is an area rich in diversity, both in terms of culture, natural resources, and cultural heritage sites that are frequently visited by both local and national tourists. Given the current economic conditions that rely on industry and manufacturing, the tourism and creative economy sectors in Bogor Regency are among the sectors with significant potential for the local economy. This is supported by data from the Bogor Regency Tourism and Creative Economy Office, which records at least 13 million tourists visiting tourist destinations in Bogor Regency, making Bogor Regency one of the regions with the most tourist destinations Leading tourism in West Java. Through this creative economy development program, it is not only a development facility that is provided, but through this creative economy development program, it can contribute to the implementation of cultural and tourism events in Bogor Regency.

The creative economy in Bogor Regency is dominated by three sub-sectors, namely fashion, crafts, and culinary arts. The dominance of the creative economy in Bogor Regency has a positive impact on economic growth. However, creative economy actors in Bogor Regency still face challenges and obstacles, some of which include a lack of branding capabilities for creative products, weak digitalization experienced by several creative economy actors, resulting in less than optimal contribution of the creative economy to cultural and tourism events in Bogor Regency, and a lack of business management, which limits the capabilities of creative economy actors in developing their businesses. Based on the background and initial observations, the researcher is interested in raising the research topic entitled Implementation of Creative Economy Development Programs to Support the Involvement of Creative Economy Actors in Cultural and Tourism Events in Bogor Regency to address the challenges of the creative economy that can support cultural and tourism events, This study focuses on how the creative economy development program implemented by DISPAREKRAF supports cultural and tourism events in Bogor Regency.

LITERATURE REVIEW

This study uses the implementation theory proposed by (Van Meter & Van Horn, 1975), which defines policy implementation as cited by (Agustino, 2022) in his book entitled "Fundamentals of Public Policy" as a process consisting of six interrelated dimensions, including the dimensions of policy standards and objectives, resources, characteristics of implementing agents, attitudes or dispositions, communication between implementing organizations, and economic, social, and political conditions. (Van Meter & Van Horn, 1975) emphasize that policy implementation is not only a mechanical process but also a process whose implementation is influenced by internal and external factors,

so that if one of the six dimensions is disrupted, it can be said that policy implementation has failed or is not optimal. Meanwhile, according to (Harsono, 2002) in his book entitled *Policy and Political Implementation*, quoted by (CHAIRIL ABDULLAH, 2016), policy implementation is the process of translating policy into action from politics to administration.

This study also uses several concepts. In organizing cultural and tourism events, it is also necessary to involve creative economy actors or individuals who are active in the creative economy industry. According to the concept proposed by John Howkins (2001) in his book entitled *The Creative Economy: How People Make Money from Ideas*, as cited by Syafitri & Nisa (2024), the creative economy is defined as economic activities that utilize ideas, creativity, and innovation to create goods or services that have significant economic value. According to Schumpeter:1950, as quoted by (Cahyaningrum, 2020), there are two things that will trigger an industrial revolution, namely innovation and creativity. The United Nations Conference on Trade and Development or (UNCTAD, 2024) in its *Creative Economy Outlook 2024* report defines the creative industry as a cycle of creation, production, and distribution that utilizes intellectual and creative resources, encompassing knowledge-based activities and cultural heritage in both physical and non-physical forms. Through creative economy development programs consisting of training, socialization, mentoring, facilitation, workshops, and other creative economy development programs that can support events and the development of creative economy actors, creative economy actors can better prepare themselves to participate in cultural and tourism events. Creative economy actors will be more involved in events if they are adequately equipped through creative economy development programs.

Cultural and Tourism Events have etymological significance. Tourism comes from two Sanskrit words, namely *Pari* and *Wisata*. The word *pari* has a broad meaning, while the word *wisata* means a journey, a journey that is made more than once to a different place and has different purposes, which is the meaning of Tourism (Umah, 2021). while an event itself is a series of activities that have been designed and tailored to a specific purpose. (Getz, 2008) defines tourism events as activities that are planned, developed, and marketed as a form of tourist attraction with positive impacts that can develop the local economy, society, and culture. However, based on the Outlook report data (KEMENPAREKRAF, 2024) In 2024/2025, it is predicted that post-pandemic tourism growth will be highly dependent on creative content. The government emphasizes that there will be a surge in events at both the local and national levels.

