

DIFFICULTIES AND OPPORTUNITIES FOR CREATIVE ECONOMIC DEVELOPMENT IN THE SOCIETY 5.0 ERA

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Abstract

This research aims to analyze the challenges and opportunities for creative economic development in the era of society 5.0. The research method used in this research is qualitative research. Qualitative research is a research method used to understand social phenomena in depth. This type of research is library research, which researchers carry out by collecting, studying, and analyzing references or sources. obtained in writing or written form, such as books, journals, articles, documents, and other sources of information that are significant to the topic or title being researched. The research results show that development economy creativity in Indonesia in the Society 5.0 era reflects a significant transformation in the methods used to create, produce, and promote products and services. Technology has become the primary driver of growth in the creative economy, as well as temporary creativity, local culture, and collaboration. Temporary, there is a challenge. Supporting the government and initiatives by private companies has helped push the development economy creatively in Indonesia. Taking lessons from the success period, then utilizing the opportunity period In the future, Indonesia can do it. Continue to develop as a key player in the global creative economy in the Society 5.0 era.

Keywords: Challenges, opportunities, creative economy, society 5.0 era

Abstrak

Penelitian ini bertujuan untuk menganalisis tantangan dan peluang pembangunan ekonomi kreatif di era society 5.0. Metode penelitian yang digunakan dalam penelitian ini adalah penelitian kualitatif, penelitian kualitatif merupakan metode penelitian yang digunakan untuk digunakan untuk memahami fenomena sosial secara mendalam, Adapun jenis penelitian ini adalah penelitian studi pustaka yang peneliti lakukan dengan mengumpulkan, mempelajari, dan menganalisis referensi atau sumber-sumber yang diperoleh dengan tertulis atau berbentuk tulisan seperti buku, jurnal, artikel, dokumen, dan sumber informasi lainnya yang signifikan dengan topik/judul yang diteliti. Hasil penelitian menunjukkan bahwa perkembangan ekonomi kreatif di Indonesia dalam era Society 5.0 mencerminkan transformasi yang signifikan dalam cara menciptakan, memproduksi, dan memasarkan produk dan layanan kreatif. Teknologi menjadi pendorong utama pertumbuhan sektor ekonomi kreatif, sementara kreativitas, kebudayaan lokal, dan kolaborasi tetap menjadi aspek penting dalam menghasilkan nilai tambah. Sementara terdapat tantangan, dukungan pemerintah dan inisiatif perusahaan swasta telah membantu mendorong perkembangan ekonomi kreatif di Indonesia. Dengan mengambil pelajaran dari kesuksesan masa lalu dan memanfaatkan

peluang masa depan, Indonesia dapat terus berkembang sebagai pemain utama dalam ekonomi kreatif global di era Society 5.0.

Kata kunci: *Tantangan, peluang, ekonomi kreatif, era society 5.0*

Introduction

Indonesia, as the largest archipelagic country in the world, has extraordinary potential for developing the creative economy sector. The creative economy is a term that refers to economic sectors that focus on creation, innovation, and cultural expression (Dara et al., 2022). In the last few decades, the creative economy sector has become one of the main drivers of global economic growth. For Indonesia itself, it has a diverse and unique cultural heritage, which is a valuable asset for economic development. However, like every development effort, Indonesia's creative economy sector is also faced with various challenges and opportunities that need to be understood and overcome.

