



MINISTRY OF FOREIGN AFFAIRS
REPUBLIC OF INDONESIA

Projecting Indonesia's Creative Economy Potential on the Global Stage

2022

Directorate General of Multilateral Cooperation

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Retno L.P. Marsudi
Minister for Foreign Affairs
Republic of Indonesia

I hope this book could shed the light on the importance of creative economy, and the partnership we need to unleash its full potential.

FOREWORD



Retno L.P. Marsudi
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Creative economy is one of the world's youngest and fastest growing sectors. It accounts for around 3.1% of global GDP and 6.2% of all employment, whilst promoting social inclusion and entrepreneurship, including among women and the youths. Creative economy also teaches us to always be bold, innovative, and think outside the box. These are the mindsets that we need to solve many global challenges before us, and create a better world for all.

Indonesia takes pride in bolstering international cooperation on creative economy. We believe the sector could contribute to global recovery, and the achievement of SDGs. Just recently, Indonesia hosted the 3rd World Conference on Creative Economy. The Conference produced the Bali Creative Economy Roadmap, which includes commitments to elevate global partnership to support creative economy.

Our job now is to translate these commitments into actions. We must promote an enabling environment for creative economy to flourish, including by incentivizing innovation, facilitating access to micro-financing and digitalization, and supporting human capital development.

I hope this book could shed the light on the importance of creative economy, and the partnership we need to unleash its full potential.

Jakarta, December 2022



Tri Tharyat, Director General
for Multilateral Cooperation
Ministry of Foreign Affairs

I hope that this book will be useful to broaden readers' horizons on Indonesia's creative economy & shared hopes for a resilient global creative economy sector.

PREFACE



Tri Tharyat, Director General
for Multilateral Cooperation
Ministry of Foreign Affairs

The dynamic of global economy requires us to continuously foster economic resilience and inclusivity. Indonesia regards "creative economy" which recognize the importance of valuing culture, creative talent of individuals, and innovation, as an important economic pillar and a new source of growth.

Indonesia consistently promotes creative economy, among others through World Conference on Creative Economy (WCCE) in 2018 and 2022, and an UN GA Resolution which declared Year 2021 as the "International Year of Creative Economy for Sustainable Development."

To share Indonesia's views and experiences on creative economy, we issue a book titled "Projecting Indonesia's Creative Economy Potential on the Global Stage." Its purposes are to present: (i) Indonesia's perspectives on creative economy, (ii) Role of Indonesia's diplomacy to promote creative economy, and (iii) enormous potential of Indonesia's creative economy sector.

This publication is a manifestation of Ministry of Foreign Affairs' continuous partnerships with Ministry of Tourism and Creative Economy, other government agencies and various stakeholders to promote international cooperation on creative economy. I hope that this book will be useful to broaden readers' horizons on Indonesia's creative economy and shared hopes for a resilient global creative economy sector.

TESTIMONIAL



We congratulate the Ministry of Foreign Affairs for publishing this book.

It is within our belief that creativity is the new currency. Embracing creativity with the current technological advancement and never-ending innovation has proven to be the perpetual recipe of limitless creative works across the globe.

Indonesia intends to garner and make the most of this new currency; taking the lead as a global creative power-player, and collecting voices from the Global South and amplifying it beyond our region. This ambition should be strategically placed; knowing that the local players are ready to be elevated, promote sound creative ecosystem within the country, utilizing broad networks of global creative economy pentahelix.

That is what we do through the World Conference on Creative Economy in 2018, with the embedded spirit of Inclusively Creative. Since the WCCE initiative, we have embarked as the global amplifier of creative economy causes. Indonesia has taken the main stage of global creative economy conversation; from initiating the International Year of Creative Economy for Sustainable Development 2021, establishing the G-CINC Centre of Excellence and working closely with UNCTAD, WIPO, UNESCO, and ASEAN; integrating creative economy into the G20 Tourism Bali Guidelines,

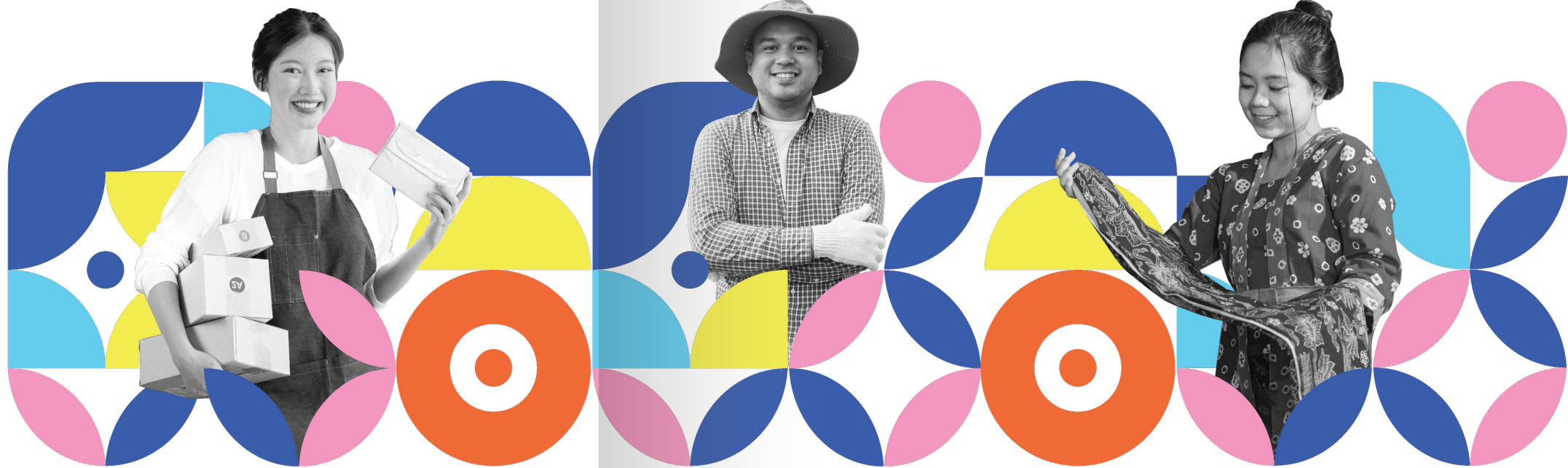
and continuing to bring the spirit of Inclusively Creative through WCCE Dubai 2021, WCCE Bali 2022, and WCCE Uzbekistan, later in 2024.

Our mission has not been achieved if not because of the tremendous collaboration with partners. One in particular is the Indonesian MoFA who is always being a reliable, trusted friend in accelerating Indonesia as the creative power-player.

Through this book, we hope everyone would acknowledge that it is time for creative economy to be the future, or as stated by President Joko Widodo in WCCE Bali 2022, to be the backbone of global economy. Our ambition will always be there, and this book will project the beginning of our creative future. Salam Kreatif!

Martini Mohamad Paham
Deputy Minister of Tourism and Creative
Economy for Resources and Institutions

I. Why Creative Economy Matters for Indonesia and the World?



Creative Economy Sectors

Creativity is always part of Indonesia's way of life. Rich tradition, multicultural situation, vibrant population and dynamic economy are greatest assets to Indonesia's creative economy. Indonesia first recognized the potential of creative economy in the wake of 2008-2009 global economic crisis, when the country established the Ministry of Tourism and Creative Economy (MoTCE) in 2011, in an attempt to build a resilience and pursue economic diversification.

Indonesia is among the first countries to have a ministry which specifically handle creative economy. Matters related to creative economy were administered by the Agency for Creative Economy (BEKRAF/Badan Ekonomi Kreatif) during the period of 2014 - 2019, before returned to the MoTCE from 2019 onwards.

In 2019, the Indonesian Parliament adopted Law No. 24 Year 2019 on Creative Economy. Under the Law, creative economy is defined as an **"embodiment of the added value of intellectual property generated from human creativity, cultural heritage, science and technology."**

In the Indonesian context, creative economy covers **17 subsectors**, as follows:



Creative economy accounts for **3% of global GDP** and generates **2.2 trillion USD** annually.

Indonesia pays significant attention to creative economy, as the sector is highly transformative, in terms of income generation, job creation and export earnings with spillover effects that stimulated innovation in other sectors. In Indonesia, creative economy employs approximately 19.39 million people and contributes about USD 82 billion to GDP.

In other parts of the world, creative economy also becomes increasingly more important. It is well-known concept of meaningful contributor to national gross domestic product since the 1990s. Dating back to the financial crisis in 2008, the report from UNCTAD mentions that creative industry had proven itself to be robust. Trade in creative goods doubled from USD 208 billion in 2008 to USD 509 billion in 2015, exceeding the average growth rate at 7%, supported by high growth of design, fashion, and film industries.

Now, around the world, there is a widespread trend of shifting the global economy from natural resources-based to human resources-based growth, which significantly relies on creativity and innovation. Before the pandemic, creative economy was one of the fastest growing sectors in every region of the world.

According to a UNESCO report, creative economy accounts for 3% of global GDP and generates 2.2 trillion USD annually. Similar to other sectors, creative economy has been hit hard by the COVID-19 pandemic, rising food and energy prices, and the global economic slowdown.

Creative economy finds a momentum to **enhance** its significance to the **global economic**.