Cultural events, according to Getz (2005) in his book *Event Management & Event Tourism*, are specially designed activities tailored to the theme and objectives of the cultural event. Cultural events include activities such as traditional festivals, cultural parades, and local art performances. Through cultural events, local cultural identities can be reflected, and aside from being entertainment, cultural events have deep social and symbolic meanings (KEMENPAREKRAF, 2022). Cultural events are not enough if they only feature artistic attractions; they need to incorporate ideas and creativity, which can be done through everything from decoration to digital content and creative identity.

Based on this, the conceptual framework of this study describes that the implementation of creative economy development programs carried out by DISPAREKRAF is expected to be able to support and increase the opportunities for creative economy actors to participate in cultural and tourism events.

METHODOLOGY

The research method used in this study is descriptive. According to Creswell (2009), quantitative research approaches are divided into two methods, the first being descriptive and the second being experimental. (Creswell, 2009) explains that the descriptive quantitative approach measures respondents only once, with the aim of measuring certain conditions, opinions, or characteristics. Descriptive analysis aims to determine how the Creative Economy Development Program supports the involvement of creative economy actors in cultural and tourism events by the Bogor Regency Tourism and Creative Economy Office. According to (Creswell, 2009), data collection techniques in quantitative research are the process by which researchers collect data through instruments filled out by participants. Several techniques are applied according to the research objectives:

1. Questionnaire

Questionnaires are used by researchers to collect data through instruments filled out by participants. Items in the questionnaire can be in the form of a Likert scale ranging from smallest to largest with multiple choice questions.

2. Interviews

These interviews involve unstructured and open-ended questions, which are used to explore participants' views and opinions on the extent to which the creative economy development program has been implemented.

3. Observation

At this stage, observation is carried out by researchers recording everything that happens in the field in an unstructured manner, i.e., freely. Through observation, researchers can obtain additional information through direct monitoring in the field.

4. Literature review

This is used by researchers to find out theories and concepts relevant to the research through various sources obtained, such as books, journals, and scientific articles relevant to the research theme.

This study involved 66 respondents divided into two groups: 11 respondents from the DISPAREKRAF apparatus, selected from a total of 11 apparatus members using random sampling techniques, and 50 respondents from the creative economy sector, selected from a total population of 97 creative economy actors in Bogor Regency using purposive sampling techniques. where the creative economy actors who were made respondents were those who participated in a series of creative economy development programs as well as cultural and tourism events in Bogor Regency.

RESEARCH RESULT

According to Suharto in 2014, as cited by (Djaenal et al., 2021) in his research, policy implementation is a series of change processes from the planning stage to a more concrete form. Policy implementation or service delivery is the main objective, while the activities carried out are the means to realize the policy. This study conducted an analysis using the policy implementation theory from (Van Meter & Van Horn, 1975), which emphasizes six determining factors, consisting of the dimensions of policy standards and objectives, resources, characteristics of implementing agents, attitudes or dispositions, communication between implementing organizations, and economic, social, and political conditions. The data presented below is based on data obtained from 11 respondents from the DISPAREKRAF apparatus and 50 respondents from creative economy actors. This study uses a descriptive quantitative research approach, and the data obtained is then processed using descriptive analysis to determine the extent to which the creative economy development program has been implemented. Furthermore, to explain and analyze the respondents' responses based on the indicators and question items from each dimension to determine the extent to which the creative economy development program has been implemented to support the involvement of creative economy actors in cultural and tourism events in Bogor Regency, a summary table of the results of the responses from DISPAREKRAF officials and creative economy actors is presented in the following table:

Variable	Dimensions	Indicator	Employee		Creative Economy Actors	
			Mean	Criteria	Mean	Criteria
Policy implementation Van Meter &	Standards and policy objectives	Clarity of event objectives	4,09	Good	4,62	Very Good
			4,18	Good		Good
		Clarity of creative economy development targets	4,27	Very Good	4,54	Very Good
		Alignment of development programs with event objectives	4,09	Good	4,34	Very Good

Van Horn
(1975)

Average		4,15	Good	4,50	Very Good
Resource	The quality of the employees who handle the event	4,09 4,0	Good Good	4,22	Very Good
	Facilities and infrastructure	3,90	Good	4,28	Very Good
	Budget availability	3,81	Good	4,14	Good
Average		3,95	Good	4,21	Very Good
Inter organizational communication	Clarity of information regarding the socialization of event and creative economy programs	4.09	Good	4,20	Very Good
	Cooperation with the private sector or UMKM	4,18	Good	4,36	Very good
	Inter-agency coordination	4.0	Good	4,38	Very good
Average		4,09	Good	4,31	Very good

