

Ananalysis of Branding Strategies for Developing Creative Economy Based on the Regional Potential Resources (A Study in Bau-Bau City, Southeast Sulawesi)

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Abstract

This study aimed to find out the regional advantage potential empirically and analyze branding strategies in order to encourage the acceleration of regional development that had the potential as a regional growth center, reduce development gaps between regions, and encourage regional growth, especially in Baubau City. This needed to be done as an effort to develop fast-growing strategic areas in the development of creative cities in the region. The key variable in this study was ecosystem-based creative economy branding, namely human resources, goods/services, markets, research, and development. The sampling method used was purposive sampling and snowball sampling. In this study, the concept of a creative economy branding strategy based on superior local resources was arranged using a ranking analysis of the creative economy sub-sector of Bau-Bau City.

Keywords

creative economy; branding;
local resources



I. Introduction

A creative city is a city that is able to improve the urban environment and create an inspiring city atmosphere. The first parameter of a creative city is the development of creative economic potential. In the creative economy, we can prioritize the role of community participation, public policy makers, and good environmental governance.

The development of creative cities cannot be separated from the potential for cultural diversity, arts, and human resources derived from the exchange of values that can encourage the expansion of insight and creativity. In terms of development, creative cities can be more activated through reshaping the city (reshaping the city design in terms of development, improvement, and community participation), presenting urban cosmetics and theatrical illusions (providing physical intervention and inspiring views), the marriage of old and new (this aims to decorate an attractive city and become a city landmark), and then creating a genius loci (local identity and city characteristics as well as an expression of the creativity of citizens).

The current development of Indonesia's creative economy is defined as a new era of the economy after the agricultural economy, industrial economy, and information economy. In his theory, Alvin Toffler (1980) divides the wave of economic civilization into three waves, namely agricultural economy, industrial economy, information economy, and creative economy oriented to creative ideas and ideas.

The problem to be solved in this activity is how the concept and strategy of creative city development planning are based on the creative economy of potential regional resources. The purpose of this activity is to obtain the results of an in-depth study of the creative economy based on local resources in Baubau City in order to support the

acceleration of regional development by optimizing regional performance in the potential creative economy sector and regional branding recommendations. The objectives to be achieved are to build an assessment system and develop concepts and strategies for planning creative economy development based on the potential resources of the Baubau City area. The target to be achieved in this activity is the formulation of concepts and strategies for planning creative city development based on the creative economy of the superior resources of the Baubau City area. The output generated from the results of this activity is the availability of a map of the potential of regional creative economy resources as an indicator of creative city development planning in Baubau City and the availability of clusters of creative economy development areas based on regional potential in Baubau City.

II. Review of Literature

2.1 The Portrait of the development Vision Based on Local Resources in Baubau City

The strategy and direction of research policies carried out by the Regional Research and Development Agency of Baubau City are in accordance with the development vision of Baubau City in 2018-2023, namely "Creating an Advanced, Prosperous and Cultured Baubau."

The acceleration of development in economic centers is based on an approach to developing both existing and new economic growth centers. Each region develops products that become its advantages. The purpose of increasing the accessibility of economic centers is to maximize and explore the potential and excellence of the region as well as to improve the spatial inequality of development. The success of accelerating economic growth is highly dependent on the acceleration of quality economic movement. Current technological developments require the readiness of the community to accept and adapt to global changes so that people can take advantage of the advances resulting from the direct implications of technological developments. In addition, cooperatives need to facilitate access to capital for MSMEs to support financing and business development. In order to realize Baubau City as a City of Commerce, Services, and Transit, the development targets that must be achieved are as follows:

2.2 The Portrait of Creative Economy in Indonesia

It started in 2006, where President of Indonesia, Susilo Bambang Yudhoyono instructed to develop the creative economy in Indonesia. This development process was first realized with the establishment of Indonesia Design Power by the Ministry of Trade to assist the development of the creative economy in Indonesia.

