Efisiensi : Kajian Ilmu Administrasi
Vol. 18 No. 2, Agustus 2021, Hal. 202-221

Available at https://journal.uny.ac.id/index.php/efisiensi
Published by Administration Education Department, Faculty of Economics, Universitas Negeri Yogyakarta, affiliate to ASPAPI Pusat

ISSN: 1412-1131
E-ISSN: 2528-5750

THE STAKEHOLDERS OF INDONESIA'S CREATIVE INDUSTRIES SMES AND THEIR RELATIONSHIPS

Joklan Imelda Camelia Goni
School of Business and Economics, Universitas Prasetiya Mulya, Indonesia
joklan.goni@pmbs.ac.id

Abstract: **The Stakeholders of Indonesia's Creative Industries SMEs and Their Relationships.** This study aims to identify the stakeholders of the Creative Industries (CI) in Indonesia and their structural patterns of relationships through applying network structure theories. CI is one of the government's priorities decreed by the President of Indonesia and thus chosen as the case study. This study employed two tools to investigate the relational aspect of the network using GEPHI. The contents analysis using MAXQDA uses data attained through 19 in-depth interviews and 30 focus group discussions from different sectors and stakeholders to represent three regions of Indonesia. Size, density, centrality, heterogeneity, and modularity partition are performed to analyze four different clusters in the network theories. Overall network graph signs imply that Pelaku Industri Kriya (Craft Industry Players), Dinas Koperasi dan UMKM (Cooperative and SME's office), and Dinas Perindustrian dan Perdagangan (Department of Industry and Commerce) are the most popular among other stakeholders in the CI network, and they also have a large number of connections with others. The practical contribution of this paper is for policymakers to have a more systematic approach in embracing SMEs in the creative industries with more sustainable solutions by improving stakeholder cooperation.
Keywords: creative industries; small-medium enterprise; social network analysis policy; stakeholders

Abstrak: *Stakeholders* Usaha Kecil Menengah (UKM) Industri Kreatif Indonesia dan Hubungan Mereka. Tujuan penelitian ini adalah untuk mengidentifikasi pemangku kepentingan Industri Kreatif (IK) Indonesia serta pola hubungan strukturalnya melalui penerapan teori-teori *network structures*. IK merupakan salah satu prioritas pemerintah yang ditetapkan oleh Presiden Indonesia, sehingga dipilih sebagai studi kasus untuk penelitian ini. Penelitian ini menggunakan dua metode untuk menyelidiki aspek relasional dari jaringan menggunakan GEPHI. Analisis konten melalui MAXQDA menggunakan data yang diperoleh melalui 19 wawancara dan 30 *focus group discussion* dari berbagai sektor dan pemangku kepentingan yang mewakili tiga wilayah Indonesia. Partisi ukuran, kepadatan, sentralitas, heterogenitas, dan modularitas dilakukan untuk menganalisis empat *cluster* berbeda yang berada dalam *network theories*. Tanda-tanda grafik jaringan secara keseluruhan menandakan bahwa Pelaku industri kreatif, Dinas Koperasi dan UMKM dan Dinas Perindustrian dan Perdagangan adalah pemangku kepentingan yang paling penting dalam jaringan IK dan memiliki koneksi yang banyak dengan pemangku kepentingan lainnya. Kontribusi praktis dari penelitian ini adalah sehingga pembuat kebijakan memiliki pendekatan yang lebih sistematis dalam merangkul UKM IK dengan solusi yang lebih berkelanjutan dengan meningkatkan kerjasama para pemangku kepentingan.
Kata kunci: industri kreatif; usaha kecil dan menengah; kebijakan analisis jaringan sosial; pemangku kepentingan

History & License of Article Publication:
Received: 23/04/2021 **Revision:** 21/06/2021 **Published:** 31/08/2021

DOI: https://doi.org/10.21831/efisiensi.v18i2.39351

INTRODUCTION

Creative Industries (CI) make up an increasingly important element of economic activity around the globe. In Indonesia, CI has become one of the major economic forces, accounting for over 7.44 percent (US $ 66.61 billion) of Indonesia's GDP in 2016 (Badan Pusat Statistik, 2016). It is growing faster than other sectors, and the skillsets for those who work in this area are more flexible; hence, employability rates are high at 13.90%, with active employees at approximately 15.9 million in 2015 (Badan Ekonomi Kreatif, 2019). Since being formed by President Joko Widodo in 2015, Badan Ekonomi Kreatif (BEKRAF) had a grand vision to make the creative economy the backbone of Indonesia's economy in the future and develop 16 economic sub-sectors. Within these are three main sub-sectors–culinary, fashion, and craft–which account for 77.6% of Indonesia's creative economy, and three priority sub-sectors–film, animation, video, applications and games, and music are prioritized for development.

CI is often considered to be those industries working with art or media; however, they are not stand-alone as there are many interrelated disciplines. Indeed, these industries play an essential role in urban regeneration and community cohesion by connecting other industrial sectors and being an innovation source through design, branding, and advertising (BOP Consulting, 2010). CI act as an interface between culture, economics, and technology. With current growth, the creative sector is a vital source of employment and business development and has been set by the government as a priority sector for strategic growth. The CI firms must adapt to the technology transformation to remain competitive through collaboration amongst inter-organization partners, particularly in regions where some stakeholders still are not actively involved in CI development (Mangifera 2019).