	Characteristics of implementing agents	Bureaucratic professionalism	4,09 4,27	Good Very Good	4, 46	Very Good
			4,18	Good		
		Implementing capacity	4,09	Good	4,32	Very Good
	Average		4,15	Good	4,39	Very good
	Social and political economic conditions	Community support	4,18	Good	4,14	Good
		Economic conditions of creative economy actors	4,27	Very Good	4,26	Very good
		Event related policies	4,09 4,09	Good Good	4,30	Very good
	Average		4,15	Good	4,23	Very good
	Attitude or disposition	Implementing commitment	4,09 4,0	Good Good	4,18	Good
		Responsibility and motivation of officers	4,27 4,36	Very good Very good	4,26	Very good
	Average		4,18	Good	4,22	Very good
	AVERAGE		4,11	Good	4,31	Very good

Based on the results of the recapitulation table above, which was analyzed and assessed based on the Policy Implementation Theory according to (Van Meter & Van Horn, 1975), which focuses on six main dimensions for respondents from the DISPAREKRAF apparatus and creative economy actors, the following is a representation of each dimension:

- A. The standard dimensions of objectives and policies are measured based on the clarity of the event objectives, the clarity of the creative economy development targets, and the suitability of the creative economy development program to the needs of the event. The standard dimensions and policy objectives in the creative economy development program to support the involvement of creative economy actors in cultural and tourism events in Bogor Regency, after analysis, obtained an average score of 4.15 from DISPAREKRAF officials, categorized as good, and 4.50 from creative economy actors, categorized as very good. This shows that the delivery of information on the clarity of objectives and programs related to the creative economy development program supporting the involvement of creative economy actors in cultural and tourism events was considered good by the respondents. This is evidenced by the results of interviews with DISPAREKRAF officials, who also supported this statement by saying that everything carried out within the scope of government is implemented through clear planning and clear objectives. In addition, the analysis results of creative economy actors, who obtained an average score of 4.50 in the excellent category, also show that the objectives of the creative economy development program are considered to have met the standards and expectations of creative economy actors.
- B. The resource dimension of the policy is measured through several indicators, namely the quality of employees handling events, infrastructure, and budget availability. The resource dimension in the creative economy development program to support the involvement of creative economy actors in cultural and tourism events in Bogor Regency, after analysis, obtained an average score of 3.95 from DISPAREKRAF respondents, which is categorized as good. This certainly shows that internally, the quality of employees in handling creative economy development programs to support the involvement of creative economy actors in cultural and tourism events is considered to have met the established standards. In addition, the availability and suitability of facilities and infrastructure to support creative economy actors in organizing events are considered adequate. However, there are still several aspects that could be improved to optimize the quality of activities. Furthermore, internally, budget support has been deemed sufficient to support the implementation of events, although there are limitations that certainly need to be adjusted to the needs and priorities in the field. This is in line with the statement made by DISPAREKRAF officials that the government, in implementing its programs, has clearly designed and set clear objectives along with the availability of a prepared budget. However, as the implementing agency, officials need to allocate this budget, meaning that although the budget is available, it is limited because it needs

to be allocated to various other fields, not just the creative economy. Furthermore, based on the average score obtained by creative economy actors, which is 4.21 in the "very good" category, this result indicates that creative economy actors consider the government's support in the form of budget, facilities and infrastructure, as well as the quality of staff handling events, to be sufficient in supporting creative economy actors in their involvement in cultural and tourism events. Although there are differences in assessment, both are still classified as "good."

- C. The dimension of inter-organizational communication is measured through several indicators, namely the clarity of information through the dissemination of creative economy programs and events, cooperation with the private sector or MSMEs, and coordination between agencies. After analyzing the data, the average score obtained from DISPAREKRAF respondents for this dimension of inter-organizational communication was 4.09, which is categorized as good. This indicates that DISPAREKRAF officials have conveyed information related to creative economy development programs and event implementation, which are considered to have run smoothly. In addition, there is cooperation with external parties, which is also considered to have helped in the smooth implementation of programs, making it quite effective in supporting the implementation of events or creative economy development programs. This result is supported by statements in interviews that indicate good collaboration between the community and creative economy actors through DISPAREKRAF. Furthermore, creative economy actors gave an average score of 4.31, which is categorized as very good, indicating that creative economy actors consider the program socialization process carried out by DISPAREKRAF to be very clear and easy to understand. In addition, there is positive collaboration and cooperation between DISPAREKRAF and external parties, such as expanding networks or relationships, increasing business opportunities, and supporting the success of events. This is supported by a statement from an interview with KABEKRAF to increase the number of tourists and events in a program where they collaborate with the media, including radio, to broadcast the creative economy in Bogor Regency.
- D. The characteristics of implementing agencies are measured through several indicators, including bureaucratic professionalism and implementation capacity. In this dimension, based on the average score obtained by DISPAREKRAF respondents, a score of 4.15 was obtained, which is categorized as good. These results indicate that DISPAREKRAF officials have successfully organized events and implemented creative economy development programs well and effectively. Internally, DISPAREKRAF officials have adequate capacity. This is supported by interviews conducted with DISPAREKRAF officials involved in creative economy development programs and cultural and tourism events who are qualified and skilled in their fields. In addition, the division of tasks assigned to DISPAREKRAF officials and other parties in this program has been clearly defined and avoids overlapping assignments, although there is still room for

