

A triangulation approach in analyzing creative economy: Evidence from Wonogiri regency



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ABSTRACT

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This study aims to evaluate regional potential and develop strategies based on creative economy activities, both in the creative industries sector and the service sector in Wonogiri Regency. The analytical model used is qualitative method with triangulation approaches that interview from the perspectives of government, business actors, and the community. The results of the study show that five creative industry groups can represent the creative economy in Wonogiri Regency, two of which are the fashion industry (batik) and traditional food (raw cashews, soybeans, and cassava). Another sub-sector supporting the creative economy in Wonogiri Regency is tourism potential. The novelty of this research is the use of a comprehensive triangulation approach to identify creative economy sectors with untapped potential and to produce a mapping of the creative economy ecosystem specific to the characteristics of Wonogiri Regency. Currently, Wonogiri Regency has not issued legislation as a reference for creative economy development. The potential of natural resources, diversity of arts and culture, innovative and creative resources in the form of characteristics from the perspective of the creative economy, as well as infrastructure and facilities are needed to empower these potential resources. The contribution of this research is evidence-based concrete recommendations for immediately forming a Creative Economy Development Coordination Team along with infrastructure, facilities, and funding support to implement creative economy development in Wonogiri Regency.

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1. Introduction

The global economic landscape has undergone significant changes, establishing a new paradigm where creativity serves as the primary capital in addressing global challenges (Skavronska, 2023). In the context of globalization, competitiveness is the main key to success and survival. This competitiveness appears not only in the form of large quantities of products but also in quality. The quality of these products can be obtained through imaging or creating innovative products different from other regions, thus high creativity is needed to create innovative and globally competitive products (Brondoni, 2013). The community develops an economic system so that it can regulate the balance between limited resources and unlimited human needs (Widhagdha et al., 2022; Lai et al., 2025). Given the scarcity of resources, the community is led to the economic system to answer the questions, 1) what they will produce? 2) how much it will be produced? 3) how is to produce? and 4) who gains what? The existence of the creative industry is a business sector that gives more attention to the questions. Wulansari et al (2024) argued that industry originating from the utilization of creativity, skills, and talents, both in individual and groups, to create prosperity and employment

through the creative creation and creative production, both individuals and groups, has been proven capable of creating a creative economy system or human activity system related to creative power, production, distribution, exchange, and consumption of goods and services which contain a cultural, artistic, aesthetic, intellectual, and emotional value for consumers (Digdowiseiso, 2023; Hemphill, 2020). It evidences that the creative industry can provide solutions in dealing with scarcity of resources by developing alternative industries based on renewable resources (Gouvea et al., 2021). Based on this point, the creative economy discovers its existence and develops.

Nowadays, the industry in the creative economy is in demand and attracts many people, especially the young generation. For this reason, it is not surprising that in the future this industry will encourage the nation's competitiveness. Through this opportunity, many parties have taken advantage of it by preparing their resources so that they can master the elements that build the creative economy activities. Furthermore, the Ministry of Trade has also created a few blueprints regarding the creative economy (Utami et al., 2022). The Deputy for Coordination of the Creative Economy, Entrepreneurship, and Competitiveness of Cooperatives and SMEs, The Coordinating Ministry for Economic Affairs stated that if the potential of the creative economy in Indonesia is huge that it can make a large contribution to the Gross Domestic Product (GDP).