Studies on relationship collaboration between networks of SMEs have been growing in recent years. However, despite numerous studies conducted on firms' collaboration, little attention has been given to identifying the key actors and their collaboration in promotion, publication, and brand image in CI. This is a particularly prominent gap in the research as Indonesian CI mainly consists of small firms and informal businesses that have both increased contributions to economic development in the last decade (Fahmi, Koster, & van Dijk, 2016). These small firms and informal businesses have different characteristics than the CI of developed markets, which tend to be more centralized in urban areas and are therefore a potentially insightful study area. Furthermore, previous studies have shown that

https://doi.org/10.21831/efisiensi.v18i2.39351

small to medium enterprises in Indonesia are inefficient in their business processes, which presents a concern the government should address in their development policies (Cahyadin 2017). These SME's characteristics emphasize how important it is to profile and cluster CI in Indonesia and map out their stakeholder relationships to encourage collaboration which would yield better performance for all parties involved.

CI in Indonesia is divided into 3 parts based on the industry stakeholders—notably, there are Craft industry players, Film and animation industry players (Pelaku Industri Film dan Animasi), and Food industry players (Pelaku Industri Kuliner). However, the role of government agencies and institutions in the CI network is also unquestionably vital. It is crucial to acknowledge the diversity of stakeholders, their different interests on collaboration possibilities, and their respective conflicts. Illustrating their network will assist in determining who these stakeholders are, what their roles are, and what their relationships are like.

This study will identify CI stakeholders in Indonesia and their structural patterns of relationships by applying network structure theories. In conducting this research, it is possible to improve Indonesia's CI and present insights regarding relevant issues related to policy and the management of CI for both industry players and the government. Herein, the objective of this study is to contribute to the field by acknowledging the stakeholders of CI and the relationships between them to bring a positive impact on the collaboration and market growth for SMEs in CI. The resulting practical contribution of this paper is to assist policymakers by providing a more systematic approach in embracing CI SMEs with more sustainable solutions by improving stakeholder cooperation.

The existing literature and previous studies regarding network structures theories and their key variables are extensive. They will serve as the basis of our methods design and the basis for the interpretations and analysis of our research results.

A social network consists of a finite set of actors linked to each other in social ties and their defined relationship as a core of this approach. An actor is a discrete individual, a corporate or collective social unit that can be a person in a group of people, a department within a company, or a nation in the system (Wasserman & Faust, 1994). Knoke (2013) defined a network as a collection of actors linked to each other with meaningful relations that can be positive or negative through economic knowledge transfer, collaboration, embeddedness, governance, and even conflict. Networks allow companies to collect

information, avert competition, and collude to set prices or policies (Wasserman & Faust, 1994). Social networks are presented using graph structures, where nodes are actors and edges are connections between them (Michalski, Palus, & Kazienko, 2011). Furthermore, Araujo and Brito (1997) divided the form of the networks into three categories: structure, governance, and organization.

The structural pattern is used to analyze the relationship among actors (Prell, Hubacek, & Reed, 2009) and the relationships and communication defined among different actors in the specific area of study (Chris Cooper, Scott, March, & Wilkinson, 2004). Moreover, it is used to determine the form of ongoing relationships between the actors (Wäsche & Woll, 2010), while the extent of the network when it stands together versus separate will help to elaborate the share essence of actors' actions, constraints, and coordination (Prell, 2012; N. Scott, Baggio, & Cooper, 2008). Lastly, Weyer (2000) highlighted the form of cooperation characterized by the exchange of resources, providing long-term advantages for an individual. Herein, continuous interactions will lead to a stable and interdependent relationship that helps stakeholders identify alternative solutions for their collated problems.

Regarding the existing literature, the independent variables used within this research to analyze the structure are size, density, and heterogeneity. However, in line with Czakon (2014) study of performance and network structure in the tourism industry, centrality and modularity are also used to illustrate the network structure.

1. Size

This variable indicates the number of actors interacting in a network. The bigger the size, the higher the chance of the actors to gather their capital, and the pool of resources may impact the performance through accessibility and use of the resources. Network collaboration helps create more value for their customers, increase synergy among stakeholders within the network, and impacts their competitive advantages compared to others outside the network. (Czakon, 2014). This also applies to SMEs because it helps them gain economies of scale, although a more extensive network will require a more complex control system.

2. Density

This variable refers to a connection between actors and shows the linkage between actors in the network. Direct actual connection within actors will be counted off based on the maximum possible ties. A more cohesive network and the denser network illustrate the

https://doi.org/10.21831/efisiensi.v18i2.39351

higher density score (Prell, 2012), indicating that the network has become the source for social actors' support and allowing them to be viewed more likely as a cohesive society. Hence, the network is then the effective community knowledge transfer (Kadushin, 2012). Burt (2000) indicates that a high-density network demonstrates a strong connection among actors. It implies that the actors in the network share the same information, thereby diminishing the probability of brokers between actors.

The value of the density score is within the range of 0 (indicating no connection) and 1 (indicating being fully connected). However, in the social network where interactions happen, these conditions rarely ever occur. Nevertheless, the higher density will impact the size of the network. In the more extensive networks, individual actors will enjoy interaction benefits, but the network's size may have also alleviated the number of the interaction. To illustrate, the bigger network may limit the frequency of communication between actors. Meanwhile, the smaller the network, the easier to connect with individual actors. Therefore, it is crucial to consider the size as an equal element when comparing different network densities.

3. Heterogeneity

This variable refers to social networks containing various types of entities and relationships. An individual actor tends to connect with a group of actors with the diverse background so long as the relationship allowed them to enjoy the resulting benefits (Araujo & Brito, 1997). Wäsche and Woll (2010) emphasized that a well-managed network with heterogeneity helps the effectiveness of knowledge transfer and resource allocation among members. Further, earlier studies have shown that better results come from networks with low and high diversity compared to middle-degree heterogeneity (Czakon, 2014).

4. Centrality

This variable helps to identify the most important actors within a network and determine the most influential actor(s) and the decision process and information flows (Scott et al., 2008). The centrality score can range between 0, and 1 wherein 0 indicates a fully connected network. For the score of 0, the actors in the network are directly tied to each other with no central figure, while the score of 1 indicates that ties in the network concentrate on one specific actor (Prell et al., 2009).