As noted by UNESCO publication "Cultural and Creative Industries in the Face of COVID-19," the pandemic resulted in a USD 750 billion contraction of the Gross Value Added (GVA) by cultural and creative industries, and more than 10 million job losses across the globe in 2020. Having said that, creative economy has been proven to be more resilient, agile and adaptive in the midst of global challenges.

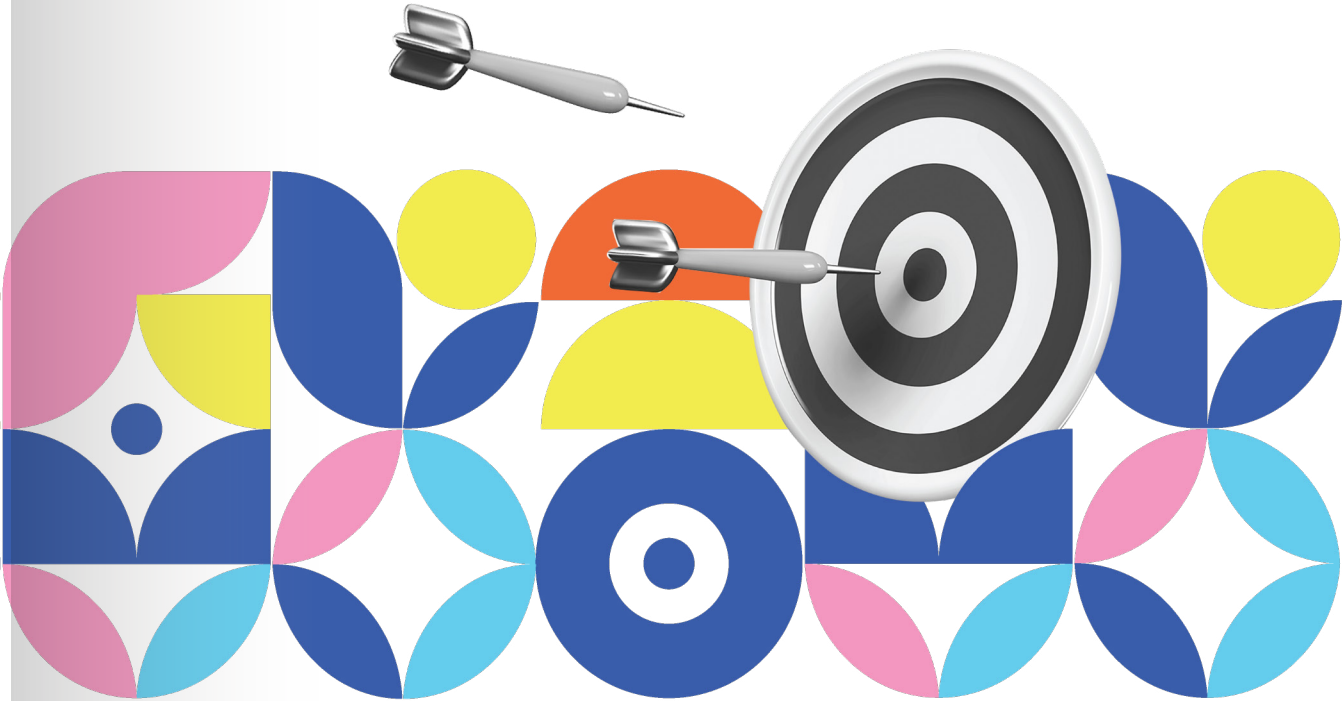
In Indonesia in 2020, when most economic sectors declined sharply, the creative economy sector only contracted by 2.39%. Some subsectors, such as gaming and applications, even grew positively. Indonesia believes that despite challenges it faces, creative economy has strategic potentials to positively contribute to the global economic recovery, support the acceleration of socioeconomic development in the post-pandemic era and become a source of the future of global economic growth.

In the last couple years, we have been witnessing exciting development on the creative economy across the world. More countries have incorporated creative economy into their national program. Furthermore, national specialized agencies dealing with the development of creative economy are also established. Creative economy is moving from the sidelines to the central attention of decision makers.

As the world is racing towards recovery and dealing with recession threat, creative economy finds a momentum to enhance its significance to the global economic agenda and achievements of SDGs.



II. Aim and Main Policies of Indonesia Creative Economy Strategy



Indonesia goes through three fundamental stages, as follows.

The Government of Indonesia has incorporated creative economy into the national and regional development plan. Creative economy is even highlighted as a key element of the Indonesia Vision 2045. Under the Vision, **Indonesia aspires to become "one of the world-class centers of digital and creative economy by 2045."**

Creative economy and digital economy become new sources of economic growth. Quick wins by focusing on some flagship subsectors.



2016 – 2025



2036 – 2045

Indonesia as one of the world class centers of digital and creative economy.

- Creative and digital economy contribute significantly to national economy
- Creative economy as Indonesia's main export products
- Indonesia becomes a regional and global hub for exchange of ideas on the development of creative economy.

2026 – 2035

Creative economy and digital economy as drivers of the innovation-based economy.

- Boosting the sector's competitiveness
- Increasing the value-added of the sector
- Exploring and expanding to new subsectors, especially digital-based subsectors, such as virtual reality and AI.

The Government of Indonesia carries out many important policies to support creative economy, especially in mitigating the impact of the global economic slowdown, among others are: (i) improving access to finance, (ii) enhancing IP management, and (iii) creating creative economy networks.

01 Improving Access to Finance

The majority of creative economy entrepreneurs in Indonesia:

92.37%

The majority are self-financing. In that regard, **the Government provides** financial assistance and offers several innovative policies which aim to widen access to finance.

Those policies, among others, are:

- **Fintech Business Matchmaking** (Finback Business match-making activities between creative economy entrepreneurs and peer-to-peer landing platforms.
- **Finance Management Class** (Kelas Keuangan) Educating creative economy entrepreneurs to better plan, manage, evaluate and improve their financial situation.
- **People's Business Credit** / (Kredit Usaha Rakyat) for Creative Economy.
- **BUMN** (Partnerships with State-Owned Enterprises), to deliver financial assistance to certain subsectors of creative economy.



02 Enhancing IP Management

Creative economy entrepreneurs have already registered their Intellectual Property only

11.05%

A significant number of **creative economy workers are not aware of the importance of protecting their IP** to deter potential infringement and to turn their ideas into valuable exclusive assets. To address this challenge, the Government implements some programs to rigorously support creative economy players to proactively protect, manage and commercialize intellectual property assets through IP awareness as well as IP management facilitation programs.

Examples of IP assistance programs are:

- **Providing financial** and administrative assistances on IP registration
- **Training of Trainers** on IP
- **Facilitating the registration** of Geographical Indication
- **IP Education** for various cities of Indonesia

03 Creating Creative Economy Networks

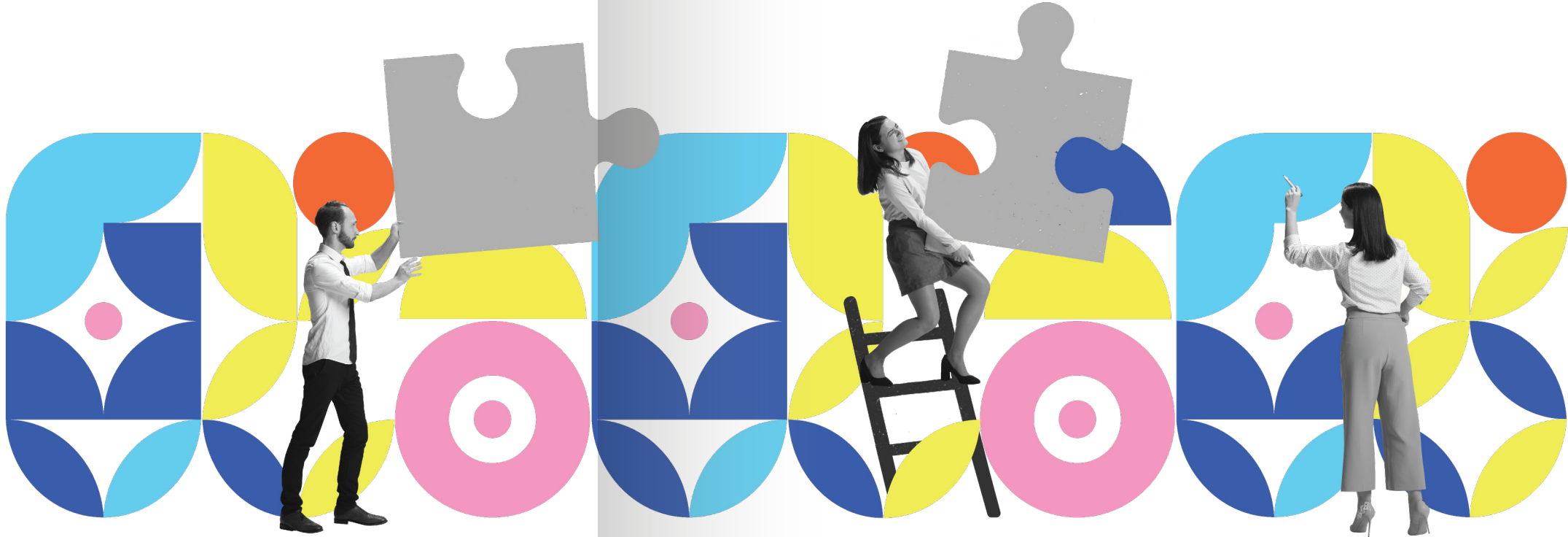


Understanding the fundamental role of networking into creating an enabling environment for creative economy, the Government of Indonesia facilitates the establishment of creative economy networks across Indonesia. One key example of this effort is “Creative Cities” {Kabupaten/Kota (KaKa) Kreatif}.

