JISIP (Jurnal Ilmu Sosial dan Pendidikan)
Vol. 10 No. 4 November 2026
e-ISSN : 2656-6753, p-ISSN: 2598-9944
DOI: *10.36312/jisip.v10i4.11426/http://ejournal.mandalanursa.org/index.php/JISIP/index*

Policy Analysis in Supporting the Creative Economy in Supiori Regency

Asmadianto[1], Iswahyudi[2], Isgar Muhammad Ricky Tumoka[3], Mekro Anton Sada
[1,2,4]Institut Ilmu Sosial dan Ilmu Politik Yapis Biak, Indonesia
[3]Universitas Muhammadiyah Sorong, Indonesia

Article Info
Article history:
Received: 24 Oktober 2026
Publish: 1 November 2026

Keywords:
Policy;
Government;
Economy;
Creative;
Sustainable.

Abstract
The creative economy is a strategic sector in encouraging effective and sustainable regional economic growth because it is able to create added value based on creativity, culture and local innovation. Supiori Regency as an archipelago in Papua Province has great creative economic potential, especially in the local culture-based, handicrafts and tourism sectors. The purpose of this study is to analyze policies in supporting the creative economy in Supiori Regency. The method used in this study is qualitative, data collection techniques are carried out through observation, interviews, documentation, and focus group discussions. Based on the results of the study, it can be concluded that government policies in supporting the creative economy in Supiori Regency have been carried out through empowerment, tourism and cultural development, human resource capacity building, marketing, and structural development

This is an open access article under the Lisensi Creative Commons Atribusi-BerbagiSerupa 4.0 Internasional

Corresponding Author:
Asmadianto
Institut Ilmu Sosial dan Ilmu Politik Yapis Biak, Indonesia
Email Coresspondent: Asmadianto1990@gmail.com

1. INTRODUCTION

The creative economy is recognized as a strategic sector in regional development because it is able to create added value based on creativity and innovation (Procopiuck & Freder, 2020). The contribution of the creative economy to regional economic growth is greatly influenced by local government policies that support regulations, strengthening human resources, financing, and market access (Kusumaningrum et al., 2024). The creative economy is very important in increasing productivity and community income, providing income for local governments, and encouraging economic growth (Supradono et al., 2024). The creative economy is recognized as contributing to national development (Susanti & Silvia, 2024). The creative economy is a concept to realize sustainable economic development based on creativity (Putra, 2023).

The creative economy is a very important sector today (Ambarwati et al., 2025). The creative economy is the idea of how to make money (Kovpak & Lebid, 2022). Creative economy policies are needed for nation building (Fadhilah et al., 2024). The creative economy contributes to the national economy of Indonesia (irwan). The main resource in the creative economy is creativity (Kembar et al., 2020).

The implementation of creative economy policies at the regional level still faces serious obstacles, especially weak coordination between regional apparatus, limited supporting infrastructure, and the lack of integration of creative economy policies in regional development planning documents (Dewi et al., 2024). Conditions cause the potential of the region's creative economy to not develop optimally (Ragil et al., 2025).

Research in disadvantaged areas and archipelagos shows that geographical characteristics, limited market access, and capacity of local business actors demand creative economy policies that are contextual and adaptive to local conditions (Sidauruk, 2013). Without appropriate policy support, the creative economy is difficult to contribute significantly to improving people's welfare (Hidayat & Djadjuli, 2020; Suryani et al., 2025).

The granting of special autonomy for Papua is a policy to develop Papua. Supiori Regency is an area in Papua Province that is still lagging behind (Ruslanjari et al., 2024). High poverty rates (Oktafiani et al., 2019), lagging infrastructure (Ningsih et al., 2025), low family income, and low education (Putri et al., 2024) are common problems in Papua (Iriawan & Edyanto, 2023).

Supiori Regency as an archipelago in Papua Province has the potential for a tourism-based creative economy and local wisdom, but until now it has not been supported by a comprehensive study of creative economy policies. Analysis of creative economy policies in Supiori Regency is important to bridge the gap between local potential and the effectiveness of regional development policies. The urgency of this research is to formulate a more inclusive, adaptive, and sustainable marine resource management policy. In addition, this research supports the 1st Asta Cita (Strengthening the ideology of Pancasila, democracy and human rights), the 2nd Asta Cita (Independence of the nation through a productive economy), the 3rd Asta Cita (Inclusive and equitable economic development), and the 6th Asta Cita (Building from the outermost regions). Supporting the SDGs; contribute to SDG 1 (zero poverty), SDG 8 (decent work and economic growth) SDG 10 (reducing inequality)..