Wonogiri Regency is a regency in Central Java Province, with resources that have the potential to grow and develop a creative economy driven by creative industry business activities. This regency was chosen as the research location due to several unique characteristics and strategic potentials. First, Wonogiri possesses diverse natural resources, such as cashew, soybean, and cassava plantations that serve as the main raw materials for distinctive traditional food industries. Second, this region has a strong cultural heritage with traditional arts such as Kethek Ogleng and Reog Wonogiri that have the potential to become cultural tourism attractions. Third, Wonogiri has Gajah Mungkur Reservoir, which is a regional tourism icon and can become a center for developing ecotourism-based creative economy. To picture the conditions and the extent of the development of creative economy activities and the policies of the Wonogiri Regency Government that have been taken to encourage the growth and development of creative economy activities, it is necessary to conduct a Law Study on Creative Economy Development in the framework of Promoting Competitiveness in Wonogiri Regency. Despite its great potential, the development of the creative economy in Wonogiri has not been optimal compared to other regions in Central Java, making it interesting to study as a case study of creative economy development in a developing area. Additionally, Wonogiri has a high population migration phenomenon (as a region sending workers to big cities), so the development of the creative economy can be a solution to curb the rate of migration by creating more attractive and high-value local jobs (Pramono et al., 2025).

The purpose of the Legal Study on Creative Economy Development Activities in the framework of Promoting Competitiveness in Wonogiri Regency is to explain an overview of the conditions and development of creative economy activities including creative industry activities in various areas of Wonogiri Regency and other fields of creative business activities as well as policy strategies pursued by the Government Wonogiri Regency in order to make creative economy activities as a driving force in regional competitiveness. While the purpose of the Study case on Creative Economy Development to Promote Regional Competitiveness is to map various potential areas of the Wonogiri Regency based on the Regional creative economy activities, both in the creative industries sector and service sector and develop strategies to improve the potential of Wonogiri Regency based on creative economy activities to encourage the improvement of regional competitiveness.

Despite the growing body of research on creative economy development in Indonesia, several significant research gaps remain unaddressed. Previous studies have predominantly concentrated on major urban centers such as Jakarta, Bandung, and Yogyakarta (Fahmi, 2017; Sunjayadi, 2020; Prasetyani et al., 2022), while semi-urban areas like Wonogiri Regency have been largely overlooked. Additionally, existing research typically employs either a qualitative or quantitative approach (Daulay, 2018), failing to integrate multiple stakeholder perspectives for a more comprehensive analysis. Furthermore, minimal research has specifically investigated how regions with Wonogiri's characteristics—possessing traditional resource potential while facing urbanization and population migration challenges—can develop contextually appropriate creative economy models.

The novelty of this research is threefold. First, it employs a comprehensive triangulation analysis model that combines primary and secondary data while integrating perspectives from multiple stakeholders (government, business actors, and community members). This methodological approach

enables a more holistic understanding of Wonogiri's creative economy ecosystem. Second, the study explores unique and previously underexplored creative economic potential in Wonogiri Regency, with particular emphasis on integrating traditional creative industries (batik, traditional food, performing arts) with local tourism potential. Third, the resulting specific creative economic ecosystem mapping for Wonogiri Regency offers a valuable development model that can be adapted by similar regions facing comparable characteristics and development challenges.

2. Literature Review

The creative economy in Indonesia has become a strategic sector in national economic development. Of course, the presence of digital transformation plays an important role in developing this sector. [Dellyana et al \(2023\)](#) highlight that the Indonesian government faces challenges in managing the digital creative economy, which requires innovative and collaborative strategies among stakeholders. Meanwhile, [Pratono et al \(2023\)](#) emphasize that the digitalization of creative works is a crucial part for social entrepreneurs to achieve the Sustainable Development Goals (SDGs), as it can strengthen cultural identity and increase the social impact of the creative economy.

Triangulation can be used as a method to enhance the validity and reliability of research results. In the context of creative economy research, [Faturrohman et al \(2023\)](#) used the Penta helix approach to develop creative economy strategies in the culinary industry in Sukabumi City. Their study combined SWOT analysis and QSPM to formulate eight alternative strategies involving collaboration among academics, businesses, communities, the government, and the media. [Prajanti et al \(2023\)](#) in their research on sustainable creative economy based on local wisdom, used the Interpretative Structural Modeling (ISM) and MACTOR methods to formulate ten development strategies, including increasing business legality, production capacity, and marketing innovation. [Rozikin & Tasrif \(2023\)](#) through input-output analysis, mention that the export of the creative economy reached IDR 15.54 trillion, contributing to the Gross Domestic Product (GDP), which means this contribution is significant and supports economic growth.