Centrality is measured in terms of its degree, betweenness, and closeness. *Degree* refers to the total number of other actors connected to the central actor (Prell et al., 2009),

and the number of ties shows the involvement of the actors within the network. The centrality is shown as in-degree centrality (the number of ties an actor receives) or out-degree centrality (the number of connections between one actor to others (J. Scott, 2000). Meanwhile, *betweenness* centrality is used to illustrate the frequency of actors positioned on the shortest path that connects other pairs of actors (Prell et al., 2009; Timur and Getz, 2008). The high betweenness nodes have more influence over the flow of information within the network, and without this type of actor, there might be a disconnection of the particular information that could create innovation. Lastly, *closeness* centrality illustrates the ability of one actor to connect with all actors in the network (Timur & Getz, 2008). If the actor has short distances to others actors within the network, it is more likely to enjoy the benefits of better connection, flow of information, and able to earn new valuable assets (Borgatti, 2005).

5. Modularity

This variable enables cluster creation using algorithms and comparing the number of "within community" or "group connections" to the number of connections in some equivalent randomized network with zero value for its community structure. Using statistical criteria by counting many connections can easily separate to define two or more communities (Newman, 2006).

The previous measurement in the network contains certain limitations ignoring an appropriate multidisciplinary methodology (Bandyopadhyay, Rao, & Sinha, 2010). Knoke (2013) asserted that to understand better the relationships in the network, the partition of the network is as vital as its cohesion. The extent of interaction between actors in the network can be seen using density and centralization, while the network structure for clusters or sub-networks can be affirmed by determining the graph with a greater degree of connectedness (Scott et al., 2008). The clusters with subgroups that have interconnected topics will encourage sharing of information and knowledge (Dredge & Pforr, 2008; N. Scott et al., 2008).

METHOD

This research utilizes two stages to identify CI stakeholders and their relationships: focus group discussions (FGDs) with industry players from different sectors and CI agencies, and the second is in-depth interviews with 19 stakeholders. Both interviews and FGDs were conducted in 1.5 months from 13 June 2017 to 29 July 2017. For the first stage, there were 30 FGDs in Pontianak, Surabaya, Jakarta, Bandung, Makasar, Palembang,

Mataram, Ambon, Yogjakarta, Medan, Padang, NTT, Denpasar, and Manado. The stakeholders for the in-depth interviews are purposely sampled based on data from BEKRAF and the results of the FGDs, wherein the order and content of the structured interview are in line with Sekaran and Bougie's (2016) modified to suit the purpose of this study. The stakeholders interviewed include representatives of Dinas Koperasi UKM; Dinas Pariwisata; Disperindag; and Kadiv Ekraf from Ambon, Medan, Bali, Mataram, Kupang, Padang, Semarang, Bandung, Yogyakarta, Jakarta, Palembang, and Manado to represent East, West, and Central Indonesia.

In processing the qualitative data gained, we use MAXQDA software to analyze the data with every stakeholder coded as nodes. Due to the long and extensive transcript, it is justified to use the probability of name co-occurrence analysis to resolve the co-occurrence of the codes (Bazeley, 2013; West, 2001). Codes could also be interrelated if the different codes occur in one section (Matsuo & Hashimoto, 2015), which can be explained as a consolidation of time amount, the emotional intensity and intimacy, and the reciprocal services (Granovetter, 1973). Further, through the *code relation browser*, an adjacency matrix showed the relations of the codes designed with the square size in the differing matrix base on the weighted degree of the relationship (Saldana, 2015). The matrix was then inputted into Gephi, and the *modularity class* is used to obtain the distinct cluster number. Applying modularity statistics allowed nodes with common attributes highly connected to be grouped in the same cluster (Cherven, 2015), resulting in the four clusters analyzed in this study.

RESULTS AND DISCUSSION

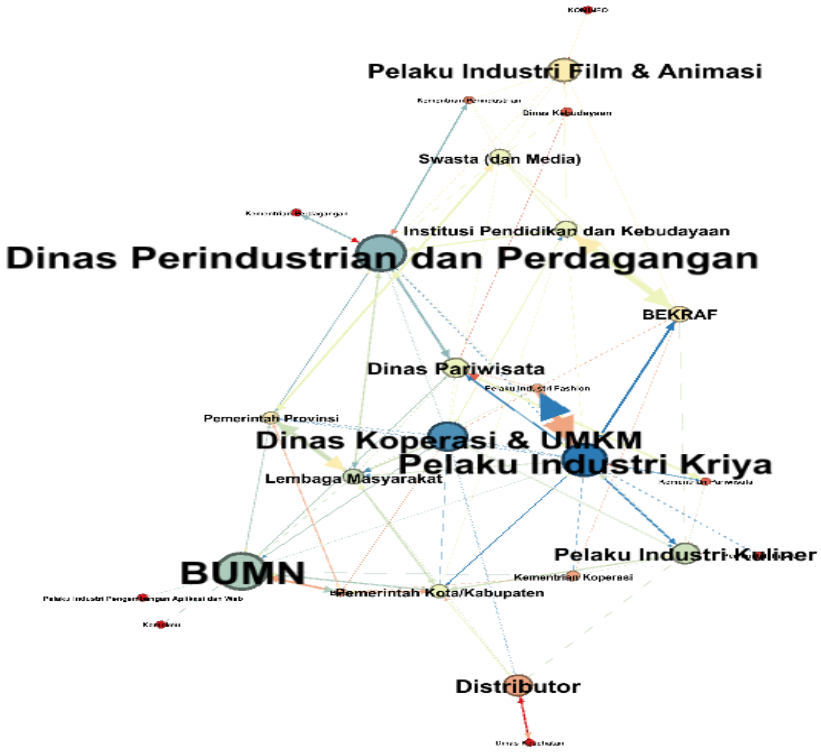
Results

This study utilizes network structures to illustrate the relationship patterns of the stakeholders for CI development. The stakeholders in CI are identified using a qualitative approach, and the data are then processed based on the network theories of size, density, centrality, and heterogeneity, as well as the four different clusters using modularity partition. The results of the stakeholders mapping are illustrated in Picture 1.