2. RESEARCH METHODS

This research was carried out in Supiori Regency. The research time is in February-December 2026. The type of research used is qualitative research. The researcher here tries to present the facts of government policies in supporting the creative economy in Supiori Regency. The research design used is descriptive and analytical with a case study approach. Qualitative research is research that requires researchers to do grounded research, namely finding new theories based on data found in the field (Syahrizal & Jailani, 2023). This research procedure begins with a literature review of policy documents to determine the direction of creative economy policies in Supiori Regency, then data collection and qualitative analysis are carried out to assess the substance and implementation of policies, then contextual and applicable policy recommendations are formulated.

The data sources in this study are classified into two categories, namely primary data and secondary data. Primary data is obtained directly through informants, while secondary data is data obtained from existing sources. The subjects of this research are the Supiori Regency government, MSME companions, community leaders, traditional fishermen, and creative economy actors in Supiori Regency. In addition, the subjects in this study were determined by purposive sampling technique. In qualitative research, the sample is named as an informant (Yusanto, 2019). The techniques used in collecting data in this study include; 1) This observation is used to directly observe government policies in supporting the creative economy in Supiori Regency. 2) Interviews are conducted face-to-face to gather complete and detailed information from informants. 3) Documentation, the author uses this method to obtain data in the form of written documents, images and electronic data.

Furthermore, the validity test of data in qualitative research includes; tests of credibility, transferbility, dependability, and confirmability. The data analysis in this study uses an interactive model data analysis model (Safarudin et al., 2023). There are three stages in the interactive model data analysis technique, namely: 1) data reduction, that is,

the data obtained in the field is written very completely and a lot, the data is then reduced, summarized, and selected the main things. 2) Data presentation, 3) Drawing conclusions.

3. RESULTS AND DISCUSSION

a. Policies in Supporting the Creative Economy in Supiori Regency

Supiori Regency has geographical characteristics as an archipelago that affects the economic development pattern of the community. These geographical conditions provide opportunities as well as challenges for the development of the creative economy. The potential of the creative economy in Supiori Regency does not only come from goods production activities, but also from the wealth of local culture, handicrafts, marine products, and the potential for nature and culture-based tourism. Based on the results of the research, policies related to the creative economy in Supiori Regency can be grouped into five main aspects, namely;

1. MSME and Community Business Empowerment Policy

The local government has implemented various programs that indirectly support the development of the creative economy through the empowerment of MSMEs and community business groups. Forms of support include training, mentoring, and facilitation of production assistance.

Based on the results of an interview with one of the local governments, he said that;

> "Community empowerment programs actually exist, especially business assistance and training. However, not all of these activities are specifically directed as a creative economy. So far, it is still spread across several regional apparatuses." (Interview results June 15, 2026)

The statement shows that government support for the creative economy is available, but it is still sectoral. Community economic programs have not been fully positioned as part of the regional creative economy.

The findings were reinforced by business actors who stated that government assistance has provided benefits, but the sustainability of the program is still an issue.

> "We have received equipment assistance, but after that the assistance does not always continue. We need training on how to sell products and how to find markets." (Interview results June 15, 2026).

The results of the analysis show that the main problem is not only the availability of aid, but the sustainability of policy interventions. Productive assistance without assistance, market access, and increased business capacity has the potential to result in dependence on government programs.

2. Tourism and Cultural Development

The creative economy in Supiori Regency has a close relationship with the tourism and cultural sectors. Natural beauty, coastal community life, local culture and crafts, and various forms of cultural expression can be sources of creativity and economic products.

The results of observations show that some of this potential has not been developed into creative economy products that have added value. For example, many local handicrafts and products are still produced in limited quantities and do not yet have a strong brand identity.

Furthermore, the results of interviews with informants from community leaders stated that;

> "Supiori actually has a lot of local culture and products that can be sold as tourist products. The problem is that there is no packaging well and there is no special place to market people's products." (Interview results June 15, 2026).

The findings show a gap between cultural potential and economic value. Local culture still functions more as a social identity than as a source of managed creative

economic development. Therefore, tourism development policies need to be integrated with the development of creative economy products. Tourists are not only directed to enjoy the destination, but also become consumers of local products through creative tourism councils.

3. Increasing the capacity of human resources

The limitation of human resources is one of the important findings in the research. Creative economy actors have production skills, but still face limitations in aspects of business management, product design, branding, digital marketing, packaging, and market network development.

Based on the results of an interview with an informant, one of the business actors stated that;

> "We can make the products, but we don't really understand how to promote through social media, make packaging, and reach buyers from outside Supiori." (Interview results June 15, 2026).

