

**THE STRATEGY OF JOKO WIDODO'S ADMINISTRATION IN
DEVELOPING CREATIVE ECONOMY SECTOR IN FACING ASEAN
ECONOMIC COMMUNITY (AEC) 2015-2018**

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Abstract

This study aims to determine how does the strategy made by Joko Widodo's administration to develop creative economy in facing ASEAN Economic Community (AEC) 2015-2018. This research completed using qualitative by providing a relevant data and/or information respectively, and looking for references related to the cases discussed. The author uses the regional integration and creative economy theory. The result of this study indicate that Joko Widodo's administration creates some strategies such as forming creative economy agency called Badan Ekonomi Kreatif (BEKRAF), Establishing bilateral partnership by BEKRAF in collaboration with Indonesian Ministry of Foreign Affairs and Government of Singapore and reducing final income tax to support SMEs to be able to export goods with large quantities of goods with low tax.

Keywords: ASEAN, ASEAN Economic Community, Indonesia, Creative economy

INTRODUCTION

Creative economy is one of the real sectors of the economy that must intensify information and creativity by relying on the idea and knowledge of human resources as the main factor of production. This statement is mentioned by John Howkins in his book *The Creative Economy: How People Make Money from Ideas*. Howkins realized the birth of a new wave of creativity-based economies after seeing in 1997, the United States produced 414 billion dollars worth of Intellectual Property products that made it as the number one export item in the United States. Thus, United Nations Conference on Trade and Development (UNCTAD) in 2010 defines the Creative Economy as an evolving concept based on creative assets potentially generating economic growth and development.

Creative economy and creative industries have different ideas. Although creative economy is very closely related to creative industries, creative economy has a wider scope than Creative Industry. Creative economy is not only related to the creation of economic added value, but also the creation of social, cultural and environmental added value. Creative economy is an overall economy that is universal or can be said to be a macro economy, while the creative industry is more specific and more detailed about the industry and the development of innovation and creation carried out by both individuals and groups incorporated in a business entity (small medium enterprise)

Creative economy becomes important sector for economy itself as well as creative Industry as a significant component of Industry. Agriculture is more dominant than the other sectors, but nowadays industry sector is more advanced and is forecast to continue to increase. Creative industry is also one of the components of the industry

itself. Creative economy began to show its fangs and this industry is very influential in the economic development and trade of Indonesia. Creative economy focuses on the economic dynamics of the creative industry sector. This proves that Indonesia is not only focused on the raw material / primary material sector. Actors in the creative industry are SMEs. Indonesia's SME is considered to have a very important role in international trade. Although SMEs in small city are not well informed and as advanced as SME in big cities, the fact is that both SMEs in small and big cities absorb 50% -97% of the workforce and an average GDP of 46.5% in each ASEAN member country. Many things should be prepared by Indonesian SMEs to be ready to compete with foreign commodities, such as mental readiness to compete, product quality enhancement and understanding of trade in order to compete healthily.

Table 1. 1 GDP Ranks

Rank	Country	GDP (PPP)
1	Indonesia	3,492,208
2	Thailand	1,310,573
3	Malaysia	1,002,062
4	Philippines	955,219
5	Vietnam	705,774
6	Singapore	554,855
7	Myanmar	359,374
8	Cambodia	70,242
9	Laos	53,752
10	Brunei	34,637

Source: (IMF, 2016)

Indonesia GDP ranked as the highest GDP among ASEAN countries followed by Thailand and Malaysia. Indonesia can reach 3,5 millions dollar of GDP (PPP) compared to Thailand which only 1,3 millions dollar. Economic growth of Indonesia normally can increase about 7 % in every year. The compositions as the largest GDP contributor are: Agriculture, Industry (Manufactory) and Service.

Creative economy helps to crate jobs and promote exports, cultural diversity, and thus contribute to economic growth. This allows the integration of culture, creativity and economy indeed combined with technology, intellectual property, and tourism goals to produce a creative economy. The market structure is diverse and can be in the form of artistic individuals, small-scale business, and even large multinational companies or cooperation. Creative business experienced a growth rate of 8.7 percent between 2000 and 2005. In 2005, goods and services contributed 3.4 percent in the world with gross revenues of \$ 424.4 billion. In 2003, the industry employed 5.6 million people in European Union countries. (Essays, 2013)

The economy in Asia was initially dominated by consumer goods and imports from China and India, it is hoped that the collaboration of ASEAN countries can be optimal and dominate the ASEAN market. In the end of 2015, ASEAN had officially implemented the ASEAN Economic Community (AEC) in the Southeast Asia region. As the final objective of MEA is economic integration that embodies ASEAN Vision 2020 in 3 Pillars.