As can be seen in the graph above, there are 17 stakeholders clustered into 5 levels of popularity. Department of Industry and Commerce, Craft industry players, and Government Body (BUMN) are the stakeholders with the most influence over the industry as a whole. The strongest relationship in the industry is between Craft industry players and Fashion

https://doi.org/10.21831/efisiensi.v18i2.39351

industry players (Pelaku Industri Fashion), although there is a big difference in popularity. However, using Eigenvector Centrality, the most influential stakeholders are Cooperative and SME's office, Craft industry players, Lembaga Masyarakat, and Department of Industry and Commerce. With this method, the sizes of the nodes which indicate popularity become more properly distributed overall. There are four clusters based on modularity differentiated by color partitions. Each main actor from every cluster has the biggest node size, which are Craft industry players, Cooperative and SME's office, Department of Industry and Commerce, and BEKRAF.



Picture 1. Overall CI Network Graph

Centrality methods are standard methods used to analyze networks with Gephi, and there are 4 centrality measures. In this research, we will use only two of them: the betweenness centrality and the eigenvector centrality. Furthermore, there is also the modularity or cluster method used to highlight communities in the network. All three of these methods will be elaborated on in the following sub-sections of this paper.

1. Betweenness Centrality on Size

Betweenness centrality analyzes the network by showing which nodes have a strong influence and which nodes act as a 'bridge' between nodes and measuring the number of

https://doi.org/10.21831/efisiensi.v18i2.39351

times a node lies on the shortest path between other nodes. Though this method provides very different results compared to the centrality method, it is useful for finding influential individuals within the network by size, where the smallest influence has the minimum size, and vice versa.

Picture 2. Relationships Based on Betweenness Centrality on Size

In this research, we applied a degree of color to indicate popularity nodes and then set the size of the node on betweenness centrality settings, using a degree filter of 10. Thus, we obtain the results shown in Picture 2, wherein the blue-colored nodes show that Craft industry players and Cooperative and SME's office are the most popular among the stakeholders in CI, as well as also having a large number of connections with other stakeholders.

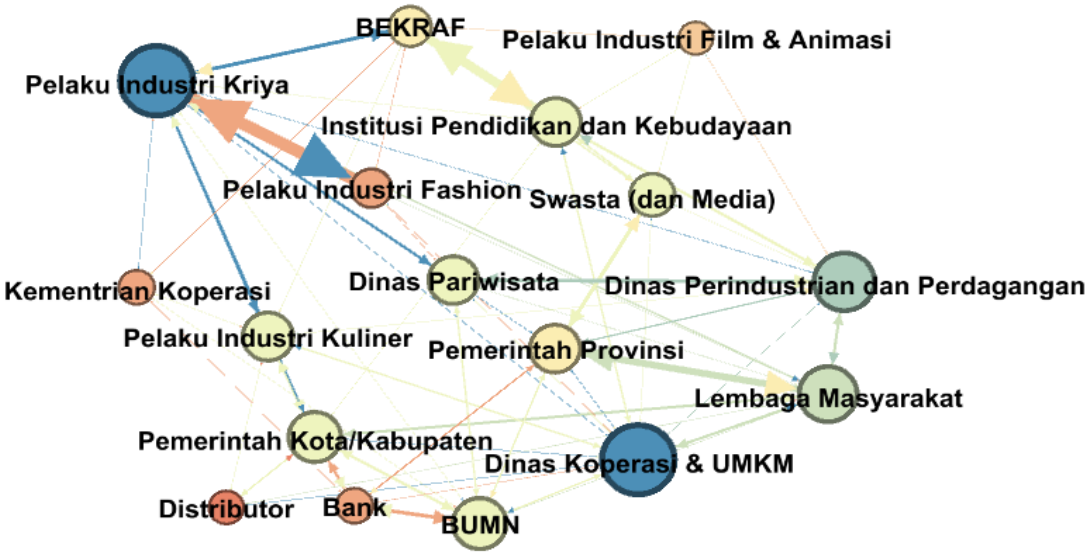
2. Eigenvector Centrality

The second way we analyze the various natures of the interactions in the network is through eigenvector centrality. This method is a good "all-around" SNA score and handy for understanding human social networks. It measures the influence of nodes based on the number of links connected with the other nodes in the network and then goes a step further by taking into account how well the nodes are connected and how many links their connection has. By calculating the extended connection of a node, eigenvector centrality can identify nodes with influence over the whole network—not merely those directly connected to it.

As shown in the resulting graph in Picture 3, when eigenvector centrality is applied on nodes size setting, Cooperative and SME's office and Craft industry players are still the most