In 2007, the 2007 Indonesian Creative Industry Contribution Mapping Study was launched at the Trade Expo Indonesia. In 2008, the Blueprint for the Development of Indonesia's Creative Economy 2025 was launched, and the Blueprint for the Development of 14 Sub-Sectors of the Indonesian Creative Industries was launched. In addition, the 2009 Creative Indonesia Year was launched. In order to realize Creative Indonesia in 2009, Creative Products Week and Creative Economy Exhibition were held every year.

2.2 The Portrait of Creative Economy in Indonesia

Creative Economy is a new economic paradigm that relies on thought, ideas, or creativity from Human Resources (HR) as the main production factor in its economic

activities. Creative Economy is the embodiment of added value from an intellectual property right born of human creativity based on science, cultural heritage, and technology.

John Howkins, the Father of the Creative Economy, explains that “Creative Economy is all about ideas and money. This is the first type of economy where imagination and creativity determine what people want to do and produce.”

There are several characteristics of the creative economy, namely:

- a. Collaboration is needed between various actors who play a role in the creative industry, namely intellectuals in the business world, and the government which is a fundamental prerequisite.
- b. Based on an idea or thought.
- c. Development is not limited to various business fields.
- d. The concept built is relative.

2.3 Creative Economy Ecosystem

The discussions about Creative Economy always cover the entire ecosystem, in which one of the elements is the Creative Industry. In this study, the Creative Economy Ecosystem is one of the main references with the following elements. First, Human Resources (HR) is the center of ideas and initiatives with creativity that creates creative works as a result of these expressions, ideas, thought and initiatives. Second, the goods/services product is a form of creative work created by creative human resources that is ready to be delivered to users or viewers, which includes the production process, material supply, manufacturing, and so on. Third, the market or all matters related to the flow of creative goods/services product delivery to its users or consumers which includes distribution channels, marketing, promotions, spaces of expression and appreciation, and so on. Lastly, Research and Development is the role of feedback on creative goods/services, and all things related to various efforts to create works and all their supporting elements that are better or different from the previous ones. In relation to this study, the Creative Economy Ecosystem becomes a reference for identifying the potential of the creative economy in the region, especially to place the types of potential found in the region into each element in the ecosystem so that the real type of power in each region can be identified.

III. Research Method

3.1 Research Design

This research employed a descriptive qualitative approach by conducting in-depth interviews with selected informants, namely stakeholders and creative economy actors with various sectors in the Baubau City area. Qualitative research was started with assumptions and the use of an interpretive/theoretical framework that formed or influenced the research problems related to the meanings that individuals or groups imposed on a human social problem. The results of this study described the results of in-depth interviews with research subjects and described the information obtained from the data so that they could provide an overview of the concepts and strategies of creative city development planning based on the creative economy of regional potential resources.

3.2 Technique of Collecting Data

At this data collection stage, the researcher conducted interviews, observations and documentation. The interview used was an unstructured interview method.

The data requirements in the implementation of activities were primary data and secondary data. Primary data was obtained from the results of interviews with respondents or interviews with relevant stakeholders or business actors and direct field observations. The primary data collected included data on the identity of the potential creative economy in Baubau City, data on the condition and potential of the region based on the creative economy and its ecosystem. Moreover, secondary data was obtained from related agencies in Southeast Sulawesi and Baubau City. The types of secondary data referred to were data on the national and regional creative economic policy, data on the number and types of creative economies, data on the creative community, data on the institutional and management of the creative economy sector and other related documents. The sampling method used in this research was purposive sampling and snowball sampling.

3.3 Data Validation Testing

The data validation was carried out to prove whether the research carried out was really scientific research as well as to test the data obtained. The data validation testing was done by using the triangulation of sources. The data triangulation, time and sources to test the data validation was done by comparing the data obtained by researchers through interviews with data obtained through observation and documentation.

The data validation test used by the researcher in this research was the extension of observations, data triangulation, and the use of reference materials. The extension of observation means that the researcher returned to the field, made observations and also interviews with data sources that have been encountered and new data sources.