As of 2022, the MoTCE has designated 64 Creative Cities. These Creative Cities were selected after going through rigorous selection process, measured by indicators, such as the existence of creative-economy-friendly policies in local government and the number of creative economy communities.

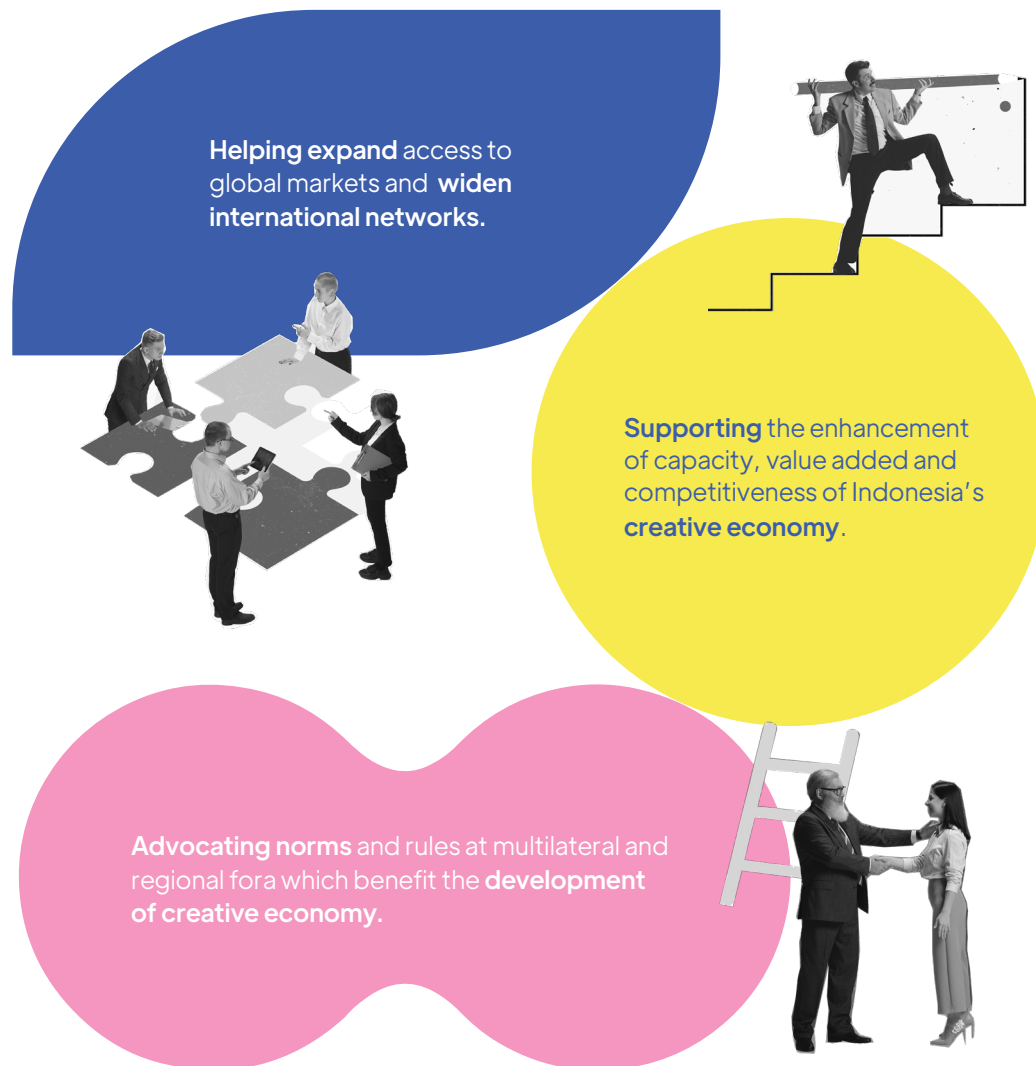
The selected Creative Cities receive assistance priorities from the MoTCE, including entrepreneurship workshops, partnership between SMEs and national/multinational companies, and promotion assistances.

III. Diplomacy's Strategic Role in the Promotion of Creative Economy



3 FOCUS AREAS

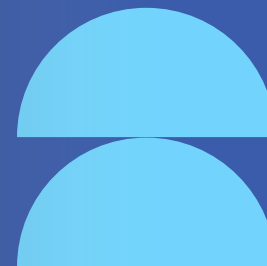
of Indonesia's Diplomacy to Support Creative



Diplomacy plays an important role to promote creative economy. The Indonesian Ministry of Foreign Affairs has been working closely to support the Ministry of Tourism and Creative Economy, other Government agencies and other stakeholders to foster creative economy. The great potential of creative economy has inspired Indonesia to work to elevating the creative economy into world economic and development agenda.

Indonesia's diplomacy consistently attaches the importance on being "**inclusive and sustainable**" dimensions of creative economy. As creative economy is based on individual creativity, it has a huge potential for involving people with diverse backgrounds and experiences. It increases employment opportunities, enhances entrepreneurship and innovation, as well as empowers women, youth and marginalized groups. Such positive dimensions of creative economy could help countries accelerate achievement of SDGs.

The great potential of creative economy has inspired Indonesia to work to elevating the creative economy into world economic and development agenda. In that context, Indonesia aspired to work together with the international community to position the creative economy as an inclusive economic paradigm which delivers a significant impact to sustainable development.



Year 2018 – 2020: Exploring and promoting the creative economy – sustainable development nexus.



The 1st FCE Meeting, Bali, 6 November 2018

To raise a global awareness of the potential interconnection between creative economy and sustainable development, Indonesian MoTCE, supported by MoFA, hosted the 1st World Conference on Creative Economy (WCCE) in Bali, 6 - 8 November 2018. The 1st WCCE carried the theme "Inclusively Creative" which discussed five main issues – (i) social cohesion, (ii) regulation, (iii) marketing, (iv) ecosystem, and (v) creative industry financing.

The 1st WCCE 2018 was well attended by participants from 50 countries and international organizations. The Conference successfully adopted the Bali Agenda for Creative Economy, consisting of 21 actions for countries to further advance their creative economy sector. The Bali Agenda aimed to serve as a bridge for connecting countries and cultures and connecting governments and various stakeholders to work together enhancing the significance of the creative economy to national and global SDGs.



Diplomats negotiated Draft Resolution on International Year of Creative Economy for Sustainable Development at UN headquarter in New York.

In addition to meetings in an intergovernmental setting, the 1st WCCE also facilitated dialogue among various creative economy stakeholders (governments, international organizations, regional organizations, creative economy entrepreneurs, business sectors, academics, media, and communities) through a Friends of Creative Economy (FCE). Indonesia hosted other two FCE Meetings to follow up the 1st WCCE outcomes and discuss emerging issues of creative economy in 2019 and 2020. Extensive support from various stakeholders in the 1st WCCE encouraged Indonesia to initiate a draft Resolution to UN General Assembly concerning the relation between creative economy and sustainable development.

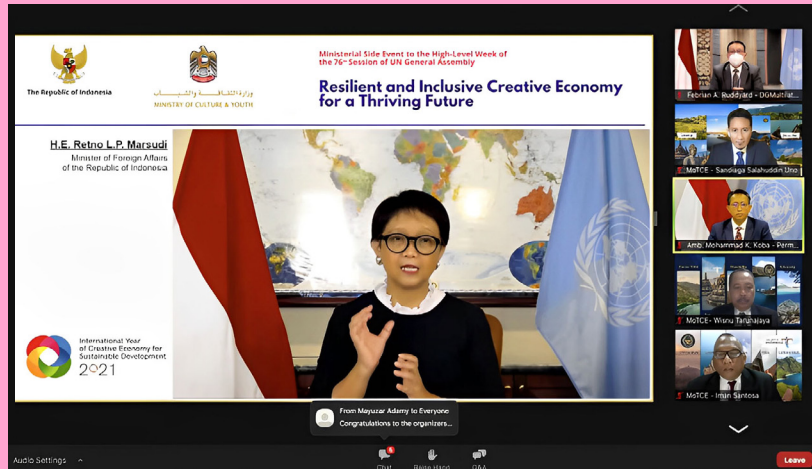
Co-sponsored by 81 countries, the Resolution was adopted by UN GA as A/RES/74/198 which declared "International Year of Creative Economy for Sustainable Development 2021." The Resolution acknowledged the rising role of creative economy on the global stage and highlighted the important role of the creative economy for sustainable development. Furthermore, the Resolution underlined the need for global multi stakeholder cooperation to overcome many obstacles faced in developing the creative economy and called attention to, among others, on:

The need to support developing countries in diversifying products and exports, including in creative economy; **The necessity to serve protection and promote** creative economy sectors by enforcing and protecting intellectual property; **and Strengthening the role of creative economy sectors** in stimulating innovation, empowering people, and reducing poverty. Unfortunately, three months after the said resolution was adopted, the world was hit by the COVID-19 Pandemic.