The ASEAN Economic Community was initiated from the 1997 Summit Conference held in Kuala Lumpur, Malaysia and the 2003 Summit (ASEAN Concord II) held in Bali with the same results, namely the importance of integrating 3

community pillars namely ASEAN Cultural Social Community, ASEAN Security Community and ASEAN Economic Community. Adjusting the economy in the ASEAN region itself forms the ASEAN Economic Community. Before the establishment of ASEAN Economic Community, ASEAN had embodied inter-regional trade through AFTA since 1993 until finally the ASEAN Economic Community was formed as a way to succeed the ASEAN 2020 vision. The ASEAN Economic Community was agreed as the decision of ASEAN members to form an integrated area with a single system market and reduce socio-economic disparity problems. As a single market, AEC has the benefit of enabling a country to sell and trade commodities and services easily with another ASEAN country without taking into account the limitations and obstacles that can be experienced. ASEAN Economic Community emphasizes on a single market that opens according to ASEAN Economic Community blueprint that contains four benchmarks of ASEAN Economic Community. The four principles are: AEC as a production base and implementing single market, AEC as region with high economic competition, AEC as equitable economic development, AEC as a region that fully integrated into the global economy.

AEC will be a single single-based market where there is free flow of goods, services, investment, and skilled labor, and freer capital flows among ASEAN countries. With the establishment of a single free market it will open the opportunity for Indonesia to increase its market share in the ASEAN region. The free market can certainly be a positive thing for us if we are able to compete.

Creative Economy Value Chain

Creative economy, especially the creative industry prioritizes design in product creation. This is what distinguishes the manufacturing sector and other conventional industry. In creative economy, creativity and ideas are needed in the process of value creation. The value chain/ cultural cycle includes five stages, which are presented slightly differently in a cyclical rather than hierarchical model to reinforce the idea. (UNESCO, The 2009 UNESCO Framework for Cultural Statistic (FSC), 2009). The chain of values that are the main concern of developing creative economics include:

Figure 2. 1 Creative Value Chain defined by The UNESCO cultural statistic



Source: (UNESCO, The 2009 UNESCO Framework for Cultural Statistic (FSC), 2009)

- Creation is the original and authorized content and ideas. Creation consists of education, innovation, confidence, expression, experience and project
- Production consists of Technology, Outsourcing Network Services, schemes and financing (e.g. TV Programs)
- Dissemination or Distribution consists of negotiating rights to distribution, internationalization and infrastructure. Distribution is the activity to bringing mass-produced cultural products to exhibitors and consumers
- Exhibitors refers to cultural place of consumption and unmediated cultural experiences to audiences by granting or selling access to consume/participate in cultural activities (e.g. organized festival, opera house, theaters and museum)

- Consumption/Participation refers to some activities where people/audiences can consume the cultural product and take part and experiences in some cultural activities (e.g. participating in carnivals, listening to radio, book reading and visiting galleries)

METHODS OF RESEARCH

This research will be completed using qualitative by providing a relevant data and/or information respectively. The data and/or information were mostly from books, journal article, articles in periodical, reports, websites, and document from website in order to obtain the update data and information.

THEORETICAL FRAMEWORK

Regional Integration Theory

Regional Integration is process by which two or more than one state/nation-state agrees to cooperate and work closely together in order to achieve their goals which is peaceful, stable and wealthy between member states. Usually, integration involves one or more written arguments that describe the area of cooperation in detail, as well as some coordinating bodies representing the countries involved. This co operation usually begins with economic integration and as its continues to political integration (Carleton University Center for European Studies (CES), 2018)

Based on John McCormick. *The European Union: Politics and Policies*. Westview Press: Boulder Colorado, 1999. There are three key terms of Regional Integration such as economic integration, the single market, and political integration.