3.4 Technique of Data Analysis

The techniques used by the researcher to analyze the data were data reduction, data presentation, data verification, and drawing conclusions. In the data reduction stage, the researcher selected every incoming data from the results of observations, interviews, and documentation, then processing and focusing all the raw data to make it more meaningful. The data presentation stage was carried out by compiling information systematically in order to obtain conclusions as research findings. Meanwhile, in the conclusion drawing stage, the researcher compiled temporary conclusions to verify the data by studying the existing data and conducting discussions with research members with the aim that the data obtained were accurate and objective. Then, the researcher drew the final conclusion by comparing the suitability of the respondent's statement with the meaning contained in the research problem conceptually.

In analyzing this data, it was necessary to analyze the establishment and excellence of the sub-sector. This analysis aimed to assess the excellence of the creative economy sub-sector based on data on the conditions and characteristics of each creative economy sub-sector. The establishment and excellence of the creative economy as the embodiment of a creative city in Baubau City was determined based on the creative economy group that had a dominant number, support and policy direction, development feasibility and became the face of Baubau City. The analysis of the stability of each creative economy and its ecosystem was carried out based on the reference conditions and characteristics of each creative economy sub-sector in Baubau City and secondary data from related sectors or agencies (quantitative data). Determining the stability of each creative economy sub-sector was carried out by analyzing the Norms, Standards, Procedures and Manuals (NSPM). Related indicators were HR indicators, production indicators, marketing and distribution indicators, and research and development indicators.

IV. Result and Discussion

4.1 An Overview of the Potential Area of Baubau City

As one of the shipping links for the eastern and western archipelagos, Baubau City is a potential divine gift that needs to be developed into a basic capital as a City of Commerce, Services and Transit, Cooperatives and SMEs as the largest job creators with a licensing service system integrated electronically, fast, easy and transparent, directly qualified as a culturalist with cultural tourism supported by the historical heritage of the Buton Sultanate, which is found throughout the Buton Archipelago Peninsula. This is because of the position of Baubau City in the past as the center of government and civilization of the people of the Sultanate of Buton. In addition, this is also supported by natural conditions that have the potential for the development of natural tourism and the creative economy, whether it is managed by the government or community-based tourism, marine tourism and artificial tourism based on professional management without leaving local wisdom. Therefore, Baubau City can be realized as a Popular City in the future, both locally, nationally and internationally.

4.2 The Conditions and Characteristics of the Creative Economy Sub-sector of Baubau City

The identification of the conditions and characteristics of the creative economy is done by determining the respondent actors from each sub-sector of the creative economy in Baubau City. The results of the determination of respondents were 143 respondents divided into eleven (11) creative economy sub-sectors in Baubau City, namely fashion, performing arts, culinary, craft, and others (architecture, photography, applications, film, interior design, graphic design and music). The determination of the conditions and characteristics of each sub-sector of the creative economy is carried out in each type of business of each sub-sector based on indicators and sub-indicators of the ecosystem.

4.3 The Establishment and Excellence of the Creative Economy Sub-sector and its Ecosystem

Based on the results of the NSPM analysis of the establishment and excellence of each creative economy sub-sector in Baubau City, it was found that the 3 sub-sectors that had the highest percentages were craft, performing arts and culinary sub-sectors with each of 52.86%; 48.48%; and 48.23%.

The ecosystem indicator that gave the largest percentage to each creative economy sub-sector was the marketing indicator with an average value of 49.45%, while the ecosystem indicator that gave the smallest percentage to each creative economy sub-sector was the research and development indicator with an average value of 35, 83%.

The low contribution of R & D indicators in all sub-sectors is a major problem in the development of the creative economy in the region. The involvement of educational institutions or universities is still not able to support the needs of research and development of the creative economy as a whole. The lack of ability of educational institutions to support regional movements towards creative cities is due to several things such as the lack of educators who are experts in each creative economy sub-sector, limited information and networking services with creative economy actors, lack of collaboration between actors in supporting the activities of educational institutions to engage directly, the lack of discussion of the creative economy in the scope of universities and the limited infrastructure to support research and development of several sub-sectors of the creative economy.