Most creative economy sectors were hit hard by the lock down, limitation of people movement and mass gathering. To address pandemic challenges, Indonesia held the 2nd FCE meeting on 11-12 November 2020 which was attended by delegates from 55 countries and 8 international organizations.

In that meeting, various stakeholders exchanged information regarding the impact of COVID-19 on the creative economy sectors and shared best practices on the efforts to assist creative economy sub-sectors which were hit hardest by the pandemic. The meeting also encouraged various parties to take advantage of Resolution A/RES/74/198 as a momentum to increase cooperation to mitigate COVID-19 impacts on the creative economy.

Year 2021: Implementing the Resolution and nurturing Indonesia's creative economy potentials to global markets.



Minister of Foreign Affairs of Indonesia delivered keynote remarks at a Ministerial Side Event to the High-Level Week of the 76th Session of the UN General Assembly

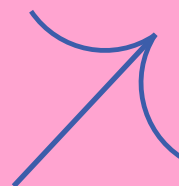
The COVID-19 pandemic did not prevent Indonesia from fully implementing and observing Resolution A/RES/74/198.

Throughout 2021, Indonesia carried out a wide range of activities to implement the Resolution under various themes in accordance with the spirit of the Resolution such as (i) addressing main challenges, (ii) increasing exports of creative economy products and services, (iii) enhancing skills, and (iv) improving policy supports.

Those activities were carried out at multilateral, regional and bilateral levels, through collaboration with institutions/actors from various backgrounds.

Multilateral

Indonesia also carried out activities involving various countries' stakeholders and international organizations at multilateral fora. Indonesia organized and participated at least 16 activities/projects at multilateral fora/organization throughout 2021. Some activities were as follows:



a. Resolution A/RES/74/198 Kick-off Event "Creative Economy for Inclusive Development and Global Recovery" at the UNCTAD Trade Policy Dialogue on 25 January, 2021 (in collaboration with Oman and UNCTAD).

b. Discussion on "Effective Stimulus Policies to Sustain MSMEs and the Creative Economy Sector" at the ECOSOC Forum on Financing for Development/FfD on 12 April 2021.

c. Side-Event High Level Political Forum (HLPF) ECOSOC in the form of a discussion with the theme "Inclusive and Resilient Creative Economy for Sustainable Development" on July 8, 2021 (in collaboration with Colombia).

d. Virtual Exhibition titled "Creative Economy for Sustainable Development: Let's Connect!" on the sidelines of the High-Level Political Forum (HLPF) ECOSOC meeting, on 6-15 July 2021.

e. Ministerial Side Event to the High-Level Week of the 76th Session of the UN General Assembly "Resilient and Inclusive Creative Economy for a Thriving Future" on 24 September 2021.

Indonesia's active promotion of creative economy in multilateral fora did not only aim at raising awareness about the importance of creative economy, but also at striving to build concrete cooperation. Indonesia, for example, submitted a project proposal with the UAE on "Promoting the Use of IP for Creative Industries in the Digital Era" which was successfully approved by the Committee on Development and Intellectual Property (CDIP) of WIPO. Under the project, WIPO is committed to providing financial and technical

support to help creative economy SMEs in developing countries get value from IP.

Regional

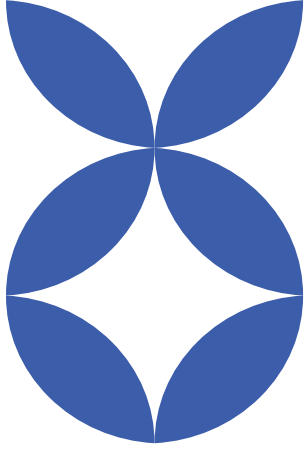
Indonesia actively promotes the idea of creative economy in ASEAN, as the cornerstone of Indonesia's diplomacy.

Indonesia hosted the ASEAN Creative Economy Business Forum (ACEBF) series of activities on 16 - 23 November 2021. ACEBF was held to promote creative economy sector in the ASEAN Community. It particularly discussed the potential of digitally generated creative economy sector to expedite the post-pandemic regional economic recovery.

In addition to discussing policies, ACEBF 2021 also organized the ASEAN Start Up Challenge which became an excellent opportunity for creative economy actors across ASEAN member states to raise their profile and expand networks.



ASEAN Creative Economy Business Forum, in Bali and virtual, 16-23 November 2021



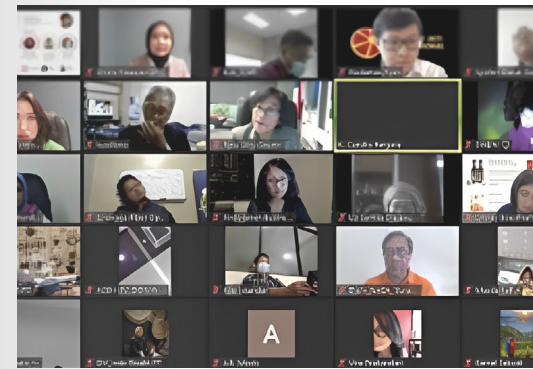
Bilateral

Through bilateral partnerships, Indonesia organized activities to enhance cooperation and promote the potential of Indonesian creative economy products and services to partner countries.

Those activities include promotion of creative economy products and services, business matchmaking, and cooperation on capacity building training for Indonesian and foreign creative economy actors and facilitating business dialogue between startups and venture capital. Through its missions abroad, Indonesia organized around 138 events related to the promotion of creative economy in 57 cities of 38 countries throughout 2021. Examples of Indonesian diplomatic missions abroad in the promotion of creative economy are as follows.

I. Japan-Indonesia Virtual Conference on Creative Economy

The Indonesian Embassy in Tokyo held the Japan-Indonesia Virtual Conference on Creative Economy (JI VCCE) on Wednesday, April 28, 2021. At that event, Indonesian Ambassador to Japan and Chairman of Creek and River Co. Ltd. signed a MoU on cooperation in creative economy, such as on productions and human resource development, and opportunities to increase the number of Indonesian creative workers working in Japan. This agreement is expected to become a starting point for an intensive partnership between creative industries of Indonesia and Japan.



II. Promotion of Batik Fashion in Cambodia

The Embassy of Indonesia in Phnom Penh organized a webinar titled "Batik as a Creative Industry Product in the Hand of the Next Generation" in September 2021 by inviting Indonesian and Cambodian speakers to exchange views regarding the history of batik, process of making batik and joint business strategy which could benefit both countries.

III. Facilitating Business Match-making Between Indonesia and Finland's Creative Economy Start-ups

The Indonesian Embassy in Helsinki organized a business matchmaking between Indonesia and Finland's SMEs and start-ups, including those in the creative economy sector. Through this event, the Embassy paved the way for Indonesian SMEs and start-ups to partner with Finland entrepreneurs and apply for technical and financial assistance on capacity building.

Year 2022 and Beyond: Pursuing Concrete, Doable, Tangible and Focused Partnerships.



President Joko Widodo greeted delegates after delivering key remarks at the 3rd WCCE, 6 November 2022

UNGA Resolution No. 74/198 was an important milestone to raise awareness, promote cooperation and networking, and promote an enabling environment for the development of creative economy. Indonesia is committed to continuing the spirit of that Resolution with concrete actions, especially for a sustainable global recovery.

Since the beginning of 2022, MoFA, in close cooperation with MoTCE and other stakeholders, organized events to work for achieving concrete collaborations, for example through a Public Discussion in March 2022 and Preparatory Meeting for the 3rd World Conference on Creative Economy (WCCE) in June 2022. The 3rd WCCE was successfully held in Bali, 5–7 October 2022.



Minister of Foreign Affairs' remarks at The 5th FCE Meeting in Bali, 5 November 2022

Enthusiasm of participants to attend the 3rd WCCE was significantly beyond the prediction. Despite lingering effect of the Covid-19 pandemic and facing threat of a global recession, a significant number of participants came to Bali for that event. More than 1,000 participants registered to the event, with more than 800 participants attended the meeting physically. That figure included foreign participants from 52 countries. Foreign delegates representing their Governments coming from 38 countries, while participants other than Government representatives came from other 14 countries. Foreign delegates included Ministers from 5 countries, Secretary Generals of the Developing-8 and the Indian Ocean Rim Association, and representatives from 5 other international organizations.

The high attendance at this event reflected the global acknowledgment to the huge potential of creative economy as an important sector to solve current challenges and a new source of the future economic growth. The 3rd WCCE's main events consisted of **Ministerial Meeting, Friends of Creative Economy (FCE) Meeting, Plenary, and Expo**. Ministers, delegates and participants shared many important and valuable insights on how to unleash the potential of creative economy. Through constructive deliberation, delegates at the Ministerial Meeting adopted an outcome document called "**Bali Creative Economy Roadmap 2022.**"

The outcome document itself has gone through intensive consultations which involved Governments, International Organizations, and other stakeholders across the world.



Through this process, Indonesia was able to gather as many insights as possible and engage with as many actors as possible, to consolidate the outcome document.

The agreed Bali Roadmap consists of 16 Actions, which become a strategic framework for Governments and various stakeholders to develop the creative economy at national and global levels. **Those Actions include**, among others, **(i) integrating creative economy** into global recovery plans, **(ii) creating an enabling ecosystem** for the creative economy sector to grow, **(iii) establishing creative economy hubs** and center of excellences; **(iv) strengthening national and international data**, and **(v) urging policies to support creative economy players to proactively protect, manage and commercialize intellectual property assets**. Indonesia will translate commitments in the Bali Roadmap to concrete actions.