Economic integration is the process by which different countries agree to remove trade barriers between them. Trade barriers can be tariffs (taxes imposed on imports to a country), quotas (a limit to the amount of a product that can be imported) and border restrictions. In terms of tariffs, ASEAN apply Common Effective Preferential Tariff (CEPT). The CEPT scheme includes manufacturing and semi-manufacturing products, including capital goods and agricultural product processes. Product exports and imports that meet 40% of ASEAN content requirements, will be reduced to 0-5% in 2002/2003 but in some country will be applied after 2006 such as Myanmar, Laos and Cambodia in 2010. The liberalization process is carried out at different speeds according to the product group: differentiated based on the "fast track" and "normal track" schemes.

The **single market** is the midpoint of the integration scale between political and economic integration. It is the point at which the economies of the co-operating states become so integrated that all barriers to the movements of labor, goods and capital are removed. At this stage the integrating states set a common external tariff on goods from other countries—this is called a customs union. For instance, Free flow of goods can be achieved through virtual elimination of Intra-ASEAN tariffs, pursuant to commitments made in AFTA and the ASEAN Trade in Goods Agreement (ATIGA); harmonization of standards in the priority sector through the ASEAN Harmonised Cosmetic Regulatory Regime, the ASEAN Harmonised Electrical & Electronic Equipment Regulatory Regime; and the ASEAN Medical Device Directive, plus concrete initiative in the area of trade facilitation (ASEAN, A Journey Towards Regional Economic Integration : 1967 - 2017, 2017). Open regionalism is an effort to

resolve trade problems that will lead to an increase in investment and single market (ASEAN Common Market) that can be achieved by regional trade and the accelerating the flow of goods, labor, and services related to trade and the service sector widely.

Political integration as the economies of the co-operating countries become completely integrated into a single market, there appears a need for common policies in social policy (education, health care, unemployment benefits and pensions) and common political institutions. This is political integration and its culmination occurs when the co-operating countries are so integrated that they share the same foreign policies and merge their armies. Consequently, they form a new country. ASEAN Economic Community, which is one of pillars of ASEAN, is one of the products of political integration that is designed and assigned by ASEAN countries.

Creative Economy

In the book *The Creative Economy: How People Make Money* published in 2001, John Howkins first introduced creative economic theory. Howkins realized the birth of a new wave of creativity-based economy. According to Howkins Creative Economy is "the creation of value as a result of idea". He interpreted the input and output of the Creative Economy as an idea.

Howkins explained the creative economy as "economic activity in the community who spends most of his time to generate ideas, not only do things that are routine and repetitive. Due to these communities, generate ideas is something that must be done to progress." (Howkins, 2004) this sentence has meaning that creative

economic activities carried out by a community such as the film community, creative house production, fashion designers are not only reps with the same results, but there must be new ideas and works that are always evolving in order to survive in the creative industry. One relevant example is the product / output of creative industry players in Indonesia that is different from what is sold by the agricultural commodity which sells the same thing every day, creative ideas is really needed by all creative industry players because creativity is the key for the industry players to always create new ideas so they can compete with the creative industries in other countries.

RESULT AND ANALYSES

The strategy of Joko Widodo's administration to develop creative economy sector in facing ASEAN Economic Community (AEC) 2015-2018

Forming Creative Economy Agency called Badan Ekonomi Kreatif (BEKRAF)

Badan Ekonomi Kreatif Indonesia (BEKRAF) is a non-governmental organization formed during the administration of President Joko Widodo through presidential regulation number 6 of 2015. BEKRAF is responsible under the President and becomes part of the Ministry of Tourism and Creative Economy, which handles Indonesia Bersatu cabinet volume II. The Creative Economy Agency provides assistance to the President in formulating, establishing, coordinating, and approving policies in the creative economy.

The objective of BEKRAF is to realize the GDP growth of the creative economy, which has gradually increased and become higher than the National Economic Growth and the realization of Indonesian creative products that are known and favored in the global market. BEKRAF funding comes from the State Budget to carry out its duties

and functions that must be carried out by BEKRAF. (Uti & Vira, 2015) In addition, BEKRAF encourages capital in the creative economy through collaboration with various financial institutions. Creative economic funds are also called "Dekraf"; in this case Dekraf cooperates with banking and non-banking capital (Yasa, 2018).