improvement in certain components. In addition, the average score obtained from creative economy actors was 4.39, which is categorized as very good. This shows that creative economy actors consider DISPAREKRAF officials to have the appropriate skills and competencies to ensure that programs run very well and are able to support creative economy actors to participate in cultural and tourism events. Furthermore, creative economy actors also feel that DISPAREKRAF officials provide the necessary assistance effectively.

- E. The socio-economic and political conditions dimension is measured based on several indicators, namely community support, the economic conditions of creative economy actors, and policies related to events. In this dimension, based on the average score obtained by DISPAREKRAF officials, which is 4.15 in the "good" category, it shows that DISPAREKRAF officials consider community support for cultural and tourism events involving creative economy actors to be optimal and have a positive impact on the local economy. This is in line with interviews conducted with DISPAREKRAF officials, who stated that the officials involved have worked professionally so that the involvement of creative economy actors can have a positive impact on the community. In addition, they also assessed that the economic conditions of creative economy actors have shown positive development, so that the policies established in organizing these events are also considered clear and capable supporting the implementation of the program. Furthermore, based on the average score obtained from creative economy actors, which was 4.23, the category is very good. These results illustrate that creative economy actors feel that their involvement has a positive impact on their businesses. Creative economy actors feel the benefits and improvements in economic conditions that support the development of their businesses. In addition, creative economy actors also consider that the government policies that have been established strongly support their involvement in cultural and tourism events and provide tangible benefits in the sustainable development of their businesses.
- F. The attitude or disposition dimension is measured based on several indicators, namely the commitment and responsibility of implementers and the motivation of officials. In this dimension, based on the average score obtained by DISPAREKRAF officials, which is 4.18 in the good category, this result illustrates that DISPAREKRAF officials have high commitment and motivation in implementing creative economy development programs to support the involvement of creative economy actors in cultural and tourism events. This is supported by interview results which state that officials emphasize that they have made every effort to ensure the involvement of creative economy actors in existing programs, including cultural and tourism events. Although the number of creative economy actors involved is already quite large, DISPAREKRAF officials are committed to continuously improving the quality of the programs implemented. Furthermore, based on the respondents who are creative economy actors, the average score was 4.22, which falls into the very good category. These results indicate that creative economy actors believe that DISPAREKRAF officials are highly motivated to

improve the quality of events or programs involving creative economy actors. In addition, creative economy actors feel that DISPAREKRAF officials are responsible in carrying out their duties and mandates, particularly in terms of the assistance and guidance they receive through creative economy development programs and other programs involving the participation of creative economy actors.

Based on the six dimensions, which were then averaged, DISPAREKRAF officials scored 4.11, which is categorized as Good, while Creative Economy Actors scored an average of 4.31, which is categorized as Very Good. This score was obtained by adding the average of each dimension and then dividing it by the number of dimensions, meaning that the creative economy development program to support the involvement of creative economy actors in cultural and tourism events has clear event objectives, clear creative economy development targets, program development that is in line with event objectives, the quality of employees handling the event, facilities and infrastructure, budget availability, clarity of information regarding the socialization of event and creative economy programs, cooperation with the private sector and MSMEs, coordination between agencies, bureaucratic professionalism, implementing capacity, community support, the economic conditions of creative economy actors, event-related policies, the commitment of implementers, and the responsibility of motivated officials.

DISCUSSION

In practice, creative economy development programs do not always run smoothly. There are challenges that need to be addressed, such as the vast area of Bogor Regency, which is indeed an opportunity for creative economy development, but the vastness of Bogor Regency sometimes poses a challenge. In addition, the vast area of Bogor Regency also means that there are many creative economy actors in Bogor Regency, which has an impact on the lack of optimization in the delivery of information, whether in the form of socialization, collaboration, or even capacity building. This has resulted in some creative economy actors not being reached. Furthermore, there is an apathetic attitude among creative economy actors towards government agencies, particularly the Bogor Regency Tourism and Creative Economy Agency as the government actor that fosters creative economy actors in Bogor Regency. Finally, the limited availability of budget has resulted in the quality of the programs implemented being in line with the budget allocated.