To raise awareness on the importance of IP, based on an MoU signed in the sideline of the 3rd WCCE, Indonesia will work with the World Intellectual Property Organization (WIPO) through capacity building projects which aims to enhance brands and design of the creative economy sector. To enhance participation of Indonesian creative economy entrepreneurs in global value chains, we will carry out a series of promotion and business match-making activities, as well as facilitate collaboration between grassroots actors and powerhouses of the cultural and creative industries.

The 3rd WCCE is a milestone to renew international partnerships for creative economy. It strategically strengthened commitment to making the sector more impactful to global development agenda. Indonesia believes that, only through strengthened collaboration can we truly unleash the full potential of creative economy, especially by giving emphasize of the sector's prospect to help accelerate global economic recovery and achieve SDGs.



IV. Remarkable Potential, Profitable Opportunities and True Collaboration



Indonesia's remarkable potential is your opportunity.



Using the Bali Roadmap (attached) as a reference, Indonesia looks forward to working together on some concrete, focused and tangible areas to bring creative economy to the next level.

Firstly, we should enhance capacity and competitiveness of creative economy entrepreneurs by assisting their digital transformation, broadening the range of financing mechanisms, and supporting Intellectual Property management.

Secondly, there is an urgent need to facilitate creative economy, especially SMEs, to global markets and integrate them to global value chains. It can be done by strengthening labelling and industrial design of creative economy products to meet international standards, as well as carrying out more rigorous promotion activities, business-matchmaking and also partnering programs. And thirdly, we want to see better cooperation and coordination among different international organizations.

We acknowledge various global and regional programs that aims to develop this crucial sector. It is important for international and regional organizations to synergize their efforts which would benefit state members the most, for example by facilitating joint capacity building workshops in different regions, and helping improve reliability and validity of creative economy data at national and global levels.

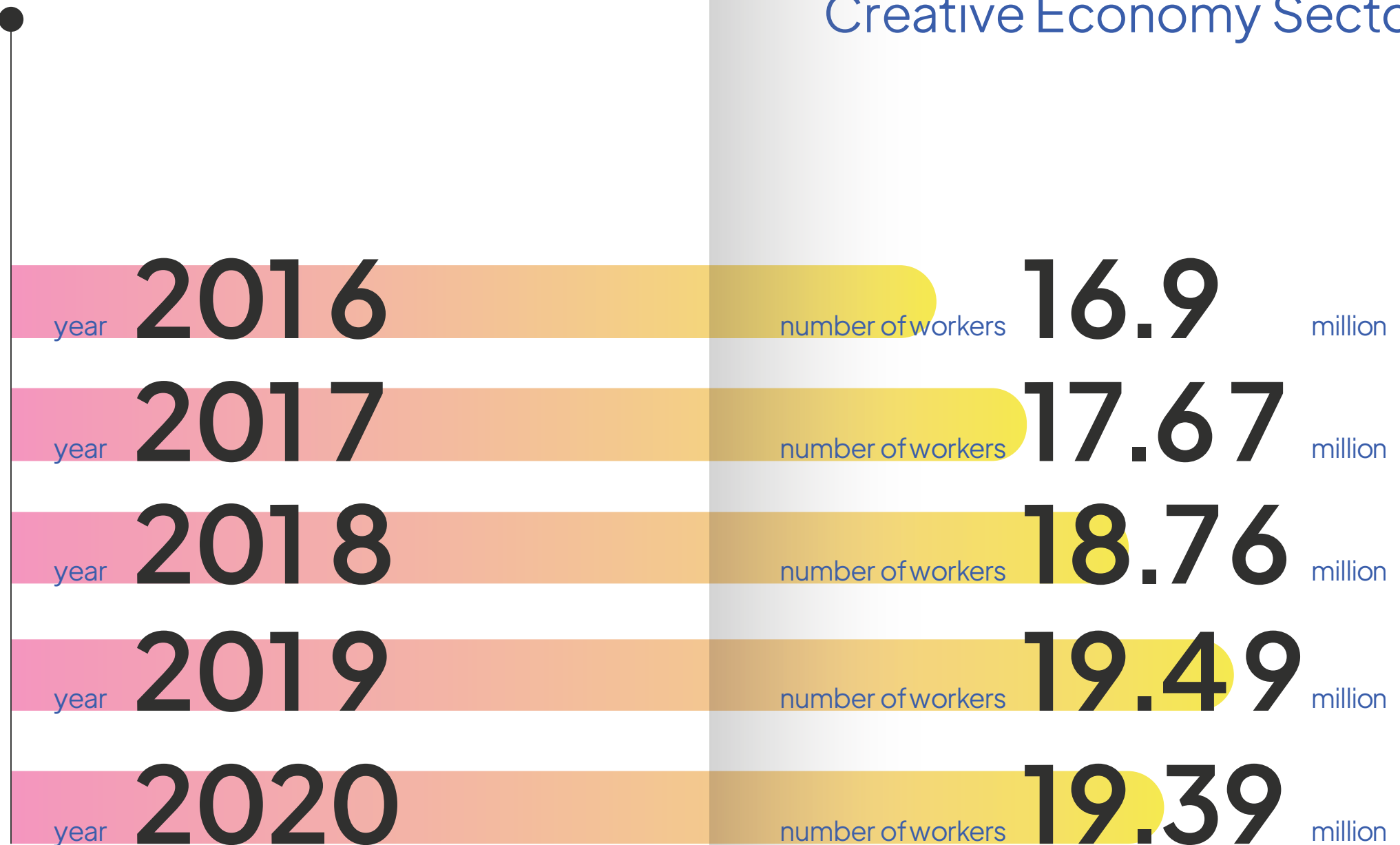
Indonesia stands ready to partner with international stakeholders to strategically advance the development of creative economy. Partnering with Indonesia will present enormous and profitable opportunities, as the country has abundant talents, favorable policies, conducive business environment, and rapid growth of technology.

Creative economy grows exponentially in recent years. The sector becomes growingly important, in terms of number of workers, export values, and contribution to GDP. Creative economy sector contributed to around USD 82 billion of the Indonesia's total GDP and USD 23.9 billion of Indonesia's export (10% of Indonesia's export value) in 2021.

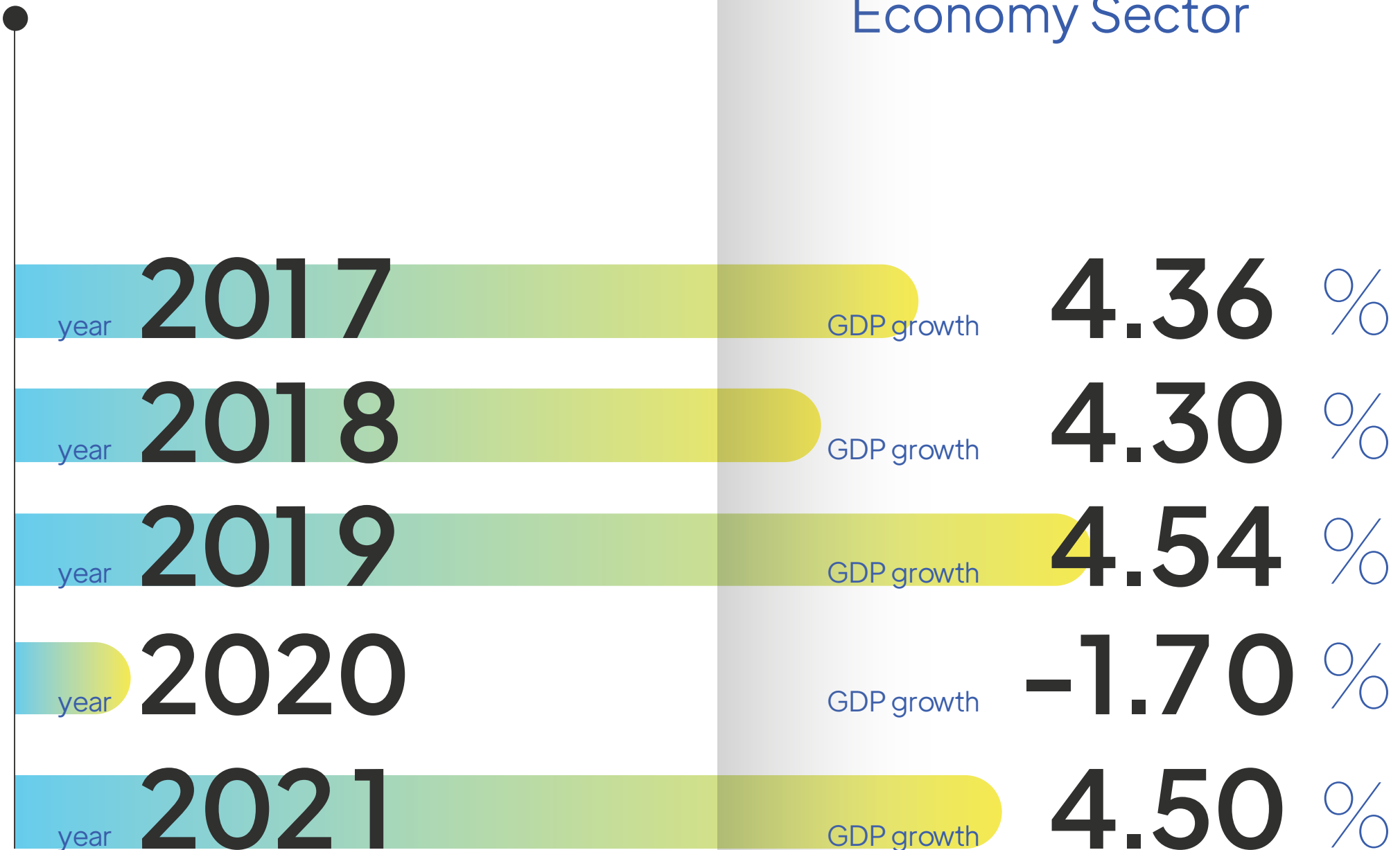
Data calculated as follows:



Number of Workers in the Creative Economy Sector



GDP Growth of Creative Economy Sector



By far, culinary, fashion and craft are the three largest subsectors in terms of numbers of workers. Culinary employs about 10.67 million workers, while fashion and craft employ 3.84 million and 3.7 million workers respectively. On the other hand, subsectors which heavily use digital technology grew the fastest. Number of workers at application and gaming developers increased significantly from 46,990 workers in 2019 to 129,404 in 2020 (or more than 174%). Subsectors film, video and animation also experienced the significantly rising number of workers, rising by 58% to 66,466 workers in 2020.

Value of Creative Economy Exports



Application and Gaming

Economic profile of application and gaming subsector:

GDP:
USD **2.1 billion**

GDP growth:
4.47 %

Workers:
140,321

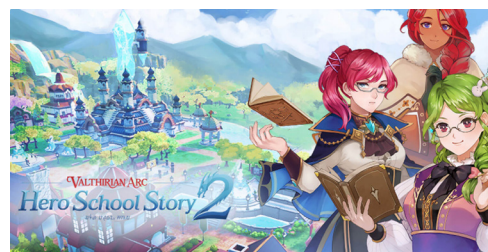
The pandemic has become such a blessing in disguise for application and gaming industries. While most subsectors experienced a decline, application and gaming subsectors grew by 4.47% in 2020 and by 9.17% in 2021, according to data by the MoTEC.

Association

• **Asosiasi Game Indonesia (AGI)**,
www.agi.or.id

Entrepreneur's Profile

Agate is an Indonesian video game development company, founded on April 1, 2009 by young entrepreneurs. It grew exponentially through their game products, such as Code Atma, Memories and Valthirian Arc. By 2015, Agate's serious game business expanded outside of Indonesia and South East Asia. It recently launched "Agate Skylabe Fund," the largest's Video Game Development Funding in Indonesia, which aimed at filling the gap of funding need for gaming industry in the country.



(source: <https://agate.id>)

Economic profile of fashion subsector (2021):

GDP:
USD **161 million**

GDP growth: Export growth:
2.98 % 25.9 %

Workers:
3,930,856

As the second largest creative economy subsector in Indonesia in terms of GDP and number of workers, fashion displays endurance and resilience during the pandemic. Although growing relatively more modestly compared to other subsectors (2.98% in 2021), fashion absorbed a massively large number of workers, which indicated the sector's revival in the post-pandemic era. More importantly, more fashion entrepreneurs now apply digital technology to enhance production and sale which could boost the long-term and more inclusive growth of the subsector.

Entrepreneur's Profile

Never Too Lavish was established in 2017 by Mr. Muhammad Haudy and Mr. Bernhard Suryaningrat, promoting the concept of putting hand painting in consumers' fashion and apparel products.

Over just few years, Never Too Lavish do not only serve customers in Indonesia, but also Australia, Qatar, Hongkong and other countries. Never Too Lavish expands their product lines into premium printing, automotive painting, refurbished clothing, nonfungible tokens and others.

Fashion



Shoes made by Never Too Lavish (source: Never Too Lavish)

Film, Animation and Video

Economic profile of FAV subsector (2021):

GDP:
USD **180 million**

GDP growth:
6.32 %

Workers:
68,319

Film, animation and video (FAV) displays an example of optimism and durability of the creative economy. Despite Covid-19-related restrictions, which, among others, constrained audiences from going to theaters, FAV subsector bounced back by growing more than 3% in 2021. The pandemic became an opportunity for the growing paid-streaming services which offer a wide range of licensed and original entertainment programming.

Association

- **Asosiasi Industri Animasi Indonesia** (ainaki.or.id/)
- **Asosiasi Perusahaan Film Indonesia** (APFI)
- **Asosiasi Produser Film Indonesia**
- **Badan Perfilman Indonesia** (<https://bpi.or.id/>)

Entrepreneur's Profile

Fourcolour Films is a pioneer of independent production company in Indonesia which started its production. Some of its prominent movies are Turah (Indonesia Official Entry for OSCAR 2018) and The Seen and Unseen (Toronto IFF 2017). Despite the pandemic, Fourcolor Films produced film "Yuni" which was awarded Platform Prize of the 2021 Toronto International Film Festival and other international and national awards.



Poster film "Yuni" (source: Fourcolor Films website)

Economic profile of craft subsector (2021):

GDP:
USD **12.3 billion**

GDP growth:
2.79 %

Workers:
3,780,739

As the third largest creative economy subsector in Indonesia in term of number of workers, craft experiences gradual resurgence after the Covid-19 pandemic. Most craft entrepreneurs in Indonesia are SMEs, who were hardly hit by the pandemic. The sector contracted by 3.31% in 2020, but recover by 2.79% in 2021.

Association

- **Asosiasi Mebel dan Kerajinan Indonesia (AMKRI)**
- **Asosiasi Eksportir dan Produsen Handicraft Indonesia (ASEPHI)** (<https://asephi.com/>)

Entrepreneur's Profile

Pala Nusantara (with website address <https://palanusantara.com/>) produces handcrafted artisanal collection made of wooden products by presenting a perfect balance between traditional value and modern style.

While now expanding line products to jewelries, fashion, etc. and developing its own online selling website, Pala remain committed to elaborating and incorporating various cultures of Indonesia into its products.



Pala Nusantara's wristwatch product (Source: Pala Nusantara's website)

Craft

Interior, Product, and Visual Communication Design

Economic profile of interior, product, and visual communication design subsector (2021):

GDP:
USD 161 million

GDP growth
5.92 %

Workers:
29,696

Interior design, visual communication design and product designs were among creative subsectors which grew positively in the midst of the Covid-19 pandemic. It grew by 5.92% in 2021, compared to the previous year. One key factor which influence a high growth of the product design is the rapid growth of digital technology, particularly the use of automated Computer-Aided Design (CAD), which enables design product entrepreneurs to take advantage of Industry 4.0 and integrate it to design process. The designs subsectors play a significant role to support development and growth of a wide range of other sectors by strengthening image, branding, identity and value.

Association

- **Himpunan Desainer Interior Indonesia/ Indonesian Society of Interior Designer (HDII)**, <https://hdii.or.id/>
- **Asosiasi Profesional Desain Komunikasi Visual Indonesia**, <https://aidia.or.id/>
- **Aliansi Desainer Produk Industri Indonesia (ADPII)**
- **Himpunan Desainer Mebel Indonesia (HDMI)**, <https://hdmi.or.id/>
- **Asosiasi Desainer Grafis Indonesia/ Indonesian Association of Graphic Designers (ADGI)**, <https://adgi.or.id/>



Budi Kurniawan, a Surabaya-based leading interior designer. (Source: BK Studio website)

Entrepreneur's Profile



Katalis EV.1000 (source: <https://www.katalis.co/>)



Designed by Satu Collective. (Source: Satu Collective website)

Satu Collective (satu-collective.com) is a Visual Communication Design company cofounded by Mr. Seto Adi Witoyono and Mr. Wachyoe Mahendra. As a prominent designer company, Satu Collective's designs are well-known to public in Indonesia and abroad, such as "Wonderful Indonesia" and "Indonesia G20 Presidency" logos, and posters of many Indonesian films (A Copy of Mind, Jakarta vs Everybody, Affliction.)

KATALIS (website <https://www.katalis.co/>) is a multidisciplinary team who focuses on the future mobility solutions, lifestyle technology and automotive design. Based in South Jakarta, Katalis operates a workshop and assembly factory in Cibubur, a suburb of Jakarta. During the 2020 Indonesia International Motor Show (IIMS), Katalis launched a debut electric motor cycle KATALIS EV. 500. Katalis collaborated with a French-based motorcycle gallery and received a title of "Top 10 Motorcycle and Scooter Design 2020" by Designboom.

Budi Kurniawan (BK) Studio (with website address <http://www.budi-kurniawan.com/>) is an interior design company based in Surabaya, East Java Province. Starting from being a local interior design company, BK Studio successfully expands its service overseas. One example of its monumental design project is Ben & Light in Singapore.

BK Studio is famous for giving life and excitement to a space through colours which are mixed to create a perfect balance and combined with Indonesian cultural influences. Furthermore, BK Studio is distinguished for always presenting a story through its interior design.

Economic profile of music subsector (2021):

GDP:
USD **440 million**

GDP growth:
3.94 %

Workers:
70,755

Indonesia has a rich music tradition. Every region, tribe and ethnic group has its own culture, and, as a result, music is unique from one region to other region. With the emergence of digital technology, Indonesian musicians often combine modern and traditional elements. Music subsector grew by 3.94% in 2021, which was a significant progress, after contraction in previous year.