Each ecosystem indicator assessed has a sub-indicator that becomes the benchmark for the assessment. The assessment of each sub-indicator in each ecosystem indicator is as follows:

a. HR Indicators

Based on the percentage analysis of establishment and excellence of the creative economy in accordance with the sub-indicators of HR in Baubau City, it can be seen that the sub-indicator of business initiatives had the highest percentage of 60.10%, while the lowest sub-indicator occurred in access to finance and funding. The high percentage of business initiatives was the strength that formed the basis for the creation of creative works and opportunities for the creative economy to continue to grow and increase in Baubau City. The creativity produced by the creative economy actors in Baubau City had its own advantages, the characters built based on local culture also provide the power of inspiration in the creation of original works.

The problems arise in alleviating creative economy human resources, including access to capital or limited capital are important points that must be followed up. Limited capital makes it difficult for creative economy actors to develop, especially in increasing production and business capacity. In addition, awards for actors are also a problem, there is no concern from the government or the private sector for the performance of creative economy actors in Baubau City. This poses a challenge for every actor involved to make a policy that prioritizes the work.

b. Product/work indicators

Based on the analysis results of the percentage of the establishment and excellence of the creative economy based on the sub-indicators of work in Baubau City, it can be seen that the reference sub-indicator and originality of the work had the highest percentage of 56.94%, while the lowest sub-indicator occurred on the scale of business and production (35.23%), product and service certification (34.97%), work awards (36.55%), and production support (35.35%).

The high percentage of references and originality of products/works is the strength that forms the basis for a creative work to be known and become an attraction for consumers on a local, national and international scale. The references and originality of the work produced provide opportunities for the creation of branding and characteristics of Baubau City in the creative economy sector.

c. Marketing indicators

Based on the analysis results of the percentage of establishment and excellence of the creative economy based on marketing sub-indicators in Baubau City, it can be seen that the promotion method sub-indicator had the highest percentage of 55.87%, while the lowest sub-indicators occur in the appreciation space (43.31%) and distribution and product/service development (43.88%).

The high percentage of promotion methods is a demand made by creative economy actors to compete in selling their products/services. The development of technology and information currently requires creative economy actors to be able to create a digital-based market platform as a marketing and promotion space. Some creative economy actors have used various online media to promote and market their products/services. This has a good impact on the development of the creative industry that continues to grow. What the government and other stakeholders need to do is build a bigger and more controlled promotion, marketing and distribution platform as a regional forum to support the sustainability of its creative economy.

d. Research and development indicators

Based on the analysis results of the percentage of establishment and excellence of the creative economy based on research and development sub-indicators in Baubau City, it can be seen that the business development sub-indicator had the highest percentage of 39.87%, while the lowest sub-indicator occurred in the training activities obtained, namely 32.13%. In general, all research and development sub-indicators were relatively low, this had been explained previously related to the lack of involvement of educational institutions or universities.

Business development research, training conducted for each sub-sector of the creative economy, research capacity and capability as well as R&D actors are still very minimal. A regional policy is needed to create programs that can support the development of the creative economy, so that there is collaboration between sectors, especially academics, to directly engage in any programs related to the development of the creative economy in Baubau City.

4.4 Excellent Creative Economy Sub-sector

The results of the FGD that included actors and played a role in the development of the creative economy provided the strengthening of these 3 sub-sectors as leading sub-sectors. Based on the results of the FGD, the craft, performing arts and culinary sub-sectors had strong regional and cultural characteristics and culture. In addition, there were cultural-based regional development policies that supported this sector to continue to grow.

a. Crafts

The craft sub-sector in Baubau City shows the uniqueness and distinctiveness of the culture or customs found in Baubau City which comes from the Buton culture. Some craftsmen produce handicrafts sourced from habits that have been passed down from generation to generation. In addition, some crafts also adopt the strength of regional culture to produce works, such as silver or brass crafts made by adopting symbols from Buton culture, weaving crafts with typical Buton motifs, sofenir crafts by displaying symbols from Buton culture and others.

