

Implementation of Bogor Regent Regulation Number 38 of 2021 Concerning Creative Economy Development in Bogor Regency

Aulia Armelitta¹, Faisal Tri Ramdani², G.Goris Seran³, Robby Firliandoko⁴
Public Administration, Djuanda University¹²³
Communication Science, Djuanda University⁴

Corresponding Author: armelittaaulia@gmail.com

ARTICLE INFO

Keywords: Creative Economy, Implementation, Public Policy.

Received: 25 January

Revised: 25 March

Accepted: 25 April

©2026 Armelitta, Ramdani, Seran, Firliandoko: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

This research is designed to examine how the implementation of Regent Regulation of Bogor Regency Number 38 of 2021 concerning creative economic development. The research applies a quantitative descriptive approach using Edward III's policy implementation model, focusing on communication, resources, disposition, and bureaucratic structure. Data were collected from 11 DISPAREKRAF employees and 49 creative economy actors through questionnaires. The results show that policy implementation is generally good, with mean scores of 4.03 (employees) and 4.08 (actors). However, challenges remain in uneven information dissemination, limited budget, and insufficient human resources. Strengthening communication strategies, collaboration, and resource support is essential to improve policy effectiveness and ensure more inclusive creative economic development.

INTRODUCTION

The exponential development of information technology has shifted the economic orientation from relying on natural resources as the primary foundation to an economy based on knowledge, innovation, and creativity. This transformation has given rise to the creative economy, a new economic concept that places ideas and creativity as the primary sources of economic value creation. (John Howkins, 2001) The creative economy is an economic activity in which the primary input and output are ideas. In other words, an economy driven by creative ideas, skills, and individual abilities to generate value and prosperity through the utilization of intellectual property. In this context, limited natural resources are no longer a barrier but instead create space for a more inclusive and adaptive growth model.

In Indonesia, the creative economy began to develop in 2006, with 14 creative economy sub-sectors which over time, in 2009, increased to 17 creative economy sub-sectors. (Amsari & Anggara, 2023) The creative economy has become a strategic sector that makes a significant contribution to supporting the national economy. This sector not only creates added economic value but also plays a significant role in absorbing the workforce. By 2025, the creative economy is projected to absorb more than 18.30% of the national workforce, totaling tens of millions of workers. (Central Statistics Agency, 2025). On the other hand, the creative economy also makes a significant contribution to Gross Domestic Product (GDP), with a value reaching IDR 1,532 trillion in 2024. This achievement also brought Indonesia to third place globally in terms of the creative economy sector's contribution to national GDP. (Shabrina, 2025). This marks a shift in the role of the creative economy from being merely an alternative option to a major force supporting the resilience and acceleration of national economic growth. The government's commitment to developing this sector is realized through Law Number 24 of 2019 concerning the Creative Economy, which was then operationalized through Government Regulation Number 24 of 2022. This regulation emphasizes that the development of the creative economy is not only the authority of the central government, but also regional governments in accordance with the potential of each region.

As one of the provinces with high creative economic activity, West Java has a number of creative economic actors of around 6.09 million. (Prayoga, 2025) of course has a significant role in strengthening Indonesia's position at the national level, but this contribution cannot be separated from the role of the regions within it, including Bogor Regency which shows growth in the number of creative economy actors as many as 69 creative economy actors in 2023 and experienced an increase of 39% to 96 creative economy actors in 2024 which are spread almost throughout the Bogor Regency area, although the distribution is not even because in several sub-districts in Bogor Regency there are not yet recorded creative economy actors in 2024 such as Parung Panjang, Rumpin, Babakan Madang, Cijeruk, Cariu, Leuwi Sadeng, Tenjo, Cigudeg, Sukajaya, Parung and Sukamakmur Sub-districts (Creative Economy Agency, 2024) Furthermore, the distribution of creative economy actors across 17 subsectors remains unequal, with culinary, fashion, and crafts dominating, while other subsectors have

relatively limited players. This situation indicates untapped potential and poses a challenge to achieving equitable creative economy development in Bogor Regency.

To optimize this potential, the Bogor Regency Government issued Regent Regulation Number 38 of 2021 concerning Creative Economy Development. This regulation positions the regional government as the driving force in creative economy development, emphasizing two key areas: strengthening the capacity of actors and establishing a sustainable creative economy ecosystem. However, the existence of a policy does not automatically guarantee success in achieving its stated goals. The success of a policy is largely determined by how it is implemented on the ground.