Association

- **Aliansi Penerbit Musik Indonesia (APMINDO)**, <https://www.apmindo.id/id>
- **Asosiasi Industri Rekaman Indonesia (ASIRI)**, <http://asiri.co.id/>

Musician Profile

Voice Of Baceprot (VOB) is an Indonesian all-girl rock band formed in Garut, West Java Province. Consisting of Marsya (vocals and guitar), Widi (bass) and Sitti (drums), the band's genre is heavy metal, seemingly in contrast to their modest Islamic attire. They released popular singles, such as "God, Allow Me (Please) To Play Music" and "School Revolution." Under a cooperation with Jakarta-based agency 12WIRED, VOB goes internationally. The band received a number of invitations to perform at international music festivals, including performing in eight European cities in "Fight Dream Believe" tour.



Voice of Baceprot (source: VoB's official IG)

Music

Economic profile of culinary subsector (2021):

GDP:
USD **33.4 billion**

GDP growth:
2.81 %

Workers:
10,898,718

As the Indonesia's largest creative economy subsector, culinary dominates the creation of added value and employment opportunities, and contribution to GDP. One key factor which made the subsector thrive during the pandemic was the adoption of digital technology to cope with strict mobility and activity restrictions. Indonesia's culinary may not yet gain worldwide popularity as Korean, Japanese, or Thai cuisines, but its large variety of traditions, tastes and enormous number of talents make Indonesia's culinary sector have huge potential.

Food Startup Indonesia (FSI) is an annual event organized by MoTCE to facilitate business matchmaking between Indonesian SMEs culinary entrepreneurs and investors, who are interested in investing in Indonesia's culinary sector/ partnering to establish Indonesian restaurant chains abroad.

Culinary

Entrepreneur's Profile

Foodizz (Foodizz.id) is a culinary business school in Bandung, West Java Province, which delivered courses on culinary business where participants are divided into three levels – novice, intermediate and advance –. In addition to help participants start culinary business in Indonesia, Foodizz facilitates mentorship and sharing sessions for those who intend to take their food brands overseas.



Foodizz Academy (Source: Foodizz.id)

Economic profile of fine arts subsector (2021):

GDP:
USD **190 million**

GDP growth
4.31 %

Workers:
49,522

Indonesian fine art is growing markets. Artists with different styles, concepts and approaches have potential to sell their works to the national and international markets. To cope with Covid-19 restrictions, there were a number of "digital fairs" across Indonesia. This innovative method allows talented artists to continuously produce and perform their best works.

Entrepreneur's Profile

Naufal Abshar is a promising young Indonesian artist. Trained overseas, Naufal participated in exhibitions in various places of Indonesia, Asia and Europe. Winning the Indonesian Arts Festival live painting competition, Naufal goes beyond traditional aesthetic values. Instead, Naufal uniquely explores socio-political landscapes, using humour and satire as central motives.



Naufal Abshar and his paintings (Source: Naufal Abshar's official IG)

SDG-Aligned Creative Economy

Consistent with its active advocacy for the creative economy – SDG nexus, the Government of Indonesia works to ensure that creative economy supports inclusivity and sustainability. Creative economy should be equally inclusive for all, including women, youth, people with disabilities, elderly, local communities, and vulnerable groups. They should fully participate within the value chain of the creative economy sector.

At the same time, creative economy should take more active and prominent role to help solve unprecedented global challenges, such as climate change and help promote environmental sustainability.

Entrepreneur's Profile

Torajamelo (<https://torajamelo.com/>) is ethical, sustainable, lifestyle brand that is working towards alleviating the cycle of systemic poverty in rural communities and preserving cultural heritage of "backstrap loom weaving" in Indonesia. Consistently showcasing ethical fashion collection to national and global markets, **Torajamelo** continuously improves its sustainable practices by using natural dyes to **support environmental conservation** by reducing the use of chemicals in its business cycle and using natural dyes and alternative fibres.



Torajamelo partners with local weavers and focuses its community work on alleviating systemic poverty (Source: torajamelo.com)

Menembus Batas (with website address <http://www.menembusbatas.id/>) is a social enterprise that has a noble mission of empowering disabled in Indonesia to have equal opportunities in every part of society. It gives training and education to people with disabilities, including in creative economy fields, such as arts, culinary, design and digital technology, with the aim of preparing them to work in mainstream work environments.

Capacity Building and Networking Partners.

Global Center of Excellence and International Cooperation for Creative Economy or G-CINC (gcinc.id) was established as a follow up of the 1st WCCE. Located in Bandung, G-CINC offers assistance and cooperation on (i) capacity building, (ii) best practices sharing, (iii) research, and (iv) collaboration among creative economy stakeholders. G-CINC has completed various workshops and research activities, including on the creative economy potentials in ASEAN member countries.

Indonesia Creative Cities Network or ICCN (iccn.or.id) is a network of creative economy communities across different regions of Indonesia whose works dedicated to build ecosystem conducive for creative economy development. ICCN regularly organizes public events, seminars, workshops and various activities on advancing the development of creative economy.



Attachment:

Bali Creative Economy Roadmap 2022: Sixteen Actions

*Articles co-authored by MoFA and MoTCE at the
Jakarta Post:*

Enhancing Creative Economy Cooperation

Bali Roadmap: Toward a Cooperation on Creative Economy

Editor in Chief: Tri Tharyat
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Bali Creative Economy Roadmap 2022: Sixteen Actions

1. Urges the inclusion of the creative economy in national and international recovery plans and strategies, with the emphasize on enhancing the operational relationship between the creative economy and Sustainable Development Goals (SDGs), and of the recognition of the creative economy as an important sector and meaningful contributor to economic growth;
2. Urges macroeconomic policies that ensure access to finance and free movement of cultural and creative goods, including through budgetary supports, tax incentives, as well as common customs and tariff regulations on the movement of cultural and creative products;
3. Urges the more active and prominent participation and involvement of the creative economy sector in solving direct and indirect effects of the pandemic and other global challenges;
4. Urges and Supports the contribution of creative economy to promoting environmental sustainability, transition to low-carbon economy, and Sustainable Consumption and Production patterns;
5. Encourages the strengthening of support to creative economy actors during and after the pandemic, including access to finance, health and safety protection, education and training, while building up their resilience for future disruptions;
6. Encourages the creation of ecosystems which ensure that the creative economy sectors are equally inclusive for all, including women, youth, local communities, and vulnerable groups, by making sure that everyone can fully participate within the value chain of the creative economy sectors, including through entrepreneurial supports on legal issues, financial literacy, marketing system development, and improved delivery of products and services;
7. Establishes creative economy hubs and center of excellences, and Maps and Supports the existing ones, among others, by strengthening network and inter-hub connections, measuring their concrete impacts, facilitating collaboration between grassroots actors and powerhouses of the cultural and creative industries, and establishing study exchange among creative economy hubs of different countries to learn knowledge about policies, strategies, models and implementations from each other.
8. Urges the promotion of digital and technological transformation in the creative economy, and at the same time, the reduction of digital divide within and between countries, the formulation of

policy and regulatory framework which reflects the changing regulatory landscape to ensure the rights of artists and organizations are protected in the digital era;

9. Encourages more awareness-raising activities about the importance of the creative economy at the community level for long-term growth of the sector, including by incorporating local wisdom.
10. Encourages research, capacity building, creative and cultural education, and innovation support schemes for creative communities;
11. Develops knowledge, skills and talents for future of jobs, Identifies skill standards and occupational classifications relevant with continuously changing landscape of jobs, Supports any form of non-formal education, including community-based and peer-to-peer learning, and Fosters the development of personal learning among the creative economy actors;
12. Strengthens national and international data on the creative economy which could better measure the significance of the creative economy to national and global SDGs and become more reliable and accurate sources in decision-making process, and Develops data policies which facilitate the development and leverage of competitiveness of creative industries;
13. Acknowledges the importance of the informal economy in cultural and creative industries and Urges policies that ensure its better integration with the mainstream economy, among others by facilitating alternative of finance, providing alternative networks and supply chains, strengthening the role of intermediaries in supporting informal economy entrepreneurs and expanding their knowledge and networks, including informal workers in social protection schemes, and encouraging large corporations to partner with the informal sector;
14. Urges policies to support creative economy players to proactively protect, manage and commercialize intellectual property assets through IP awareness as well as IP management facilitation programs, including financial and legal support on IP registration process.
15. Facilitates the use of intangible assets, including intellectual property, to secure financing through policies related to IP-backed financing;
16. Calls governments, organizations of the United Nations system and other international and regional organizations, as well as the private sector, civil society, creative economy entrepreneurs, non-governmental organizations, academics and other stakeholders to implement this Roadmap; Urges international cooperation to support the execution of this Roadmap; and Informs the next session of WCCE and other international meetings related to creative economy matters on how this Roadmap is carried out and should be enhanced to better contribute to the global economic recovery.

Enhancing Creative Economy Cooperation

Indonesia will host the 3rd World Conference on Creative Economy (3rd WCCE) in Bali, from 5 to 7 October 2022. Through this event, Indonesia intends to raise the profile of creative economy to the global economic and development agenda, especially in a post-pandemic context.