https://doi.org/10.21831/efisiensi.v18i2.39351

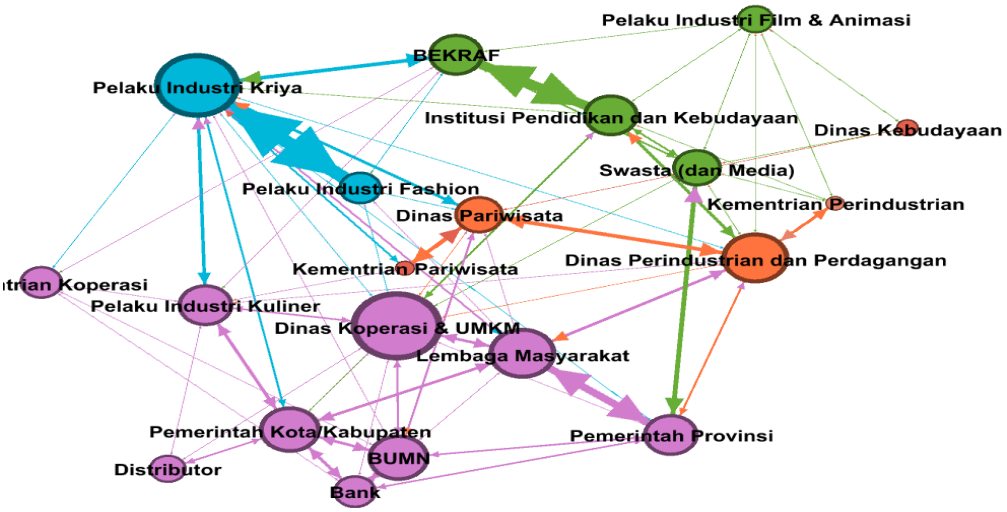
influential actors network. These results are the same as the findings from the betweenness centrality method for analyzing networks.



Picture 3. Relationships Based on Eigenvector Centrality

3. Modularity and Cluster

Lastly, another method from which to analyze a network is through the modularity method. Modularity highlights the communities within the network by identifying nodes and grouping them into specific communities or clusters. This results in a massive network that occasionally resulted in the author having to change resolutions; therefore, it must be clarified that the graph shown has been specified, and the number of groups has been reduced.



Picture 4. Relationships Based on Modularity and Cluster

https://doi.org/10.21831/efisiensi.v18i2.39351

In this research, we applied a degree filter at 5 and set the node size degree and the color partition modularity. Thus, we obtain the network graph as shown in Picture 4, and wherein there are four clusters based on modularity setting with each differentiated by color partitions. The stakeholders' relationships inside each cluster are relatively more robust in every cluster than the relationship between different clusters, as shown by the high-density edge from the same-colored nodes. The main actors of each cluster can be identified as the biggest node in each cluster, which are Craft industry players, Indonesia Agency for Creative Economy (BEKRAF), Cooperative and SME's office, Department of Industry and Commerce.

Discussion

This section discusses the interpretations and implications of our data results and their compatibility or conflict with previous studies and existing literature. We analyze to shed light on the network of relationships between CI stakeholders. The discussion will be structured according to the three methods used to analyze the CI network: the betweenness centrality on size method illustrated in Picture 2, the eigenvector centrality method illustrated in Picture 3, and the modularity and cluster method illustrated in Picture 4.

Picture 2 illustrates the CI relationships based on betweenness centrality on size, wherein Craft industry players and Cooperative and SME's office are the most popular among the stakeholders. Furthermore, it is visually evident that both actors have many connections with other stakeholders in the network. Within the analysis, there are certain critical aspects in which we can analyze the two actors' roles and how their function in the industry varies.

Craft industry players mainly adopts local wisdom as their core value, making it easier for them to collaborate with other stakeholders as local wisdom is needed in many sectors. Herein, Craft industry players and their local wisdom could be defined as the "traditional cultural" side of CI, which tends to preserve heritage values as selling points and is quite significant in economic terms in Indonesia, and therefore should be taken into account (Fahmi et al., 2016). This corresponds with the findings of UNESCO and UNDP (2013), stating that creative industries in developing countries largely craft-based and not entirely associated with intellectual property or innovation. Nonetheless, the Indonesian government promotes these industries and their actors due to their importance and significance to the

economy, despite not frequently being a source of new knowledge (Fahmi, McCann, & Koster, 2015).

In contrast, Cooperative and SME's office prioritizes the development and transformation of conventional SMEs into properly defined creative enterprises. Therefore, they facilitate and increase accessibility to as many enterprises as possible, unlike other agencies with similar aims. The development of conventional SMEs into creative enterprises lean more towards the category of CI, which could potentially exploit new knowledge and intellectual property. The distinction between these and Craft industry players is essential because of the different spatial patterns and endowments between "traditional" and "new" creative enterprises, in which the traditional cultural industries such as craftsmen are less dependent on urbanization and human capital (Fahmi et al., 2016). Thus, each actor requires different approaches concerning policymaking for the development of CI.

Government body (BUMN) and Department of Industry and Commerce are the two most prominent stakeholders in the industry, as shown by their bigger-sized nodes. They also have significant influence and numerous connections in the network and function in assisting creative enterprises to market their products through events, festivals, and the likes. Concurrently, Department of Industry and Commerce has risen over Cooperative and SME's office in terms of influence over the CI network and the distributor role of Pelaku Industri Film dan Animasi has also increased significantly in the network. Meanwhile, the most substantial relationship in this network is the relationship between Craft industry players and Fashion industry players, as they may hold similar core values in many of their products. Interestingly, Burhanudin, Rindayati, and Anggraeni (2020) of CI development in Indonesia identified fashion as a sub-sector with a relative advantage over the other subsectors. Furthermore, Fathoni and Somadi (2019) analyzed efficiency in Indonesia's CI and found that music and fashion were the most efficient industries as the projected value of turnover was the same as the actual value turnover. Hence, the existing workforce capacity and assets within these industries can provide optimal productivity compared to other CI.

In Picture 3, we can see that Cooperative and SME's office and Craft industry players are still the actors with the most influence in the network, even in eigenvector centrality. It is evident that Craft industry players has strong connections with several stakeholders, while Cooperative and SME's office does not. This finding is noteworthy due to the difference in connection strength despite the similar popularity and number of connections of the two

actors. Furthermore, out of all the nodes representing government agencies, Cooperative and SME's office and Department of Industry and Commerce are the most influential in CI, indicating that they have a more systematic approach to embracing creative enterprises. Rather than the occasional random programs, there are indications that they can offer more sustainable solutions in embracing MSEs within the industry. This is aligned with Muhyadi's (2017) assertion that the weak administration and organization of various sectors in Indonesia is adversely affecting life in society. Although the proposed pathway to sustainable solutions for CI development may vary, Heryani et al. (2020) have identified several key factors and development strategy focus points for innovation in CI. These include resource availability, understanding rapid market changes, building partnerships, standardizing and creating sustainable products, and developing efficiency principles for competitiveness.