1. Cast-melted brass is a craft located in Lamangga and Tanganapada Village in Baubau City. Currently, it has traditional products in the form of household appliances, traditional musical instruments and traditional equipment. In the future, product diversification can be developed into forms of interior design.
2. Buton weaving is spread almost all over the Buton Islands. In Baubau City, especially in Sulaa, Bone-Bone, Makassar Island, Tanganapada, and several other villages in Baubau City, the types, motifs and themes of Buton sarongs/weaving are very diverse, which is an intangible cultural heritage wealth.
3. Pottery is a folk craft located in Lipu and Katobengke Village, Baubau City. This craft has several traditional products, especially for household appliances. This craft has the potential to be developed into an interior decoration craft.
4. Traditional clothing crafts are clothing crafts that are specifically used in traditional events. This craft is in the Melai Village (The Buton Keraton Fortress). Currently, traditional clothing craftsmen only focus on bridal clothing and other traditional clothes such as robes, kaboroko clothes and kambowa clothes.
5. Nentu craft is one of the folk crafts in Baubau City, Gonda Baru Village which is made of nentu generally in the form of serving hoods, nature, baskets, trays, pedestals and so on.
6. The traditional craft of woven bamboo is kapapore which is used as a place to store food containers in traditional ceremonies whose function is the same as tala koae. Kapapore is a folk craft in Lipu and Katobengke Village in Baubau City.

b. Performing Arts

The performing arts sub-sector in Baubau City generally shows the uniqueness and distinctiveness of the culture or customs found in Baubau City which comes from the Buton culture. The opportunity for cultural wealth through performing arts is a cultural tourist attraction for the region. Moreover, Baubau City is supported by beautiful and diverse natural tourism.

c. Culinary

The culinary sub-sector in Baubau City shows various kinds of processed food and beverage products that are mostly done by the people of Baubau City. The culinary sub-sector of Baubau City tends to develop, seeing the enthusiasm of many and diverse culinary actors. Culinary in Baubau City is a prospect to be developed seeing the potential for attractive natural and cultural tourism that requires the support of this subsector. Some of the culinary delights of Baubau City are unique and regionally specific, such as chicken ansu wolio, culinary processed moringa, lapa-lapa, parende buton, smoked fish typical of Buton, kapusu nosu, konduro (usually served at traditional events), kasuami, tuli-tuli, epu-epu and others. Some culinary business actors produce products sourced from existing natural resources as raw materials that are easily obtained and processed based on regional customs that have been passed down from generation to generation. Some culinary arts have also adopted organic systems such as herbal teas, processed moringa and others.

4.5 Branding Strategis for the Creative Economy Based on the Excellence Sub-sector Readiness

The existence of creative spaces, starting from the smallest in the form of hubs and incubators to large ones in the form of Creative Cities, is very necessary to accommodate the creative economy ecosystem. Currently, all rooms can be connected digitally. This situation is part of the physical ecosystem, while the non-physical ecosystem will be a complement. The essence of the availability of creative space is the connection and exchange that always exists between users, content, creative actors, entrepreneurs, and technology. One thing that needs to be emphasized in this condition is the constant connection, not only through an event, but an ongoing activity. Connected access will accelerate the pace of innovation.

All activities that occur in the creative space must be connected to infrastructure, both in physical form (roads, parks, stadiums, airports, and shopping centers), as well as information and communication technology (fiber optics, antennas, and wi-fi). The availability of these two types of infrastructure will enable creative actors to develop new ideas, enrich, and liven up existing spaces through their creations. This situation is important for each region, so that they can realize the capabilities in the creative economy sector that depart from their respective competencies and abilities. Bandung is an example of a city that has a creative space development direction in accordance with its competencies in the design sub-sector (product, interior, and architecture). The more open a city, the more open the exchange of ideas. Creative actors, entrepreneurs, and academics can join in one place to meet and exchange ideas.

4.6 Branding Strategis for Creative Economy Based on Stakeholder Readiness

The main element in the development of a Creative City is humans, who have the ability to manifest concepts, ideas, thoughts, knowledge, talents, and skills as work and works. Humans are grouped and appreciated according to their respective professions and abilities. In the context of the development of Creative Cities, these groups are creative

actors involved in a model known as the quadruple-helix. The development process will be able to take place if each actor can collaborate and synergize in accordance with their respective roles and duties as the driving force of the Creative City. The actors involved in the quadruple-helix are—without looking at the order of importance—as follows:

Academic is an academic citizen and their work in the creative economy field. This actor has three dimensions, namely:

- a. Research—in the form of research, innovation, testing, protection of intellectual property rights (IPR), and collaborations related to the creative economy—that has been carried out and has market potential/economic value;
- b. Universities include the number of universities and research that support the creative economy; and
- c. Synergy between actors includes internal synergy and cooperation between academics to support the development of the creative economy, and cooperation between academics and the three other actors that produce activities and events.