The creative economy in Indonesia plays a strategic role in national economic development, especially with the presence of digital transformation that strengthens social impact and cultural identity ([Prakosa et al., 2024](#)). The use of triangulation in creative economic research can enhance the validity and reliability of research findings by combining qualitative and quantitative methods. Recent studies show that cross-sector collaboration through the Penta Helix approach, the strengthening of strategies based on local wisdom, and the digitalization of creative works are key factors in sustainable creative economic development. Additionally, the contribution of the creative economy to GDP through exports is also significant, indicating that the development of this sector can support overall national economic growth ([Andini et al., 2025](#)).

3. Method

The research method used is a descriptive qualitative method. The analysis technique used is triangulation analysis. This research employs triangulation analysis which consists of four different types of approaches, first, Investigator triangulation is the purpose of this method to test the ability, subjectivity, and uprightness of researchers in recording data in the field. During data collection, researchers unintentionally commit dishonesty or allow abundant subjectivity. Hence, it is necessary to conduct triangulation on researchers' uprightness ([Marks-Krzyszowska et al., 2022](#); [Manthiou & Kuppelwieser, 2025](#)). This triangulation can be done with the assistance of other researchers. Then, data crosscheck can be carried out by re-interviewing and recording data in the field. This process is like the result of verification conducted by researchers. Secondly, Data source triangulation can be performed through 5 comparisons. First, comparing the results of observations and interviews. Second, comparing the perspectives of informants in groups and individuals. Third, comparing the perspective of informants during research and outside the research. Fourth, comparing the condition of the informants obtained from the perspective of others. Fifth, comparing the relevance of documents with the results of observations and interviews. Thus, through these triangulations, conclusions can be drawn from the differences ([Noble & Heale, 2019](#); [Moleong, 2006](#)).

In addition, opportunities from data source triangulation can be used for a) respondents so they can provide assessments of research results, b) correcting errors of data sources, c) providing additional information voluntarily, d) involving informants in research, be able to summarize the initial steps of

data analysis, and e) assessing the overall adequacy of the data collected (Moleong, 2006). Thirdly, Model triangulation is used to check the data collected. The purpose of checking is to find out the similarities and differences in information obtained from the interviews and observations. If there is a difference in information, the researcher must be able to explain it. Although with different methods, the goal achieved is to find information similarities from data sources. Fourthly, according to the theory triangulation from Lincoln & Guba (1985) is based on assumptions that the degree of trust cannot be examined by several theories. In contrast, Acar & Patton (2012) argues that the degree of trust can be examined and is called a rival explanation.

The data consists of primary data with data collection through systematic procedures. The study's validity was tested through triangulation involving investigators, theories, research models, and data sources (Bungin, 2007). Primary data was collected using a purposive sampling method, which enabled the selection of information-rich cases related to the phenomenon of interest. The sample included 35 key informants representing different stakeholder groups in Wonogiri's creative economy ecosystem: 7 local government officials from relevant departments (tourism, industry, and cultural affairs), 20 creative economy actors (4 from each of the five identified creative industry groups), 5 community leaders, and 3 academics with expertise in regional development. In-depth semi-structured interviews were conducted with these informants, focusing on their perceptions of creative economy potential, challenges, and policy recommendations. Additionally, field observations were carried out at 15 creative industry locations across Wonogiri Regency to document current practices, facilities, and operational challenges. Secondary data was sourced from government documents including regional development plans, statistical reports from the Wonogiri Statistics Office, relevant policies and regulations, reports from the Creative Economy Agency and previous academic studies on regional economic development. Document analysis was performed on these materials to establish baseline information and identify existing frameworks for creative economic development (Bowen, 2009).