According to the study of Yasniasari (2015), the programs prioritized by Department of Industry and Commerce for the creative industries are those revolved around developing SMEs, increasing exports, and improving consumer protections. The performance results of these programs would be in the form of increased productivity and quality of creative goods, increased export volume and the number of SMEs capable of exporting, and increased supervision of goods and services within the industry. The study asserts that the planning and implementation of the programs are following Abdullah's theory of competitive development (2002). Additionally, the existence of these programs for the creative industry is also in line with the development theory proposed by Siagian (2001). This theory postulates that the government must do regional and sectoral development and involve the participation of scholars and the community as a whole.

Indeed, Picture 3 also illustrates that smaller stakeholders have a relatively smaller number of connections and weaker influence over the network. It is possible that due to a lack of resources to collaborate with other stakeholders, they are only able to participate in programs or events proposed by other stakeholders without legitimate authority. A study by Alexandri et al. (2019) on traditional performing arts in Indonesia had similar findings and identified that the sector also suffers from ineffective and inefficient management that creates a gap that leads to deterioration. Furthermore, using eigenvector centrality is also more in line with the degree's result wherein larger nodes are colored blue and green, while

smaller nodes are colored red. Lastly, the node sizes become more distributed when using eigenvector centrality, meaning that influences in CI are more fairly distributed.

In Picture 4, the identifiable main actors have the greatest number of direct connections with other stakeholders in their respective clusters and possess stronger relationships with others. However, this condition may not necessarily apply to every cluster—for example, although Cooperative and SME's office is the main actor in its cluster, it is Government Body (Lembaga Masyarakat), and Local Province Government (Pemerintah Provinsi) are the ones with the strongest relationships, which is evident by the edge density between them.

Every stakeholder in CI plays a role, especially the main actors from each cluster, because their development may assist other stakeholders' progress as well. These findings align with the research done in China using firm-level data from creative industries matched with city-level agglomeration measures (Tao et al., 2019). Within the study, it was found that density affects the productivity of firms in creative industries; hence, digital access and transportation can enhance urbanization economies by boosting knowledge spillovers. To illustrate, in the case of our CI network, Department of Industry and Commerce shall proactively advance its objectives using its own measures. However, these measures will then be found helpful to Tourism body (Dinas Pariwisata), Ministry of Trade and Commerce (Kementerian Perindustrian dan Perdagangan) , and other actors within the network who have different yet mutually beneficial objectives for the creative economy. This network can be visualized in each cluster using settings on filters, partition, modularity.

From the above findings, we can observe that entrepreneurship in the creative industries is enabled and nurtured by collaboration among other institutions known as a triple helix—academicians, businesses, and government. The nodes representing government must create value for business entities, while the latter capitalize on that value to contribute to the future dynamism of their area (Yusuf and Nabeshima 2005; Maryunani and Mirzanti 2015). However, community participation in the stages of planning, implementation, and evaluation for regional sectoral development is also invaluable, which Suhartanto (2019) found in the case of community-based tourism for rural areas. This corresponds to the assertion by Weyer (2000), who defined cooperation as providing long-term advantages which allow stakeholders to identify alternative solutions for their collated problems. These spillovers in benefits continue to encourage cooperation and more robust connections within the network of CI stakeholders.

CONCLUSION

Our finding shows in the overall CI network graph, we can observe the 17 CI stakeholders clustered into 5 levels of popularity, wherein Department of Industry and Commerce, Craft industry players, and BUMN are the stakeholders with the most influence. Meanwhile, the strongest relationship in the industry is between Craft industry players and Fashion industry players, albeit with a significant difference of popularity. Using the betweenness centrality method, Craft industry players and Cooperative and SME's office are identified as the most popular CI stakeholders with a large number of connections with other stakeholders. These results persist even when the eigenvector centrality method is utilized. Lastly, using the modularity or cluster method, the main actors of each cluster are identified—namely, Craft industry players, BEKRAF, Cooperative and SME's office, and Department of Industry and Commerce.

Each actor has a role to play within the network, particularly in regards to each cluster's main actors, due to the benefits reaped by all from actors conducting mutually beneficial activities and programs. The popular stakeholders of Craft industry players and Cooperative and SME's office both have different roles in developing creative enterprises. The former relies more on local wisdom and commercializing traditional culture, and the latter seeks to develop promising creative enterprises from SMEs. The identifiable main actors of the network are typically those with the most significant number of connections and the strongest relationships with other, although this does not apply to every single node. On the flipside, smaller stakeholders have relatively smaller number of connections and weaker influence over the network due to a lack of resources and the inability to utilize their connections. Certain actors such as Cooperative and SME's office and Department of Industry and Commerce are identified as most likely have a more systemic approach to embracing creative enterprises due to their level of influence in the network.

We have provide initial network structure in this area to gain insight into the body of knowledge. We make a two-pronged contribution. First, we use network structure theory to identify the stakeholders involved. The use of network structures allows us to identify all stakeholders in the CI network to determine better their roles and the relationships between actors in the cluster. Second, we examine stakeholder relationships, which can help industry players as well as provide insight for government policymakers to improve coordination and program efficacy.

A better understanding of these roles and relationships enables the actors to benefit from improving their competitive advantage. It is a useful framework for government agencies and institutions to collaborate and harmonize policies aimed towards developing CI due to offering a more structured approach that will allow for a narrowed funding scheme. Government actors could be looked towards regarding how they approach SMEs, and future development policies for CI should be enabled and nurtured by a collaboration among the triple helix institutions—academicians, businesses, and government. The industry players would also learn to increase their competitiveness by enhancing local wisdom and understanding the networks, which allows them to explore more collaboration among stakeholders in the networks.