Based on initial findings, the implementation of this policy still faces challenges, particularly in the communication aspect. Limited information dissemination leads to low public understanding of the creative economy and its regulations, which ultimately impacts suboptimal public participation in supporting the policy. This research focuses on the implementation of Bogor Regent Regulation Number 38 of 2021 concerning Creative Economy Development in Bogor Regency, the obstacles encountered during the implementation process, and the efforts made to overcome these obstacles.

LITERATURE REVIEW

This research is based on the theory of public policy implementation proposed by George C. Edward III (1980), through the Direct and Indirect Effects on Implementation model. This model emphasizes that successful policy implementation does not occur automatically but is influenced by four main variables: communication, resources, disposition, and bureaucratic structure.

This research is also supported by separate concepts regarding public policy implementation, namely the concept of implementation, the concept of public policy, and the concept of public policy implementation. (Nugroho, 2008) quoted by (Anggara, 2016) Public policy is the result of government decisions that reflect the interests of society, which are realized through a series of actions that are consciously chosen to be implemented or not implemented in order to achieve certain goals that provide benefits to the public. Meanwhile, according to (Agustino, 2022) Public policy is the result of in-depth interactions between actors involved in policy making that aim to respond to various issues or problems that require resolution. According to (Anggara, 2016) which refers to (Bullock, 2009), a policy can be categorized as public policy if it is accompanied by real actions directed at achieving certain goals, and has clarity in its provisions, intentions, decisions and implementation process.

Next, in the implementation concept, (Grindle, 2017) Implementation is viewed as the process of building linkages that enable policy objectives to be achieved through various government activities. Therefore, implementation encompasses the responsibility for establishing a policy delivery system, a system designed through various specific instruments to ensure that policy objectives can be effectively realized. Meanwhile, (Pressman & Wildavsky, 1973) views implementation as a process that does not proceed simply, but rather

through a series of interactions and collaborations between various actors involved, accompanied by technical decision-making and inter-organizational linkages. This process involves many stages of coordination and approval before policy objectives can be achieved. This condition makes implementation vulnerable to various obstacles, such as complex organizational structures, ineffective communication, weak coordination, and differences in understanding between implementing agencies. Consequently, it is not uncommon for well-formulated policies to fail to achieve their initial objectives.

Thus, the implementation of public policy according to (Mansur, 2021) can be understood as a series of decisions formulated and implemented by the government in response to various interests and emerging problems in society. These decisions are formulated consciously, have a clear direction, and are systematically designed to benefit the public interest. The implementation of public policy is also seen as a crucial phase in determining the success or failure of a policy, this is in line with the opinion (Winarno, 2018) quoted by (Tri Wicaksono et al., 2022) that it is the next phase after policy formulation, which is then translated into concrete programs, activities, and actions to realize predetermined goals and deliver tangible benefits to the community. Thus, implementation serves as a testing ground for policies, demonstrating whether they can be realized as planned or whether they fail due to ineffective implementation on the ground.

METHODOLOGY

The approach used in this research is a quantitative approach, namely an approach that emphasizes measuring phenomena objectively. (Sugiyono, 2023) The method applied is a descriptive method which aims to describe conditions that occur in the field systematically. The population in this study consists of two groups, namely DISPAREKRAF employees who have a direct role in the development of the creative economy, totaling 11 people, and creative economy actors in Bogor Regency, totaling 96 people. The sample determination was carried out using two different techniques. For DISPAREKRAF employees, a purposive sampling technique was used, namely determining the sample based on certain considerations with a focus on employees in the field of creative economy development, totaling 11 people. Meanwhile, for creative economy actors, a simple random sampling technique was used, namely random sampling by giving each member of the population an equal opportunity to be selected. The sample size of creative economy actors was determined using the Yamane formula with a precision level of 10%, resulting in a total of 49 respondents. The primary data collection technique involved distributing questionnaires, which were then processed using the Weight Mean Score (WMS) formula to obtain the average value for each indicator studied. Furthermore, as supporting data, this study utilized interviews and observations to strengthen the analysis.

RESEARCH RESULT

Discussions on policy implementation cannot be separated from the theoretical basis that explains how a policy is translated into real practice in the field. According to (Akib, 2010) Policy implementation is a crucial stage that

determines whether or not policy objectives are achieved, because it is in this phase that policies are tested in an empirical context. This view is in line with the thinking of George C. Edward III (1980), who views implementation as a process that connects policy formulation with its implementation in the field, where the success of a policy depends heavily on how the policy is implemented. Furthermore, Edward III emphasized that the effectiveness of policy implementation is influenced by four main variables: communication, resources, disposition, and bureaucratic structure. These four factors interact with each other and are the main determinants of the success of policy implementation in achieving predetermined objectives.