4. Results and Discussion

The study identified five prominent creative industry groups in Wonogiri Regency. The five creative industry groups are fashion industry (batik), Traditional Food Industry (made from raw cashew, soybean, and cassava); Performing Arts Industry (Kethek Ogleng, Wayang Kulit (leather puppet), and Reog Wonogiri); Wood Craft Industry (Furniture, Sculpture, Leather, and Mask); Art and Goods Market.

4.1. Fashion Creative Industry Strategy and Policy

The fashion creative industry in Wonogiri Regency more focuses on the clothing industry, footwear industry, and accessories industry (bags, wallets, etc.). The fashion industry has a very broad scope, especially textile-based fashion products supported by suppliers of raw materials and supporting materials that are widely available in Indonesia. National targets are as follows: Continue understanding of trends and designs of fashion products. Increasing fashion products that apply for IPR standardization and protection. Strengthening the brand and commercialization of fashion products in Indonesia. Increasing the number of local fashion designers to become worldwide in international class design centers (participating in fashion week) Strengthening the role of academics in strengthening the structure of fashion-based education through studios. Spreading fashion design training in potential centers of fashion production base. The strategy of fostering and developing the fashion industry was carried out through several stages, such as by through institutional strengthening; the establishment of a master plan for the development of fashion product exports; facilitating development cooperation programs between governments or non-government institutions through the establishment of associations; creating or revitalizing various kinds of government regulations that support exports; gathering information and forecasting trends; trends interpretation; training on Creative HR Development; Fashion show.

Policies in the fashion industry development refer to national industry policies based on the direction of national economic development (Tijaja & Faisal, 2014; Hemphill, 2020). The development of the fashion industry is aimed at growing efficiently, productively, strongly competitive, independent, and modern to anticipate opportunities and challenges in the future. In regards to this notion, the development of the fashion industry is proposed to develop community economy based on the potential of national resources, centered on fair market mechanisms and fair competition (D'Adamo et al., 2024); increasing the contribution of the fashion industry to the

industrial sector and the national economy, expanding business opportunities and employment opportunities and increasing the welfare of the community equally (Amer et al., 2019); realizing the structure of a robust and resilient fashion industry with a more equitable distribution, increasing the variety, volume, and export value of fashion industry products so that its contribution to the national export value becomes greater; producing more equitable national economy structure, increasing contribution, and the role of the fashion industry in the industrial sector and the national economy and becoming the pivot of the national economy (Hu et al., 2021); realizing the preservation and development of arts and culture products based on local and national ethnic culture.

4.2. Traditional Food-based Creative Industry

Wonogiri regency has traditional foods such as Gaplek (once there was a Gaplekisasi program, Gaplek go International, etc.), mlinjo cracker, Tiwul, Cabuk, Besengek, Lentho, and Onde-onde. Policies implemented in this industry include increasing the number of quality creative Human Resources (HR) continuously and nationally distributed. The medium-term development stages that will be carried out with program activities are as follows; create a conducive traditional food business climate; optimize domestic and foreign promotional and marketing activities; improve technology and standardization of culinary products; increase human resource competition; facilitate the development of business facilities and infrastructure.

4.3. Performing Arts Creative Industry

Performing arts are creative activities related to content development, performance production (e.g. ballet performances, traditional dances, contemporary dance, drama, traditional music, theater music, opera, including ethnic music tours), design, and manufacture of performance clothing, stage design, and lighting. National policies implemented for the performing arts creative industry include increasing the appreciation of creative individuals by the government in various ways, namely providing support to talented creative individuals who have the international opportunity, creating professional profiles and competency standards for actors in Creative Economy Development, organizing events and programs that explore the Minister of Trade (coordinator), appointing and promoting Indonesian creative individuals, creating professional profiles and competency standards for actors in the Creative Economy Development, appreciating creative individuals consistently (Nairn et al., 2024). Creating of database and network of creative individuals nationally and internationally by establishing database and achievement stories of Indonesian creative individuals; facilitating network development and encouraging collaboration between Indonesian creative individuals nationally and internationally; building a partnership mechanism between experienced creative individuals and potential creative individuals.