As a non-government organization, BEKRAF should be responsible to the President because BEKRAF must assist the President in formulating and coordinating Indonesia's creative economy. BEKRAF is also responsible for managing the economy and creative industries in Indonesia. Moreover, another task of BEKRAF are formulation, coaching and implementation of economic policy.

- a. Formulation, Determination and implementation of Creative Economy policies in 16 sectors
- b. Implementation and policy making Planning for implementing economic programs
- c. Providing technical guidance and supervision on the implementation of creative economic policies and programs
- d. Coaching and providing support to all creative economic stakeholders
- e. Implementation of communication and coordination with State institutions, ministries, non-ministerial government institutions, regional governments and other related parties
- f. Implementation of other functions assigned by the president related to the creative economy

Policy direction and BEKRAF national strategy

BEKRAF has a vision of developing a creative economy by building economic partnerships by encouraging the development of economic creativity. BEKRAF creates several issues regarding to policy direction and national strategy to support and facilitate creative economic actors.

First issue is Infrastructure. The provision of physical and non-physical facilities and infrastructure is very important to support the development of creativity, which has become a primary order requirement. If there are no qualified facilities and infrastructure, creativity will be difficult to develop and the creative economic contribution to the national economy will increase.

Second issue is regulation. One of the challenges faced by creative economic actors is regulations that burden and do not support their efforts in developing the creative economy. Therefore, it is necessary to map regulations related to the development of the creative economy to get an idea of what the regulations, which support creative economic actors. In addition there is no umbrella act that regulates creative economy and cross-sectional coordination. Moreover, it is important to make a drafting legislation related to supporting creative economy. Third issue is Collaboration and Coordination of cross sectorial and Instructional. Creative economic developments are closely related to various government institutions such as the Ministry of Trade, Ministry of Economy, Ministry of Communication and Information, Ministry of Education and Culture, Ministry of Tourism and others. But until now there is still no coordination and maximum collaboration program with ministries. Related ministry institutions also need regulations and understanding that regulate

creative economic cooperation. In addition, sectorial coordination and cooperation with regional institutions must also be carried out fairly and evenly.

Fourth issue is protection of Intellectual Property Rights (IPR) including importance of copyright. Protecting the intellectual property of an artwork is really important, but not all creative economic actors understand this. Moreover, the need for a collaborative programs from BEKRAF and government so that creative industry players can easily register intellectual property. Copyright is as one of the main branches of intellectual property and applies to “every production in the literary, scientific, and artistic domain, whatever may be the mode or form of its expression” ((WIPO), 2015). These are industries that are wholly engaged in creation, production, and manufacturing, performance, broadcast, communication, and exhibition, or distribution and sales of works and other protected subject matter. In other words, the core copyright industries are industries that would not be in existence if not for their copyright subject matter. This category includes 9 (nine) groups of: (1) press and literature; (2) music, theatrical productions, and opera; (3) motion picture and video; (4) radio and television; (5) photography; (6) software and databases; (7) visual and graphic arts; (8) advertising services; and (9) copyright collective management societies (Dewi, 2014).

Fifth issue is human resource research and development. The availability and development of professional and competitive Human Resources is important in the development of the creative economy. Economic change is determined by the quality of human resources in exploring creativity as innovation for the main drivers in developing the creative economy. Therefore, if the community already has innovation

and creativity, the acceleration of economic development will be faster. Therefore, choices in developing a creative economy will increase competitive business (De Natale & Wassal, 2006). Indonesia is still experiencing problem of uneven quality, the quantity that causes the quality of natural resources is still less than other ASEAN countries. Therefore it is very important to develop cooperation and collaboration with relevant stakeholders such as the ministry of industry, the ministry of education and protection of cultural resources as sources of inspiration

Sixth issue is capital. The lack of knowledge and understanding of financial economics results in limited space for the growth of Indonesia's creative economy. Therefore, communication and coordination with the Otoritas Jasa Keuangan (OJK) need to be improved.

Seventh issue is promotion, distribution and marketing. To increase the target of marketing national creative products and services, synergy and optimization of joint marketing activities of Badan Usaha Milik Negara (BUMN) is very necessary. The role of product and service marketing agents greatly helps the Indonesian creative economy by publishing articles that are published so that the wider community can recognize services and products.