Therefore, efforts have been made to overcome the above challenges, such as utilizing one of KABEKRAF's programs, namely "Temu Simpul" (Meeting Point), which involves creative economy actors in various regions such as East Bogor, West Bogor, South Bogor, and North Bogor, which generally already have established communities or forums that we then connect and begin to expand to several nodes scattered throughout Bogor Regency. Not only that, coordination and communication are carried out by utilizing existing community forums through programs as a means to disseminate information, communication, and coordination within them. In addition to improving coordination and

collaboration with creative economy actors, improving partnerships and coordination with other agencies is also one of the efforts being made. For example, establishing good communication with creative economy actors and working directly with KABEKRAF is the right step to take because it facilitates communication and information delivery. Finally, efforts to address budget constraints also include coordinating with external parties, such as through KABEKRAF, which can help bridge investors with the DISPAREKRAF government.

CONCLUSIONS AND RECOMMENDATIONS

The implementation of the creative economy development program in Bogor Regency has shown good results, with an average score of 4.11 (good) from DISPAREKRAF officials and 4.31 (very good) from creative economy actors. From the recapitulation of all dimensions, the highest dimension obtained from DISPAREKRAF officials was the Attitude or Disposition dimension with an average score of 4.18, categorized as good, while from creative economy actors, it was the Standards and Policy Objectives dimension, which obtained an average score of 4.50, categorized as very good. Other than that, there was a dimension with the lowest score, namely the Resources dimension, where both respondents, namely DISPAREKRAF officials, obtained a score of 3.95 in the good category and creative economy actors obtained a score of 4.21 in the very good category. This indicates that the implementation did not always run smoothly as there were obstacles encountered, including the vast area that made it difficult to reach actors, the apathetic attitude of actors towards the government, and budget constraints that affect the quality of events.

Efforts made to overcome the vast area of Bogor Regency, which causes difficulties in connecting creative economy actors in Bogor Regency, are carried out through a program called “temu simpul” (meeting point), where coordination and communication of information between the government, through DISPAREKRAF and KABEKRAF, and creative economy forums -forums or creative economy communities in Bogor Regency, as well as strengthening partnerships with external parties to support funding and the effectiveness of programs that can improve the quality of program implementation. The next effort in addressing the apathy of creative economy actors is to coordinate and communicate by utilizing existing forums and getting closer to creative economy actors in Bogor Regency in order to create harmonious communication and easy information delivery. To improve the quality of creative economy development programs and cultural and tourism events involving creative economy actors, not only institutional coordination is needed, but also efforts to strengthen partnerships with external parties, both private and public, MSMEs or other parties that may be able to collaborate and coordinate between agencies or groups, such as the coordination carried out by DISPAREKRAF and KABEKRAF in bridging communication with the government and investors who can provide funding and benefits for the program.

Therefore, there are several suggestions that can be conveyed, some of which are that KABEKRAF needs to improve the optimization of the “temu

simpul” program as a forum for coordination between the government and creative economy actors in Bogor Regency. DISPAREKRAF must adopt a more participatory and two-way communication approach with creative economy actors through discussion forums. A strong strategy is needed in building partnerships with external parties, including inviting investors and the private sector to support the financing of cultural and tourism programs involving creative economy actors.

ADVANCED RESEARCH

The limitations of this study lie in the lack of direct interviews with creative economy actors. This was due to time constraints and the broad scope of the study. As an alternative, interviews were conducted with the Director of KABEKRAF as the committee for creative economy actors in Bogor Regency. Although these interviews provided valuable insights, the results may not fully reflect the perspectives and direct experiences of creative economy actors in Bogor Regency. Therefore, it is recommended that future research conduct direct interviews with creative economy actors in Bogor Regency in order to obtain more in-depth and representative data.

ACKNOWLEDGMENT

This research would not have been possible without the help of colleagues who supported the author in completing this article. First, I would like to thank God Almighty for enabling me to complete this article. Second, I would like to express my gratitude to the Tourism and Creative Economy Agency, the Bogor Regency Creative Economy Committee (KABEKRAF), and creative economy actors in Bogor Regency who have helped to complete this research article.

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