4.4. Wood-based and Art Production Creative Industries

The intention of the handicraft and art product industry is an industry consisting of the embroidery industry (KBLI17293); Rattan and Bamboo Weaving Industry (KBLI 20292); and the woodcarving industry, except Mebeller (KBLI 20293). It might open employment opportunities and drive the economic chains of the regional economy, improve community welfare, and increase original local government revenue (Sarc & Viczek, 2024). Considered aspects are raw materials, production processes, finishing goods, and equipment (technology used). The main raw materials for woodcraft are Sengon Laut wood, Pule wood (blackboard tree), Jackfruit wood, and so on. In producing wood crafts, it is necessary to consider the quality of raw materials, the production process (e.g. drying wood with a dryer) to produce wood which are unsusceptible to mold and resistance to size change due to seasonal/temperature changes.

At the stage of finishing goods, accuracy and precision are needed in making a product until ready for market so that the product displays high quality and artistic value which ultimately has a high sale value. Constraints often encountered are the availability of quality materials in precise amounts and time, as well as production machinery and equipment. Given these obstacles, training needs to be provided including training in coloring jewelry skills, coloring and batik painting, quality improvement training, product design and diversification, training in Production Process Technology, and assistance In Equipment Technology (wood drying machine).

4.5. Art Market Creative Industries

Arts Market is creative activities related to trade in authentic, unique, and rare goods with a high artistic aesthetic value obtained through auctions, galleries, shops, supermarkets, and the internet, for

instance, musical instruments, printing, crafts, cars, films art, and painting (Guo et al., 2024). Plans implemented are divided into 2 parts, medium-term and long-term. The medium-term plan implemented in 5 years consists of creating a conducive business climate, strengthening business structures, and assisting the development of facilities and infrastructure. The long-term plan planned in 10 years consists of strengthening efficient business knowledge, enhancing the capabilities of the craftsmen resources in terms of knowledge of understanding designs, and designing computerized products. Wonogiri Regency has no regulations at the regional level that serve as a reference for the development of the creative economy industry. Thus, based on the legal review conducted, it is expected that efforts can be made to strengthen regulations for the development of the Creative Economy in the Regions.

5. Conclusion

Five creative industry groups represent the developing creative economy activities in Wonogiri Regency, namely the Fashion Industry (Batik); Traditional Foods (made from raw cashew, soybeans, and cassava); Performing Arts Industry (Kethek Ogleng, Wayang Kulit (leather puppet), and Reog Wonogiri); Woodcraft Industry (Furniture, Sculpture, Leather, and Mask); and the Goods and Art Market. Other creative economy sub-sectors still have a great opportunity to be developed in the Wonogiri Regency, such as the development of tourism potential and its derivatives (travel agency, tourist guides, performing arts as tourist attractions, culinary, tourism accommodation, souvenir handicraft products, and tourism specialty products, etc). There are various laws and regulations at the central level that provide instructions and guidelines for the development of creative economy in the regions, but in the present time, the Wonogiri Regency Government does not have legislation at the regional level (for example, regional regulations, regent's laws, etc.) to become a reference for the development of the creative economy in Wonogiri Regency.

Based on the conclusions above, the form of policy implications is proposed as follows: The Wonogiri Regency Government needs to map the potential of natural resources, the diversity of arts and culture, innovative and creative resources, in the form of characteristics from the perspective of the creative economy and the infrastructure and facilities needed to empower all these potential resources. They need to immediately form a Creative Economy Development Coordination Team along with infrastructure and facilities as well as funding support to carry out creative economy development in Wonogiri Regency. It also compiles a creative economy development action plan document for the Wonogiri Regency as a follow up to the implementation of the Master Plan for National Creative Economy Development. It should prioritize the acceleration of the development of regional tourism following the implementation of the five leading programs accompanied by the development of creative economy activities as a supporter of tourism potential that immediately compile regulations at the regional level (regional or other regulations) in the context of strengthening the creative economy development.

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