Establishing bilateral partnership by Badan Ekonomi Kreatif (BEKRAF) in collaboration with Indonesian Ministry of Foreign Affairs and Government of Singapore

This activity is collaboration between the Indonesian Embassy in Singapore and the Singapore National Design Center. The exhibition is called "RISING Design Bazaar" was held at the National Design Center Singapore. This activity is a

celebration of the 50th anniversary of bilateral relations between Indonesia and Singapore. This activity is carried out within three days from November 3 to 5, 2017. The marketed products include fashion, jewelry, handicrafts, light-furniture, coffee, snacks and refreshments. SMEs who participate in RISING50 BAZZAR are Aira Gallery, Baju by Onitta, @BaraSilver, Batik Dwi Hadi, Birru Jewelry, Bettr Barista Coffee Axademy, Binary Style, Creative Batik, PT Wadah Pangan Makmur, Fossa Chocolate, Forest Child, Gypsied, @Songketdeli, Helda's snack, IWAPI NTB Indah Mutiara Lombok, @Kultiva, Meraki Goods, Pt. Sinar Sosro, Palu Carving Art, Ranis Handmade, TARA BAGS, Tenun_Ikat, Threadapeutric, Silvarrie walkway collection.

More than 300 visitors and invitations during the opening day on the first day attended the exhibition. During the three days recorded, 3,000 people have visited this exhibition from various walks of life. This exhibition took place from November 3 to 5, 2017. This activity included 18 Indonesian SMEs actors and 10 Singapore industry players. (Setio, 2017)

This activity aims to open access to the Singapore market. This activity is a good start to increase interaction and beneficial cooperation for SMEs actors in both countries and expand the opportunities of the ASEAN Economic Community. This activity is beneficial for SMEs to prepare themselves to enter the digital world through online marketing and e-commerce. In addition, RISING50 BAZAAR will provide motivation for Indonesian SMEs to further improve product quality, access marketing, and expand public networks both domestically and globally (Gutomo, 2017).

Reducing the final 0.5% Income Tax in Government Regulation

Paying taxes is mandatory for every citizen. Paying taxes must be done for all fixed income earners in Indonesia (Suryowati, 2016). In 2018, President Joko Widodo adopted a new rule regarding Income Tax for SMEs. The amendment to this law encourages people to participate in formal economic activities by providing convenience and more justice to taxpayers who have certain gross circulation for a certain period of time. This regulation is a revision of government regulation number 46 of 2013 concerning income tax on income from business received or obtained by taxpayers who have certain gross circulation. This change is based on Government Regulation Number 23 of 2018 concerning income tax on business income received or obtained by taxpayers who have certain gross circulation.

The contribution of SMEs to the state is remarkable. The development of the world economy will be dominated by small and medium enterprises, in other words some countries that have a strong network of small businesses will automatically succeed in global competition (Naisbitt, 1994). In the last 10 years, SMEs have become a boost to the Indonesian economy. SMEs have a proportion of 99.99% of the total business actors in Indonesia or as many as 56,534,592 units (Gunartin, 2017). SMEs accounted for 97 percent of the workforce in Indonesia; SMEs also contributed 68 percent to the gross domestic product (Julianto, 2018). Finance Minister Sri Mulyani Indrawati said that the priority of this new route was to develop the business world while making it easier for SMEs to fulfill their tax obligations. The reduction in tariffs from 1 percent to 0.5 percent is believed to reduce the tax burden so that industry players can increase their economic capacity to develop their respective businesses. Low tariff will motivate people to jump in and open businesses and create

new jobs. In addition, lower tariffs will encourage tax compliance to increase so that the taxation database of the taxation directorate is getting stronger (Putera, Melihat Detil Aturan Tarif PPh Final UMKM 0,5 Persen, 2018). In addition, the new 0.5 percent tariff policy per year is considered to be quite good and conducive, especially for SMEs players in the e-commerce sector whose business is in the growth phase. (Putera, Melihat Detil Aturan Tarif PPh Final UMKM 0,5 Persen, 2018)

Tax incentives are given in order to increase the value of investments and encourage business activities to be more developed in the coming year. Besides being able to encourage business activities of SMEs, with the right policies and good implementation, this regulation will expand the tax base because it encourages more and more SMEs actors to enter the taxation system. With the adoption of new tariffs, the burden borne by SMEs actors is smaller, so that SMEs actors have greater economic capacity to develop businesses and investments.