This study set out to map the critical stakeholders of CI in Indonesia, and although the research objective has been somewhat accomplished, some research limitations are acknowledged. First, it would be beneficial for there to be other researchers conducted over a more extended period. Second, this study only includes representatives of three regions in Indonesia using 19 out of 34 provinces based on the data availability of the CI players and data from BEKRAF.

Increasing the sample size and representativeness (i.e., higher number of cities and provinces) would provide a more comprehensive illustration of CI's network. It is also interesting for future research to explore more detailed network structures of each cluster, which would be valuable for the stakeholder interested in a specific cluster. Finally, an important feature would be broaden the topic for promotion, publication, and brand image to include business processes, supply chain, and digital innovation in CI, which may be used to evaluate the efficacy of government programs.

REFERENCES

Alexandri, M. B., Maulina, E., Chan, A., & Sumadinata, R. W. S. (2019). Creative Industries: Existence of Arts Traditional Industries in Indonesia. *Academy of Strategic Management Journal*, *18*(11). Retrieved from https://www.abacademies.org/articles/creative-industries-existence-of-arts-traditional-industries-in-indonesia-7913.html

Araujo, L., & Brito, C. (1997). Agency and Constitutional Ordering in Networks: A Case Study of the Port Wine Industry. *International Studies of Management & Organization*, *27*(4), 22–46. Retrieved from http://www.jstor.org/stable/40397386

Badan Ekonomi Kreatif. (2019). *Laporan Kinerja Badan Ekonomi Kreatif 2019*. Retrieved from

https://www.kemenparekraf.go.id/asset_admin/assets/uploads/media/pdf/media_1598879701_BUKU_BEKRAF_28-8-2020.pdf

Badan Pusat Statistik. (2016). *Ekspor Ekonomi Kreatif 2010-2016*. Retrieved from https://www.bps.go.id/publication/download.html?nrbvfeve=NzRiNWMxNjUwMjUxMzJlOThhMzZjOGYw&xzmn=aHR0cHM6Ly93d3cuYnBzLmdvLmlkL3B1YmxpY2F0aW9uLzIwMTgvMDQvMDkvNzRiNWMxNjUwMjUxMzJlOThhMzZjOGYwL2Vrc3Bvci1la29ub21pLWtyZWF0aWYtMjAxMC0yMDE2Lmh0bWw%3D&twoadfnoarfea

Bandyopadhyay, S., Rao, A. R., & Sinha, B. K. (2010). *Models for Social Networks With Statistical Applications*. California: SAGE Publications, Inc.

Bazeley, P. (2013). *Qualitative data analysis: Practical strategies*. London: Sage Publications Ltd.

BOP Consulting. (2010). *Mapping the Creative Industries: A Toolkit*.

Borgatti, S. P. (2005). Centrality and network flow. *Social Networks*, *27*(1), 55–71. https://doi.org/10.1016/j.socnet.2004.11.008

Burt, R. S. (2000). The Network Structure Of Social Capital. *Research in Organizational Behavior*, *22*, 345–423. https://doi.org/10.1016/S0191-3085(00)22009-1

Cahyadin, M. (2017). EFISIENSI INDUSTRI MIKRO DAN KECIL DI INDONESIADENGAN PENDEKATAN DATA ENVELOPMENT ANALYSIS (DEA). *Peningkatan Daya Saing UMKM Berbasis Ekonomi Kreatif Dalam Era Masyarakat Ekonomi ASEAN*.

Cherven, K. (2015). *Mastering Gephi Network Visualization. Produce advanced network graphs in Gephi and gain valuable insights into your network datasets*. Birmingham: Packt Publishing Ltd.

Cooper, Chris, Scott, N., March, R., & Wilkinson, I. (2004). *The network structure of tourism operators in three regions of Australia*. Queensland: CRC for Sustainable Tourism Pty Ltd. Retrieved from http://www.crctourism.com.au/wms/upload/images/Disc of images and PDFs/for bookshop/Documents/Cooper_NetwrkTourismOps.pdf

Czakon, W. (2014). Network Structure and Performance in the Tourism Industry. In *Tourism Management, Marketing, and Development* (pp. 135–148). New York: Palgrave Macmillan. https://doi.org/10.1057/9781137354358.0012

Dredge, D., & Pforr, C. (2008). Chapter 6. Policy Networks and Tourism Governance. In C. Cooper, N. Scott, & R. Baggio (Eds.), *Network Analysis and Tourism* (pp. 58–78). Clevedon: Channel View Publications. https://doi.org/10.21832/9781845410896-008

Fahmi, F. Z., Koster, S., & van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, *59*, 66–79. https://doi.org/10.1016/j.cities.2016.06.005

Fahmi, F. Z., McCann, P., & Koster, S. (2015). Creative economy policy in developing countries: The case of Indonesia. *Urban Studies*, *54*(6), 1367–1384. https://doi.org/10.1177/0042098015620529

Fathoni, R., & Somadi, S. (2019). *Analisis Efisiensi Industri Kreatif Unggulan Kota Bandung Dengan Pendekatan Data Envelopment Analysis*. *14*, 1–13. https://doi.org/10.36618/competitive.v14i1.503

Granovetter, M. S. (1973). The Strength of Weak Ties. *American Journal of Sociology*, *78*(6), 1360–1380. Retrieved from http://www.jstor.org/stable/2776392

Heryani, H., Legowo, A. C., Nugroho, & Prapto, I. (2020). Strategi Pengembangan Industri Kreatif untuk Inovasi. *Jurnal Teknologi Industri Pertanian*, *30*(3), 290–298. https://doi.org/10.24961/j.tek.ind.pert.2020.30.3.290