According to Abdu Rofiq (2016), Challenges for Creative Economy Development in Indonesia, the first is limited infrastructure. Most creative industry players need good access to the internet, transportation, and other facilities. Inadequate infrastructure can be a serious obstacle to growth in this sector. Second, lack of supporting institutions: The success of the creative economy often depends on the existence of supporting institutions and policies. Indonesia still needs to develop an adequate policy framework and institutions that can provide support for creative economy actors. Third, Protection of Intellectual Property Rights: Protection of intellectual property rights (IPR) is an important factor in the creative economy sector. Challenges include the expansion of copyright infringement and a lack of awareness of the importance of IPR among creative industry players. Fourth, Limited Funding: Most creative economy actors, especially beginners, often face difficulties in obtaining sufficient funding to develop creative ideas; therefore, this problem needs to be addressed by the government to ensure growth in this sector. Fifth, Quality of Education and Training: The quality of education and training in creative fields is also still a challenge. Further efforts are needed to develop curricula and training programs that are relevant to the needs of the creative economy sector. Sixth Global Competition: Currently, Indonesia's creative economy sector must compete with an increasingly integrated global market. This means that creative economy actors must have the ability to compete globally, both in terms of product quality and marketing strategy. Seventh Regional Gap: Another challenge is the regional gap in the development of the creative economy sector, namely that some regions in Indonesia are more advanced in terms of creative economic development compared to others. Therefore, greater efforts need to be made to ensure that the benefits of the creative economy sector are evenly distributed throughout the country.

Meanwhile, according to Destya (2022), opportunities for creative economic development in Indonesia are: Cultural Diversity: Indonesia has more than 300 different ethnic and linguistic groups. This creates a variety of inspirations for art, music, fashion, and other forms of creative expression. This cultural diversity is valuable capital in developing the creative economy sector. Young Demographic Bonus: The majority of Indonesia's population is the younger generation; this generation tends to be more open to innovation and has greater access to digital technology. This creates a potential market for creative products and services. Increased Internet Access: The growth of internet access throughout Indonesia has opened up new opportunities in the marketing and distribution of creative products, with *e-commerce platforms* and social media having become effective means of connecting creative economy actors with consumers in various regions and overseas markets. Increased Cultural Awareness: As more people become aware of the value of culture and art, this creates a greater demand for creative economy products. Investment in Creative Industries: The Indonesian government has begun to recognize the potential of the creative economy sector and has increased investment in this area through various programs and incentives. Collaboration and Networking: Creative economy players in Indonesia are increasingly realizing the benefits of collaboration and networking. So it can create opportunities for mutual growth and the exchange of ideas. Improving the Quality of Education: Improving the quality of education and training in creative fields can increase the competitiveness of Indonesian creative economy actors.

In a broader view, Fakhrunnaldo (2022) explains that the creative economy sector has the potential to become one of the backbones of the Indonesian economy. By understanding the challenges and taking advantage of existing opportunities, Indonesia can advance this sector and create jobs, economic growth, and better global competitiveness. This introduction is the start of a more in-depth discussion about various aspects of the creative economy in Indonesia and how we can overcome its challenges and take advantage of its opportunities.

According to Paningrum's research results (2021) it is hoped that the growth of the creative economy through: (1) performing arts, product design, fashion, and culinary will be able to increase the number of creative industry players who have competitiveness at both regional, national, and international levels. (2) Assistance from the regional government, such as MSME credit restructuring facilities and labor-intensive programs, as well as providing regional tax concessions for MSMEs, to guide the creative industry to progress further amidst the uncertainty of the national economy in the new normal era. (3) Productive areas, such as Jebres District, can be used as models for creative industries in other districts in the city of Surakarta, even as models in cities outside Surakarta. Meanwhile, according to the research results of Rusmini et al. (2022), the existence of a creative economy in the digital era or global era is currently the center of attention because of its positive contribution to the Indonesian economy, where the main driver is the millennial generation.

The creative economy can provide benefits not only from an economic perspective but also improve the image and identity of a country, which can then increase innovation and foster the creative innovations of Indonesian society. However, using the creative economy is not easy, especially as global competition is increasingly fierce and is becoming a challenge for society, especially the millennial generation.

Study This tries to take more views, specifically about the development economy and creativity in the deep Indonesian context of the Society 5.0 era. This era is a concept that emerged in Japan and refers to an evolution-driven society driven by technology, information, and artificial intelligence. Society 5.0 offers potency big for growth sector economy creative, but also brings a number of necessary challenges to overcome with careful Therefore, based on the description above, researchers are interested in conducting research with the title Challenges and Opportunities for Creative Economic Development in the Era of Society 5.0.