Based on the results of the interviews, it is shown that the problem of human resources is not only the ability to produce products, but also the ability to turn creativity into economic value. Therefore, creative economy training needs to be designed more comprehensively, which includes; Improvement of product production, design, and innovation, packaging, branding, digital literacy, marketing through social media, financial management, business institutional development, access to financing, and market network development.

4. Marketing and promotion policies

Marketing problems are one of the most dominant obstacles. Most of the products of the Supiori community are still marketed through social networks and local markets. The geographical conditions of the archipelago led to relatively high distribution costs and limited market reach.

Based on the results of interviews with informants, creative economy actors stated that;

> "If it is only sold in Supiori, the buyers are limited. We need access so that products can be sold to Biak, Jayapura, and even outside Papua." (Interview results June 15, 2026).

Based on the results of the interviews, information was obtained that creative economy policies need to pay attention to market access. Production development without market expansion will produce new problems, namely products are not absorbed by consumers. Marketing digitalization is one of the potential alternatives. Social media, marketplaces, digital catalogs, and destination-based marketing can be used to overcome geographical limitations. Thus, government policies are not only sufficient to provide production training, but also need to connect creative economy actors with the wider market.

5. Development of supporting infrastructure

Infrastructure is an important factor in the development of the creative economy of Supiori Regency. Road conditions, inter-village transportation, internet networks, electricity, marketing facilities, creative spaces, and tourism facilities affect the ability of the community to produce and market products.

The results of observations show that limited infrastructure is a factor that increases the economic costs of the community. Business actors experience difficulties in obtaining production materials, sending products, and accessing markets outside the region.

Furthermore, based on the results of interviews with government informants, it was stated that;

"The development of the creative economy cannot only be carried out by the agency that handles MSMEs, it also needs to involve other parties. Infrastructure, internet, transportation, tourism, and education are all connected. (Interview results June 15, 2026).

Based on the results of the interviews, information was obtained that the creative economy is a cross-sector issue. Therefore, creative economy policy requires coordination between regional apparatus.

4. CONCLUSION

Based on the results of the research, it can be concluded that government policies in supporting the creative economy in Supiori Regency have been carried out through empowerment, tourism and cultural development, human resource capacity building, marketing, and structural development. However, the implementation is still not optimal because the program tends to be sectoral, mentoring is not sustainable, human resource and marketing capabilities are still limited and the supporting infrastructure is inadequate. Therefore, a more integrated and sustainable creative economy policy is needed through strengthening cross-sector coordination, increasing the capacity of business actors, digitizing marketing, improving potential-based products and improving infrastructure. The policy is expected to increase the added value of local products and the welfare of the people of Supiori Regency.

5. ACKNOWLEDGMENTS

We would like to thank the Directorate of Research, Technology, and Community Service (DRTPM) for funding this research through the 2026 Fundamental Research Grant. We are also grateful to DRTPM for its support in the preparation of this article. Special thanks are expressed to LLDIKTI Region XIV for its role in facilitating research funding, as well as to LPPM Institute of Social and Political Sciences Yapis Biak for its active assistance during the process of submitting research proposals.

6. BIBLIOGRAPHY

Ambarwati, H., Zubaidah, S., Laili, R., & Fatiha, E. S. (2025). Peran Pemerintahan Daerah dalam Pengembangan Ekonomi Kreatif di Kabupaten Probolinggo. *Journal of Administration, Governance, and Political Issues*, *2*(1), 159–178.

Dewi, W., Azizah, N., & Suryadi, N. (2024). Heliyon Spurring SMEs ' performance through business intelligence , organizational and network learning , customer value anticipation , and innovation - Empirical evidence of the creative economy sector in East Java , Indonesia. *Heliyon*, *10*(7), e27998. https://doi.org/10.1016/j.heliyon.2024.e27998

Fadhilah, N., Aprilani, P., & Hirsan, M. (2024). The Role Of Creative Economy In Improving The Welfare Of Local Communities : Case Study In Tourism Area. *Journal of Management*, *2*(1), 1–10.