New tariff taxes are one of the four policies of tax incentives. Three of them are the tax holiday rules, tax allowances, and personal incentives taxes for companies conducting research. Tax incentives are given in order to optimize the value of investments to optimize the value of investments and business habits to be more developed. (Mardlo, 2017)

In 2014-2016 the number of SMEs was more than 57.9 million units and in 2017 the number increased to 59 million. After the tax reduction in 2018 the number increased again to 59.2 million units with the distribution of 18 million units in the trade subsector and around 10 million units in the creative industry subsector. (Amalia, 2017)

CONCLUSION

The world is developing as well as the economic patterns that exist today. Nowadays is the era of industry 4.0. Creative economy is the key to success in facing the development of the world economy today. Creative economy is the biggest contributor to the GDP of a country, especially Indonesia that occupies the largest GDP in ASEAN. Beside creative economy, creative industry is a significant component of industry. In the world of creative economy, the most significant actor are Small and Medium-sized Enterprise (SMEs) and the country itself. Both have their own role and important task in order to succeed their market globally and internationally. With emerge of industrialization in the United Kingdom and existence of “Korean Wave” it inspires Indonesia to develop and focus on creative economy. Over the past few years, it has been noted that Indonesia excels in several industry sectors among ASEAN countries.

Free trade between states and regional integration becomes important issues in today’s society. ASEAN is an inter-regional organization of countries in Southeast Asia that promotes three important aspects in the sustainability within region. Those three important aspects are economy, social culture and Security. In terms of economy, ASEAN established ASEAN Economic Community (AEC) through long consideration. With the establishment of ASEAN Economic Community that officially signed in 2015 hopes will bring big impact towards ASEAN Community. Every country have their own way in order to win the competition but Indonesia is expected can win the competition by optimizing the effort that can be done by individually and also with support by government.

To support individual/SMEs efforts in order to win the competition on the scale of ASEAN economies, regime under Joko Widodo administration make several strategies for every SMEs or community with various efforts such as establishing the Creative Economy Agency listed in Presidential Regulation Number 6 Year 2015 juncto Presidential Regulation Number 72 of 2015 concerning the Creative Economy Agency with the function as formulation, stipulation and implementation of policies on both industry and creative economy in Indonesia. BEKRAF is a non-government institution but receives funding from the government. BEKRAF has 6 deputies and focuses on 16 creative economic sectors managed by BEKRAF. Each deputy is carrying different job desk in order to develop creative economy in Indonesia. Until now, the existence of BEKRAF is very important for Industry players in Indonesia. I think establishing single agency to carry out duties to take care of creative economy is a wise strategy because not all country has a single agency like BEKRAF and I hope it will always bring a lot of benefits in the next several years

Second strategy is establishing relationship with another ASEAN country. In terms of creative economy development, BEKRAF and Indonesian Ministry of Foreign Affairs builds collaboration action with Government of Singapore through SMEs exhibition in National Design Center Singapore, Singapore City in order to develop creative economy product. This collaboration brings a lot of benefits for both countries. Indonesian SMEs can introduce, promote and market their local products and Singapore Industry players also can market and making collaboration with Indonesian SMEs. This event is called 'RISING50 BAZZAR' in order to celebrate 50th anniversary of bilateral relations between Indonesia and Singapore. Twenty Indonesian

SMEs participate in this event. This event is remarked as success event because can bring a lot of domestic visitors and can attract many tourists to come.

The third strategy by Joko Widodo's administration is by reducing final 0.5% income tax which mentioned in Government Regulation number 23 of 2018. Since we know that paying taxes is compulsory for every citizens, government hopes that this regulation didn't burden SMEs but will encourage them to more develop their business. It is good that this regulation was made in order to support Indonesian SMEs to export more their products/commodities with large quantities but with low tax but some people still criticize this regulation. Whereas low tariff will motivate people to open business and create new jobs.

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