Research Method

The research method used in this research is qualitative research. Qualitative research is a research method used to understand social phenomena in depth (Iswadi et al., 2023). Qualitative research does not just describe phenomena but also seeks to understand the meaning and context of these phenomena (Yusanto, 2020). This type of research is library research, which researchers carry out by collecting, studying, and analyzing references or sources obtained in written form, such as books, journals, articles, documents, and other significant sources of information with the topic or title researched. And then the researcher analyzes and draws conclusions to find answers to what the researcher is studying.

Results and Discussion

In 2005, the former President of Indonesia, Susilo Bambang Yudhoyono, in his book entitled "Economic Pillars of Indonesian Development," published in 2016 by Aldy Purnomo, underlined the importance of developing industries based on crafts and national creativity. This point is the starting point for raising awareness of the important role of the creative economy sector in country development (Kartika et al., 2022; Sutriyanti, 2023). The following year, in 2006, the Indonesian Minister of Trade, Mari Elka Pangestu, launched the "Indonesia Design Power" program under the auspices of the Indonesian Ministry of Trade. This government program aims to increase the competitiveness of Indonesian products in domestic and international markets. "Indonesia Design Power" places special emphasis on the development of the service sector, which in turn has begun to give rise to intense discussions about the creative industry among Indonesian society.

Just a year after the "Indonesia Design Power" program was initiated, "Indonesian Cultural Products Week" was held with the theme "An Anthology of Indonesian Cultural

Products for the World." This event is an important moment to introduce and promote Indonesian creative products to the global market. The "Indonesia Design Power" program continues, and in 2008, the first study book in Indonesia was launched, which maps the potential and sectors of the creative industry in this country. This step shows the government's commitment to exploring deeper the potential of the creative economy sector (Handayani et al., 2021; Yusri, 2020).

Harahap et al. (2022) again explained that in 2009, the Indonesian Government issued Presidential Instruction No. 6 of 2009, which later became an important milestone in the development of the creative economy. President Susilo Bambang Yudhoyono also designated the year as the "Year of Creative Indonesia." In the same year, the "Creative Virus Exhibition" was held, which covered the creative industry sector, as well as the "Nusa Food Exhibition," which promoted Indonesian food products. The success of these events is proof that the creative industry in Indonesia is experiencing significant positive development. 2010 marked the next milestone with the launch of a digital platform called "Indonesian Creative Economy." This platform functions as a source of information for the Indonesian people to understand the development of the creative economy in the country. At the same time, the government also began to intensively carry out outreach to local governments regarding collecting data on exporters, importers, business actors, associations, as well as formal and non-formal educational institutions involved in the creative industry.

Another striking development is the creation of the "National Creative Industries Development Plan 2025" and the "Development Plan for 14 Creative Industry Subsectors 2009-2015," which support the Creative Economy Development policy for the 2009-2015 period. The plan gives priority to seven creative industry groups, namely architecture, fashion, crafts, computer and software services, advertising, interactive games, and research and development. All of these steps indicate the government's serious commitment to developing the potential of the creative economy in Indonesia (Hasibuan & Silvya, 2019; Saksono, 2012).

The integration of digital technology, artificial intelligence, and data-based innovation into various facets of life is what defines the Society 5.0 era in terms of societal evolution. So this creates a new paradigm in various economic sectors, including the creative economy (Kurniawan, 2019). In Indonesia, the development of the creative economy in the context of Society 5.0 has great potential to support economic growth, job creation, and increase competitiveness in the global market. However, according to Pahlevi (2017), to achieve its full potential, it is necessary to understand how the creative economy in Indonesia has evolved in the Society 5.0 era.