This study presents the results of an analysis of respondent responses based on indicators and questions within each dimension to measure the extent of implementation of Bogor Regent Regulation Number 38 of 2021 concerning Creative Economy Development in Bogor Regency. This analysis was conducted to obtain an overview of the effectiveness of policy implementation and identify obstacles encountered in the implementation process. The responses of respondents from the Tourism and Creative Economy Agency (DISPAREKRAF) and creative economy actors were then summarized and presented in the following table.

Variables	Dimensions	Indicator	Employee		Perpetrator Creative Economy	
			Mean	Criteria	Mean	Criteria
Implementation of George C. Edward III's policies (1980)	Communication	Receipt of information	4.45	Very Good	4.02	Good
		communication regarding the size, objectives and substance of the policy	4.63	Very good	4.00	Good
		clarity of size, objectives and substance of policy	4.27	Very good	3.95	Good
		clarity of information regarding policies	4.45	Very good	3.91	Good

	clarity of information regarding policies	4.27	Very good	3.91	Good
Average		4.41	Very good	3.96	Good
Resource	quantity of implementing staff	3.45	Good	4.16	Good
	Competence of implementing staff	4.00	Good	4.36	Very good
	Adequate resources (funds and non-physical facilities)	4.00	Good	4.24	Very good
	Adequacy of physical facilities	3.45	Good	4.02	Good
	Compliance of the support provided with applicable regulations	3.54	Good	4.22	Very good
Average		3.68	Good	4.20	Good
Disposition	Implementor's attitude towards the implementation process	3.72 3.36 4.09	Good Good Good	4.18	Good
	Perceptions and responses	4.36	Very good	3.39	Good

	of implementing staff to implementation	4.27	Very good		
	Average	3.96	Good	4.05	Good
Bureaucratic Structure	Existence and effectiveness of SOPs	4.09 4.09	Good Good	4, 14	Good
	Relationship Patterns in Organizations	4.00 4.09 4.27	Good Good Very good		
	Average	4.10	Good	4.11	Good
AVERAGE		4.03	Good	4.08	Good

Based on the results of the table recapitulation that has been analyzed using George C. Edward III's Policy Implementation Theory (1980), with a focus on four main dimensions, namely communication, resources, disposition, and bureaucratic structure, and involving respondents from DISPAREKRAF elements and creative economy actors, the description of each dimension can be described as follows:

1. Based on the perspective of DISPAREKRAF employees, the communication dimension, which includes information reception, delivery of policy measures, objectives, and substance, and clarity of information, obtained the highest score of 4.41, which is in the very good category. This reflects that DISPAREKRAF employees have a comprehensive understanding of the policy content and are able to convey information related to creative economy development to creative economy actors in a clear, consistent, and easy-to-understand manner. This finding is reinforced by the results of an interview with the Head of the Creative Economy Development Division, who stated that policy information is always conveyed completely and repeatedly in every activity, so that creative economy actors not only participate in the program but also understand the underlying policy basis. On the other hand, based on the perspective of creative economy actors, the communication dimension obtained the lowest score of 3.96, which is in the good category. This indicates that although some actors have received and

understood policy information, there are still others who have not fully obtained the information. This condition is in line with findings in the field that show an inequality in the distribution of creative economy actors in various sub-districts in Bogor Regency, both in terms of number and sub-sectors. This indicates that the distribution of policy information has not reached all actors evenly. These findings are also supported by the results of an interview with the Director of KABEKRAF who stated that the limited reach of information dissemination, especially due to the vast area of Bogor Regency, is one of the factors influencing the uneven distribution of creative economy actors.