The Covid-19 pandemic hit our world very hard. It caused a slowdown in the global economic growth and resulted in a sharp rise in the global unemployment of more than 200 million people. Since few months ago, the global situation is getting better, as new case rates have been significantly declined in many countries and governments around the world are starting to lift COVID restrictions.

The pandemic has provided an opportunity for us to reflect on the state of our current world. Much thoughts and efforts are dedicated to formulate better concepts and strategies to recover the global economy from the crisis and make it more resilience against any shock in future. In that regard, it is time for us to pay more attention to the importance of valuing and monetizing culture and the creative talent of individuals in an economic concept called as "creative economy."

Similar to other sectors, creative economy was severely impacted by the pandemic. Fortunately, as time goes by, creative economy sectors demonstrate resilience, flexibility and durability in the midst of the pandemic. When formal economic systems are under pressure, knowledge-based creative economy is able to thrive, which indicates the continued significance of the creative economy to future global economic growth. Creative economy offers economic diversification, which is fundamental to sustain economic growth and minimize the risks of over-reliance on just few sectors.

Before the pandemic, creative economy was one of the fastest growing sectors in every region of the world. According to UNESCO, creative economy accounts for 3% of global GDP, generates 2.2 trillion USD annually and provides jobs to 30 million people worldwide. In Indonesia, creative economy is categorized into 17 subsectors, ranging from craft, music, games, animation and culinary to fashion, interior design and architecture. In total, the creative economy sector employs approximately 19 million people and accounts for USD 87.5 billion of the country's GDP. The great potential of creative economy inspired Indonesia to work on elevating the creative economy on the world economic and development agenda. Previously, in 2018, Indonesia initiated and hosted

the 1st WCCE in Bali. After that, Indonesia initiated a Resolution of the 74th Session of the UN General Assembly which established year 2021 as the International Year of Creative Economy for Sustainable Development.

As the world is racing towards recovery, we need to take an advantage from the rising importance of creative economy in delivering inclusive growth. In that regard, the 3rd WCCE is timely and relevant to our contemporary situation. Complex global challenges need a breakthrough, especially to help countries to get back on track in achieving SDGs. Creative economy could serve for that purpose by not only generating jobs and exports, but also promoting inclusivity, multiculturalism and social development.

The International community should work together to bring creative economy to the next level by strengthening institutions and regulations, developing credible support schemes and pursuing effective policies. There are some areas we can focus on.

Firstly, giving creative economy entrepreneurs, especially SMEs, better access to finance. We need to broaden the range of financing instruments and build a better support for them.

Secondly, they should be encouraged to embrace intellectual property. Intellectual property rights will provide beyond solely preventing infringement, but also give a potential source of revenue, as IP will add value of product and can also be licensed to other parties to further make use of it.

Thirdly, enhancing their competitiveness, among others by improving their labelling and industrial design, as well as giving them access to the necessary technology which enable seamless collaboration in production, sales, distribution and overall business process.

Last but not least, promoting the "internationalization" of creative economy products and services. Creative economy products and services are increasingly exchanged across borders. E-commerce and digital streaming platforms have widened the opportunity for creative industries to enter global supply chains. In that regard, we need to facilitate trade and investment in the creative economy sectors.

Those important actions could be carried out effectively, only if there is strong collaboration and cooperation among various actors and institutions at both national and global levels. In that context, the 3rd WCCE has a vision to build a common understanding that it is imperative to integrate creative economy into national and international post-pandemic recovery strategies. This is the reason why this year's WCCE will be held under theme "Inclusively Creative: A Global Recovery." Discussion and deliberation at the 3rd WCCE will particularly focus on four issues (i) Creative Economy for Global Recovery, (ii) Inclusivity and SDGs Agenda, (iii) IP and Rights of Creative Economy Stakeholders, and (iv) Future of Creative Economy.

The WCCE's Ministerial Meeting intends to adopt a document called "Bali Agenda: Creative Economy Roadmap," which could become a good reference for governments and other stakeholders to unleash the potential of creative economy for inclusive and sustainable development. Held in a hybrid format, the Conference will be attended by ministers, representatives of governments, international organizations, academics, business entities, communities and other stakeholders around the world.

As such, the 3rd WCCE will be beyond meetings among diplomats and government officials which will specifically discuss policies. More than that, it will also facilitate and provide opportunity for all participants to get concrete and tangible outcomes, among others through networking events and WCCE Expo, where exhibitors from different countries will showcase their achievements and creative economy products.

For Indonesia, one concrete form of cooperation to be announced at the 3rd WCCE is an MoU (Memorandum of Understanding) between the Government of Indonesia and World Intellectual Property Organization (WIPO) for cooperation on Branding Project to Increase Business Competitiveness in order to support the Tourism and Creative Economy Sector.

Indonesia envisions that the 3rd WCCE would become a leading collaborative forum for enhancing the role of creativity in the global economy. It should become a momentum for a renewed global partnership to better support the creative economy and harness its contribution to a robust, inclusive and sustainable global recovery.

The Jakarta Post,
17 October 2022

By Tri Tharyat and Martini Mohamad Paham
Tri Tharyat is Director General of Multilateral Cooperation, Ministry of Foreign Affairs. Martini Mohamad Paham is Deputy to Minister of Tourism and Creative Economy for Resources and Institution.

Bali Roadmap: Toward a Cooperation on Creative Economy

Indonesia has successfully hosted The 3rd World Conference on Creative Economy (WCCE), which was held in Bali, from 5 to 7 October 2022. Enthusiasm of participants to attend the 3rd WCCE was significantly beyond the prediction. Despite lingering effect of the Covid-19 pandemic and threat of a global recession, a significant number of participants came to Bali for that event.

More than 1,000 participants registered to the event, more than 800 of which attended the meeting physically. That figure included foreign participants from 52 countries. Foreign delegates representing their Governments coming from 38 countries, while participants other than Government representatives came from other 14 countries. Foreign delegates included Ministers from 5 countries, Secretary Generals of the Developing-8 and the Indian Ocean Rim Association, and representatives from 5 other international organizations. The high attendance at this event reflected the global acknowledgment to the huge potential of creative economy as an important sector to solve current challenges and a new source of the future economic growth.

The 3rd WCCE's main events consisted of Ministerial Meeting, Friends of Creative Economy (FCE) Meeting, Plenary, and Expo. Ministers, delegates and participants shared many important and valuable insights on how to unleash the potential of creative economy. Through constructive deliberation, delegates at the Ministerial Meeting adopted an outcome document called "Bali Creative Economy Roadmap 2022."

The outcome document itself has gone through long process. Indonesia has circulated the zero draft of that document to Governments, International Organizations, and other stakeholders across the world for comments and inputs since August 2022. Through this process, Indonesia was able to gather as many insights as possible and engage with as many actors as possible, to consolidate the outcome document.

The agreed Bali Roadmap consists of 16 Actions, which become a strategic framework for Governments and various stakeholders to develop the creative economy at national and global levels. Those Actions include, among others, (i) integrating creative economy into global recovery plans, (ii) creating an enabling ecosystem for the creative economy sector to grow, (iii) Establishing creative economy hubs and center of excellences;

(iv) Strengthening national and international data, and (v) Urging policies to support creative economy players to proactively protect, manage and commercialize intellectual property assets. Using the Bali Roadmap as a reference, we can begin to work together on some concrete, focused and tangible areas to bring creative economy to the next level.

Firstly, we should enhance capacity and competitiveness of creative economy entrepreneurs by assisting their digital transformation, broadening the range of financing mechanisms, and supporting Intellectual Property management.

Secondly, there is an urgent need to facilitate creative economy, especially SMEs, to global markets and integrate them to global value chains. It can be done by strengthening labelling and industrial design of creative economy products to meet international standards, as well as carrying out more rigorous promotion activities, business-matchmaking and partnering programs.

Thirdly, we want to see better cooperation and coordination among different international organizations. We acknowledge various global and regional programs that aims to develop this crucial sector. Unfortunately, these activities do not necessarily complement one another. In that regard, it is important for international and regional organizations to synergize their efforts which would benefit state members the most, for example by facilitating joint capacity building workshops in different regions, and helping improve reliability and validity of creative economy data at national and global levels.

Indonesia will translate commitments in the Bali Roadmap to concrete actions. To raise awareness on the importance of IP, based on an MoU signed in the sideline of the 3rd WCCE, we will work with WIPO through capacity building projects which aims to enhance brands and design of the creative economy sector. To enhance participation of Indonesian creative economy entrepreneurs in global value chains, we will carry out a series of promotion and business matchmaking activities, as well as facilitate collaboration between grassroots actors and powerhouses of the cultural and creative industries. To further mainstream international collaboration, Indonesia will organize the ASEAN Creative Economy Business Forum (ACEBF) II in 2023, as a part of the Indonesia ASEAN Chairmanship.

To conclude, what delegates and participants have done and achieved in Bali is a milestone to renew international partnerships for creative economy. The 3rd WCCE strategically strengthens commitment to making the sector more impactful to global development agenda. Indonesia believes that, only through strengthened collaboration can we truly unleash the full potential of creative economy, especially by giving emphasize of the sector's prospect to help accelerate global economic recovery and achieve SDGs. In that context, Indonesia stands ready to partner with international stakeholders to strategically advance the development of creative economy.

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