1. Technological Transformation and Creative Economy

In Society 5.0, technology has become the main driver of creative economic growth in Indonesia. Technological advances such as artificial intelligence, the internet of things (IoT), and data analytics have changed the way creative industry players create, produce, and distribute their products and services.

a) Artificial Intelligence (AI)

Artificial intelligence enables creative economy actors to automate their production processes and increase product personalization. For example, in the music industry, AI algorithms can help identify consumers' music preferences and recommend songs accordingly. This enhances the music-listening experience and increases sales potential.

b) Internet of Things (IoT)

IoT allows various devices and objects to connect to each other via the internet. In the creative economy, IoT can be used to create more immersive interactive experiences. Examples include fashion that can be connected to the user's smartphone or art installations that interact with the audience through sensors.

c) Data Analytics

The use of data analytics in the creative economy helps industry players understand consumer behavior, market trends, and product preferences. With this information, they can make more informed decisions about product development and marketing strategies (Munizu, M., & Hamid, N. 2018).

2. Changes in Creation and Production

The Society 5.0 era has also changed the way creation and production are carried out in the creative economy sector in Indonesia.

a) Collaborative Creativity

Society 5.0 promotes collaborative creativity through online platforms. Collaboration between artists, designers, programmers, and various other creative economy actors can take place virtually, enabling the combination of various talents and expertise to create more innovative products and services.

b) On-demand Production

The concept of on-demand production is increasingly developing in the creative economy. Thanks to technologies such as 3D printing and bespoke manufacturing, creative products can be produced efficiently according to customer demand, reducing waste and unnecessary production costs.

c) Online Learning

Improvements in online educational technology have opened up greater access for individuals wishing to develop creative skills. Online learning platforms and digital courses allow people to learn art, design, music, and other creative skills without having to go to a physical classroom.

3. Digital Distribution and Marketing

In the Society 5.0 era, the distribution and marketing of creative products have become more efficient and global.

a) Ecommerce

E-commerce platforms such as Tokopedia, Bukalapak, and Shopee have become important bridges between creative economy players and consumers. They provide a broad and accessible distribution channel for creative products, both nationally and internationally.

b) Social media

Social media plays a big role in promoting creative products and brands. Creative industry players can take advantage of platforms such as Instagram, Facebook, and TikTok to share their work, build an audience, and interact directly with consumers.

c) Global Market

Digital distribution and electronic commerce have opened the door for Indonesian creative economy players to market their products to the global market. With the right marketing strategy, Indonesian creative products can reach consumers all over the world.

4. Empowering Local Creativity

One of the main strengths of the creative economy in Indonesia in the Society 5.0 era is its ability to utilize local cultural and heritage riches. Traditional arts, handicrafts, and local culture are the raw materials for many creative products and works of art.

a) Cultural Preservation

Society 5.0 encourages the preservation and development of local culture. Creative economy actors can play a role in maintaining Indonesian cultural traditions while developing them in a modern context.

b) Creation of Added Value

Local culture and heritage are a source of inspiration for creating unique and valuable creative products. This helps increase the competitiveness of Indonesian products in the global market.

Views of Rusmini et al. (2022) The development of the creative economy in Indonesia in the Society 5.0 era offers various opportunities, including:

a) Creative Education

Creative education can be a rapidly growing sector. Educational institutions and online platforms can provide training in a variety of creative fields, helping to create a more skilled workforce.

b) Sustainability-Based Creativity

The creative economy can focus on sustainability-based products and services that are environmentally friendly. This includes the use of recycled materials, renewable energy, and socially responsible business practices.

c) Export creative products

By utilizing technology and improving product quality, Indonesia can expand the export market for its creative products, generating additional income for the country.

d) Digital Creativity

Digital creative sectors such as animation, visual effects, and digital content continue to grow and have the potential to dominate the global market.

Conclusion

Based on the results of the analysis and discussion above, it can be concluded that economic creativity in Indonesia in the Society 5.0 era reflects a significant transformation in the methods used to create, produce, and promote products and services. Technology has become the primary driver of growth in the creative economy, as well as temporary creativity, local culture, and collaboration. Temporary, there is a challenge. Supporting the government and initiatives by private companies has helped push the development economy creatively in Indonesia. Taking lessons from the success period, then utilizing the opportunity period In the future, Indonesia can do it. Keep going and develop as a main player in the global economy in the era of Society 5.0.

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