2. Regarding the resource dimension, which includes the quantity and competence of implementing staff, the adequacy of resources (both funding and non-physical facilities), the availability of physical facilities, and the conformity of government support with the provisions of Bogor Regent Regulation Number 38 of 2021, differences in perspective were observed between DISPAREKRAF employees and creative economy actors. Based on the assessment results, this dimension received the lowest score from the perspective of DISPAREKRAF employees, at 3.68, categorized as good. This indicates that resources are generally considered adequate, but several aspects remain suboptimal. Interviews with the Head of the Creative Economy Development Division and a staff member indicated that, in terms of competency, the staff were deemed adequate. This is because the staff involved in the creative economy development program are certified in their respective fields. Furthermore, government support provided to creative economy actors was also deemed to be in accordance with the provisions stipulated in applicable regulations. However, limitations remain in terms of staff quantity. The relatively small number of staff is considered disproportionate to the workload and responsibilities they must carry out, especially considering the vast area of Bogor Regency, which is difficult to reach comprehensively. Furthermore, from a funding perspective, despite well-planned budget allocations, in practice, the available funds are still insufficient to support all creative economy development programs. This situation is also influenced by previous experience when the Tourism and Creative Economy Agency (DISPAREKRAF) was still under the Culture and Tourism Agency (DISBU), where limited budgets had to be divided across multiple sectors, resulting in suboptimal funding support.
3. In the disposition dimension, which encompasses the implementer's attitude and the staff's perceptions and responses to policy implementation, there appears to be a clear alignment of views between DISPAREKRAF employees and creative economy actors. Based on the assessment results, DISPAREKRAF employees received a score of 3.96, while creative economy actors gave a score of 4.05, both of which are in the good category. This indicates that both parties view the policy's implementation positively. From the employee perspective, they assessed that their attitudes and views

tended to support policy implementation. This was reinforced by an interview with the Head of the Creative Economy Development Division, which stated that all implementers shared a common view regarding the importance of creative economy development policies in driving regional development. Therefore, the implementation of their duties was carried out with high commitment. This commitment is reflected in various programs successfully implemented between 2024 and 2026, such as creative economy product packaging training, improving hygiene standards, and socializing and facilitating intellectual property rights registration. Meanwhile, from the perspective of creative economy actors, DISPAREKRAF employees were assessed as having an open, responsive attitude and demonstrating a commitment to supporting program implementation. This assessment reflects the positive interaction between policy implementers and creative economy actors, particularly in terms of receiving input and handling various obstacles encountered in the field.

4. Regarding the bureaucratic structure dimension, which encompasses the existence and effectiveness of Standard Operating Procedures (SOPs) and organizational relationship patterns, both groups of respondents rated the program equally good. Employees at the Tourism and Creative Economy Agency (DISPAREKRAF) scored 4.10, while creative economy actors scored 4.11. These results indicate that the implementation of the creative economy development program has been carried out in accordance with applicable SOPs. From the employee perspective, task implementation is considered to have followed established procedures. Furthermore, the relationship pattern aspect within the organization also indicates a conducive environment. This is reinforced by an interview with an employee in the creative economy development sector who stated that working relationships between employees are well-established, demonstrated by a clear division of tasks and regular coordination. Meanwhile, creative economy actors also assessed that program implementation has been carried out in accordance with existing procedures. This assessment reflects that, from an external perspective, policy implementation is seen as having a structured and consistent work system.

DISCUSSION

In the implementation of Bogor Regent Regulation Number 38 of 2021 concerning Creative Economy Development, the various obstacles that emerged did not stem from a single factor, but rather were the accumulation of several limitations in the field. These obstacles were evident in the uneven distribution of policy information, limited resources, particularly in the budgetary aspect, and low participation of some creative economy actors. This situation indicates that policy implementation still faces challenges both internally and externally, which have resulted in suboptimal achievement of objectives. More specifically, these obstacles are closely related to the communication and resource aspects of the implementation process.

In terms of communication, the main obstacle is the unequal distribution of information to creative economy actors throughout Bogor Regency. While the vast area offers significant development potential, it also presents a barrier to reaching all business actors, preventing everyone from gaining equal access to information. This situation leads to differing levels of understanding of implemented policies. In terms of resources, budget constraints pose a significant obstacle, as program implementation must be tailored to available funding. Efforts to improve program quality cannot be optimally implemented without adequate budgetary support. Furthermore, the relatively limited number of employees is considered inadequate for the workload and the breadth of coverage, impacting the effectiveness of program implementation. In addition to these internal factors, external obstacles also arise, including the continued lack of responsiveness among creative economy actors to the government's role in program implementation. This indicates an unequal level of policy acceptance, which ultimately leads to low participation and challenges in optimally achieving policy objectives.