Knoke, D. (2013). Understanding Social Networks: Theories, Concepts, and Findings. *Contemporary Sociology: A Journal of Reviews*, *42*(2), 249–251. https://doi.org/10.1177/0094306113477381y

Mangifera, L. (2019). Stakeholders Analysis For Creative Industry Development. *Jurnal Ekonomi Pembangunan: Kajian Masalah Ekonomi Dan Pembangunan*, *19*(2). https://doi.org/10.23917/jep.v19i2.5467

Maryunani, S. R., & Mirzanti, I. R. (2015). The Development of Entrepreneurship in Creative Industries with Reference to Bandung as a Creative City. *Procedia - Social and Behavioral Sciences*, *169*(August 2014), 387–394. https://doi.org/10.1016/j.sbspro.2015.01.324

Matsuo, T., & Hashimoto, K. (2015). *Tourism Informatics: Towards Novel Knowledge Based Approaches* (Vol. 90). Heidelberg: Springer. https://doi.org/10.1007/978-3-662-47227-9

Michalski, R., Palus, S., & Kazienko, P. (2011). Matching Organizational Structure and Social Network Extracted from Email Communication. *Lecture Notes in Business Information Processing*, *87*, 197–206. https://doi.org/10.1007/978-3-642-21863-7_17

Muhyadi, M. (2017). PERAN ADMINISTRASI DALAM MEMBANGUN MASYARAKAT BERKARAKTER. *EFISIENSI - KAJIAN ILMU ADMINISTRASI*, *14*(1), 98–109. https://doi.org/10.21831/efisiensi.v14i1.16479

Newman, M. E. J. (2006). Modularity and community structure in networks. *Proceedings of the National Academy of Sciences*, *103*(23), 8577–8582. https://doi.org/10.1073/pnas.0601602103

Prell, C. (2012). *Social network analysis: History, theory and methodology*. London: Sage Publications Ltd.

Prell, C., Hubacek, K., & Reed, M. (2009). Stakeholder Analysis and Social Network Analysis in Natural Resource Management. *Society & Natural Resources*, *22*(6), 501–518. https://doi.org/10.1080/08941920802199202

Saldana, J. (2015). *The coding manual for qualitative researchers*. London: Sage Publications Ltd.

Scott, J. (2000). *Social network analysis: A handbook* (2nd ed.). London: Sage Publications Ltd.

Scott, N., Baggio, R., & Cooper, C. (2008). The network concept and tourism. In *Network analysis and tourism: From theory to practice* (pp. 15–23). Clevedon: Channel View Publications.

Suhartanto, S. (2019). MEWADAHI COMMUNITY BASED TOURISM DALAM COMMUNITY GROUP UNTUK PENGEMBANGAN INDUSTRI PARIWISATA. *EFISIENSI - KAJIAN ILMU ADMINISTRASI*, *16*(2), 39–51. https://doi.org/10.21831/efisiensi.v16i2.27419

Tao, J., Ho, C.-Y., Luo, S., & Sheng, Y. (2019). Agglomeration economies in creative industries. *Regional Science and Urban Economics*, *77*, 141–154. https://doi.org/10.1016/j.regsciurbeco.2019.04.002

Timur, S., & Getz, D. (2008). A network perspective on managing stakeholders for sustainable urban tourism. *International Journal of Contemporary Hospitality Management*, *20*(4), 445–461. https://doi.org/10.1108/09596110810873543

UNESCO, & UNDP. (2013). *Creative economy report 2013: Special edition: Widening local development pathways*. New York and Paris.

Wäsche, H., & Woll, A. (2010). Regional Sports Tourism Networks: A Conceptual Framework. *Journal of Sport & Tourism*, *15*(3), 191–214. https://doi.org/10.1080/14775085.2010.513146

Wasserman, S., & Faust, K. (1994). Social network analysis: methods and applications. In *Proceedings of the Institute for System Programming of RAS*. New York: Cambridge University Press. https://doi.org/10.15514/ISPRAS-2014-26(1)-19

West, M. D. (2001). *Theory, Method, and Practice in Computer Content Analysis*. Connecticut: Ablex Publishing.

Weyer, J. (2000). Soziale Netzwerke als Mikro-Makro-Scharnier. Fragen an die soziologische Theorie. In *Soziale netzwerke: Konzepte und methoden der sozialwissenschaftlichen netzwerkforschung* (pp. 237–254). Munich: Oldenbourg. https://doi.org/10.17877/DE290R-16505

Yasniasari, A. (2015). Strategi Dinas Perindag Dalam Mengembangkan Industri Kreatif Sektor Kerajinan Batu Marmer Untuk Meningkatkan Daya Saing Daerah. *Jurnal Administrasi Publik Mahasiswa Universitas Brawijaya*, *3*(5), 775–781.

Yusuf, S., & Nabeshima, K. (2005). Creative industries in East Asia. *Cities*, *22*(2), 109–122. https://doi.org/https://doi.org/10.1016/j.cities.2005.01.001

ACKNOWLEDGEMENTS

The author sincerely expresses gratitude to all those who have contributed and assisted during the process of conducting the research and publishing this article.

AUTHOR'S PROFILE

Joklan I. C. Goni, S.E., M.M. is a full-time faculty member for both the undergraduate and postgraduate programs of Universitas Prasetiya Mulya. Her undergraduate studies were completed in the Faculty of Economics of Universitas Indonesia and her master's studies in Strategic Management were completed in Prasetiya Mulya School of Business and Economics. She has over twelve years of industry experience in the fields of logistics and supply chain management, and is involved in private and public sector projects in the areas of creative industry, business process, and supply chain. Her primary research interests are in the field of business process management, supply chain management, social network analysis, and digital and open innovation. ORCID ID: https://orcid.org/0000-0002-8629-6652.