Hidayat, E. S., & Djadjuli, R. D. (2020). Peran Pemerintah Desa Dalam Pengembangan Objek Wisata Curug Kembar Desa Raksabaya. *Jurnal Ilmiah Ilmu Administrasi Negara*, *7*(2), 277–293. https://jurnal.unigal.ac.id/index.php/dinamika/article/view/3643

Iriawan, H., & Edyanto. (2023). Strategy for Empowering Indigenous Papuan Fishermen in the Implementation of Papua's Special Autonomy Law. *Jurnal Manajemen Pelayanan Publik*, *6*(2), 227. https://doi.org/10.24198/jmpp.v6i2.45852

Kembar, M., Budhi, S., Putu, N., Eka, N., Nyoman, N., Suasih, R., & Yudy, P. (2020). Strategies and policies for developing SMEs based on creative economy. *Management Science Letters*, *10*(1), 2301–2310. https://doi.org/10.5267/j.msl.2020.3.005

Kovpak, V., & Lebid, N. (2022). CREATIVE INDUSTRIES AS A MECHANISM OF CREATIVE. *Baltic Journal of Economic Studies*, *8*(4), 102–109.

Kusumaningrum, D. N., Prasetya, D. M., Farid, N., & Wibowo, S. (2024). Unveiling Creative Economy Resilience in Indonesia amidst the Global Pandemic. *Innovation in the Social Sciences*, *2*(1), 86–118. https://doi.org/10.1163/27730611-bja10022

Ningsih, S. R., Zakiah, L., Salsabillah, R., & Hartati, D. (2025). ANALISIS DAMPAK SOSIAL-EKONOMI TERHADAP AKSES PENDIDIKAN BAGI ANAK-ANAK MASYARAKAT ADAT PROVINSI PAPUA. *Pendas*, *10*(2), Juni 2025.

Oktafiani, I., Suyadnya, I. W., & Triyono. (2019). PEMBANGUNAN DAN STRATEGI BERTAHAN HIDUP MASYARAKAT KEPULAUAN KECIL TERLUAR DI PAPUA, INDONESIA. *Masyarakat Indonesia*, *2*(2), 139–157.

Procopiuck, M., & Freder, S. M. (2020). Public policies and multilevel governance to promote the creative economy from the cultural fi eld : inter-federative support for Curitiba ' s policy. *Nova Economica*, *30*(2), 383–405.

Putra, B. M. (2023). Legal Politics of Government Regulation on Creative Economy Implementation in Indonesia. *Prosiding Nasional Hukum Aktual*, *December 2022*, 225–233.

Putri, G. M., Rumayar, M. H., Widyanto, S., Naila, I., Kebijakan, A., Muda, A., Deputi, A., Kawasan, P., Bidang, K., Manusia, P., Pertama, A., Teknis, P., & Desa, K. (2024). Optimalisasi Peran BUM Desa untuk Mendukung Distribusi Produk Unggulan Melalui Program Jembatan Udara di Kabupaten Daerah Teringgal Wilayah Papua. *INNOVATIVE: Journal Of Social Science Research*, *4*(6), 3094–3110.

Ragil, R., Syahputra, W., Hady, N., Malang, U. N., & Timur, J. (2025). Peran Pemerintahan Daerah dalam Pengembangan Ekonomi Kreatif di Kota Malang. *Jurnal Ilmiah Administrasi Publik (JIAP)*, *11*(1), 13–23.

Ruslanjari, D., Jatmiko, R. H., & Sulistiyo, S. (2024). Pembentukan Kampung Tangguh Bencana Syurdori Distrik Supiori Timur Pendahuluan. *Khazanah Intelektual*, *1*(3), 81–88.

Safarudin, R., Kustati, M., & Sepriyanti, N. (2023). Penelitian Kualitatif. *INNOVATIVE: Journal Of Social Science Research*, *3*(2), 9680–9694.

Sidauruk, R. (2013). *ENHANCING THE ROLE OF LOCAL GOVERNMENT CREATIVE ECONOMY DEVELOPMENT IN ORDER*. 141–157.

Supradono, B., Suwitri, S., & Herawati, A. R. (2024). Policy Capacity for Creative Economy Development in Central Java Province. *International Conference 2024*, *1*, 1149–1169.

Suryani, L., Lastri, N., & Mirza, D. (2025). *Implementation of Creative Economy Development Policy in Supporting the Competitiveness of Local Products*. *4*(10), 3177–3194.

Susanti, R., & Silvia, E. D. (2024). Integrating Creative Economy in the National Sustainable Development Plan. *Journal of Management*, *7*(3), 1655–1664.

Syahrizal, H., & Jailani, M. S. (2023). Jenis-Jenis Penelitian Dalam Penelitian Kuantitatif dan Kualitatif. *QOSIM: Jurnal Pendidikan, Sosial & Humaniora*, *1*(1), 13–23.

Yusanto, Y. (2019). Ragam Pendekatan Penelitian Kualitatif. *Journal of Scientific Communication*, *1*(1), 1–13.