Efforts to overcome obstacles in the implementation of Bogor Regent Regulation No. 38 of 2021 were carried out through various adaptive measures according to conditions on the ground. In the communications dimension, obstacles to information dissemination due to the vast area were addressed through the Temu Simpul program initiative by KABEKRAF, which functions to strengthen communication networks among creative economy actors through community utilization and expanding coordination points in various regions. In the resource dimension, budget constraints were addressed by expanding collaboration with external parties, with KABEKRAF acting as a liaison to open up opportunities for funding support and other resources. Meanwhile, to address the low participation of creative economy actors, coordination and collaboration between the government and business actors were strengthened through more intensive communication and the development of strategic partnerships. These efforts aimed not only to improve information dissemination but also to build trust and encourage the active involvement of creative economy actors in program implementation.

CONCLUSIONS AND RECOMMENDATIONS

In general, the implementation of the policy can be said to have gone well, as reflected in the results of respondents' assessments of DISPAREKRAF employees with a score of 4.03 and creative economy actors with a score of 4.08, both of which are in the good category. These findings indicate that the implementation of the creative economy development policy has been quite effective, although not yet fully optimal. There are still several aspects that need to be strengthened, particularly in expanding the reach of information dissemination to reach all creative economy actors in Bogor Regency, as well as improving the resource aspect, particularly related to the number of employees and budget availability.

The Tourism and Creative Economy Agency (DISPAREKRAF) needs to expand its reach and increase the effectiveness of policy information dissemination through the use of digital media, strengthening the role of communities, and direct outreach to underserved areas, so that all creative

economy actors can receive information equitably. Furthermore, increased participation of creative economy actors needs to be encouraged through discussion forums and collaborative activities, so that they not only become beneficiaries but also play an active role in the development of this sector. Furthermore, expanding collaboration with various parties, including communities and the private sector, is a crucial step to support program implementation while addressing budget constraints.

Advanced Research

The limitations of this study primarily lie in the suboptimal direct involvement of creative economy actors in the interview process. This was influenced by time constraints and the vastness of the research area, which made it difficult to reach a comprehensive sample of respondents. As an adjustment, interviews were conducted with the Director of KABEKRAF, who represents the perspective of creative economy actors in Bogor Regency. While the information obtained was quite helpful in understanding conditions on the ground, the results do not fully represent the direct experiences of all creative economy actors. Therefore, future research is recommended to involve creative economy actors directly in the interview process to obtain more comprehensive and representative data.

ACKNOWLEDGMENT

The completion of this article was made possible by the support and assistance of numerous parties. Therefore, the author expresses his gratitude to Almighty God for all the ease and strength He has given him to complete this article. Furthermore, the author would like to express his gratitude to the Department of Tourism and Creative Economy, the Bogor Regency Creative Economy Committee (KABEKRAF), and the creative economy actors in Bogor Regency who have contributed and supported the development of this research.

REFERENCES

- Agustino, L. (2022). *Fundamentals of Public Policy*. ALFABETA, cv.
- Akib, H. (2010). POLICY IMPLEMENTATION: What, Why, and How. *Journal of Public Administration*, 1(1).
- Amsari, S., & Anggara, W. (2023). *Creative Economy*. Umsu press.
- Anggara, S. (2016). *Introductory Public Policy*. Pustaka Setia Bandung.
- Bullock. (2009). PKP2A I LAN.
- Central Statistics Agency. (2025).
- Creative Economy Agency. (2024). *Curational data processing 2024*.
- Grindle, M. S. (2017). *Politics and Policy Implementation in Third World*. Princeton University Press.
- John Howkins. (2001). *The Creative Economy How People Make Money from Ideas*. Penguin Press.
- Mansur, J. (2021). IMPLEMENTATION OF THE CONCEPT OF POLICY IMPLEMENTATION IN PUBLIC. *AT-TAWASSUTH: Journal of Islamic Economics*, 6(2), 333.
- Nugroho, R. (2008). *Public Policy*. Elexmedia Komputindo.
- Prayoga, R. (2025, November). West Java contributes Rp310 trillion to the national creative economy GDP. *Antara*.
- Pressman, L. J., & Wildavsky, A. B. (1973). *Implementation: how Great Expectations in Washington are Dashed in Oakland*. University of California Press.
- Shabrina, D. (2025, March). Minister of Trade: Creative Economy Contributes IDR 1.53 Trillion to GDP.
- Sugiyono. (2023). *QUANTITATIVE, QUALITATIVE, AND R&D RESEARCH METHODS*. ALFABETA, .
- Tri Wicaksono, B., Hidayat, W., & Labib, MM (2022). Analysis of Public Policy Implementation in the Regional Autonomy Era. *DAROTUNA: Journal of Administrative and Science*, 6(2).
- Winarno, B. (2018). *Public Policy: Theory, Process and Case Studies*.