A business is an organization that sells goods or services to consumers, or other businesses for profit. This actor has four dimensions, namely:

- a. Business actors is the ratio of the number of creative business actors (individuals) to the total number of business actors;
- b. Economic contribution is the contribution of the creative economy sector to the gross regional domestic product (GRDP);
- c. The ratio of creative business companies is the ratio of the number of business units (corporations) that support the creative economy to the total number of business units; and
- d. Synergy between actors includes internal synergies between business actors, and cooperation between business actors and the three other actors to support the development of the creative economy.

Community is a social group from several environmental backgrounds, which generally have the same interests and habitats. This actor has six dimensions, namely:

- a. The number of creative economy actors is the ratio of the population of creative economy actors to the total population in an area;
- b. Community age is a creative economy formed in an area which is expected to get stronger along with the increasing age of the community;
- c. Products are the products of creative economy actors and communities;
- d. Affiliates are networks owned by the community;
- e. Activities and events are activities carried out by the community based on the level of coverage; and
- f. Synergy between actors includes activities carried out by two or more communities with different sub-sectors, and cooperation between communities and the other three actors.

Government is the ranks of the central and local governments, which have the power to make and implement laws and regulations in certain areas. This actor has four dimensions, namely:

- a. The provision of superstructure is the availability of foundations and policies that underlie creative economic activities;
- b. The provision of infrastructure is physical and non-physical facilities and infrastructure that support creative economic activities;
- c. Institutions include organizations formed by the government and regulations made to support creative economic activities; and

d. Synergy between actors includes internal cooperation between agencies within one local government or with other local governments, and cooperation between local governments and the three other actors.

1) General Strategy

The steps for developing a creative city take into account three things that become the spirit of a Creative City, namely focusing on developing ideas and creativity; existence of creative community (bottom-up); and the value chain of the creative process. In more detail, the development of creative cities includes the development of creative capital (creative capital); the local potential of the area as an advantage and identity of the city.

The first strategy in developing a Creative City is to map creative capital by identifying cultural capital, human resources and natural resources. In the survey and observations carried out, the City directly does not have a historical tourism area which is administratively located in the Regency, but in its position as a gateway and development of services and communities, the City can take on the role of a center of knowledge from cultural resources that are through the development of "the Raya".

The second strategy is the development of creative capital to become a city-specific narrative, development of creative human resources, product diversification and regional development. This step can be done by developing a creative space or creative arena, namely by forming a creative space that can foster creativity and innovation; and public space as a center of activity and interaction for creative economy actors (government, business/industry actors, academics, and creative communities/forums).

The third strategy is the growth stage by building enabler components in the form of infrastructure and information and communication technology, through the development of an Ecosystem that can integrate part or all of the creation, production, and distribution/market processes. Cities/Regencies that have only part of the value chain will require a network of cities/districts, which form a unified function; City facilities and infrastructure that can encourage creativity; Local government development programs related to creativity and innovation.

2) Ecosystem Strengthening Strategy

Some of the keywords for Creative Cities are ideas, creativity, skills, and talents (creative people); The important role of the creative community; Local potential (human resources, culture, and economic commodities); Regional excellence and identity; the creation of added value, generally through the use of science and technology and technology; sustainable, which includes environmental, social, and economic aspects; and fulfillment of each stage in the creative process with networking consequences.

V. Conclusion

This needed to be done as an effort to develop fast-growing strategic areas in the development of creative cities in the region. The key variable in this study was ecosystem-based creative economy branding, namely human resources, goods/services, markets, research, and development. The sampling method used was purposive sampling and snowball sampling. In this study, the concept of a creative economy branding strategy based on superior local resources was arranged using a ranking analysis of the creative economy sub-sector of Bau-Bau City.

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