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CREATIVE ECONOMY DEVELOPMENT BASED ON TRIPLE HELIX IN INDONESIA

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Abstract

Creative economy is an economy based on skills development, creativity, and individual talents to create the creativity and inventiveness of individuals that have economic value that focuses on the development of ideas in generating value added. One approach that can be done to make a calculation of the value added generated creative economy is industry approach. This study aims to analyze the creative economy development in Indonesia based on Triple Helix -which involving universities, companies, and governments. Using to NVivo program and ANOVA (mixed research), this study uses to the triangulation -the combination of methodologies in the study of the same phenomenon. The results of this study indicate that there are significant differences i) inter-industries gross value added creative, ii) inter-industries creative employment, and iii) the problem in supporting the development of Indonesia's creative industries but there are no significant differences iv) in gross value added creative industries Indonesia from year to year, (v) in employment creative industry Indonesia from year to year, and (vi) the problems in supporting the development of creative industries throughout Indonesia.

Keywords: creative industry; NVivo; triangulation; triple helix.

JEL Classification: C81; O31.

Introduction

The world economy continues to evolve with the emergence of new economic potential that is able to sustain the life of the community's economy. At first, the community's economic activity is based on an economy resources - agriculture and mining, then shifted to the economy based on human resources -industrial and information technology. This is in line with the thinking of the world economy experts Alvin Toffler that divides the development of civilization of the world economy into three waves of the economy, which is the first form of economic waves economy dominated by agricultural activities; The second economic wave form of the economy dominated by industrial activities; and the third economic wave form of information technology-based economy. Alvin Toffler also estimated after the third economic wave will appear fourth economic wave or waves also called creative economy, the economy based on ideas or creative and innovative ideas. This fourth economic tide has now started to be seen writhing in Indonesia (Pusat Komunikasi Publik Kementerian Perindustrian, 2015).

The development of creative economy in Indonesia have an impact on the development of the Indonesian economy sectorally. It is apparent from the economic value of the creative contribution to the value of Gross Domestic Product (GDP). The greater contribution of the creative economy, the greater contribution of the creative industries to the national economy. With other words, the more important role of creative industries in the structure

of national production. It is apparent from the Creative Industries sector's contribution to GDP is still higher than the Financial sector, Real Estate, and Business Services, Transportation and Communications; and Electricity, Gas, and Water. Creative Industries sector's contribution to GDP amounted to 7.05% in 2013. This contribution is relatively large compared to the Financial sector, Real Estate, and Business Services; Transportation and Communication; and Electricity, Gas, and Water, each of which contributed only 7.02%; 6.93%; and 0.80% (Kementerian Pariwisata dan Ekonomi Kreatif, 2016:91). In 2014, the creative economy capable of contributing Rp700 billion to the GDP of Indonesia, is able to export Rp70 billion, and is able to provide employment for 12 million people.

The contribution of the creative industries value added to GDP of Indonesia through arts and cultural base and base media, design, and science and technology. The contribution of the creative industries value added to GDP through arts and cultural base of 49.78% are through the base media, design, and science and technology by 50.22%. Industry groups that contribute to the creation of value-added industries based creative arts and culture are a group of culinary industry and culinary craft, the culinary industry (32.51%), industry (14.44%), movies, video, and photography (1.31 %), music (0.82%), performing arts (0.46%), and the art market (0.31%). Industry groups that contribute to the creation of value-added media-based creative industries, design, and science and technology, namely the fashion industry (28.29%), publishing and printing (8.11%), design (3.90%), computer services group and software (1.57%), interactive games (0.75%), and advertising (0.58%). Data Indonesian creative industry contribution to the Indonesian economy are presented in Table 1.

Table 1. Contribution to Gross Value Added in the Creative Industries Indonesia to GDP at Current Market Prices, 2013 - 2016 (%)

Creative Industry	2013	2014	2015	2016
1. The Art Market	0.02	0.02	0.02	0.02
2. Handy craft	1.13	1.07	1.02	1.02
3. Movies, Video, and Photography	0.09	0.09	0.09	0.09
4. Music	0.06	0.06	0.06	0.06
5. Performing Arts	0.03	0.03	0.03	0.03
6. Culinary	2.40	2.29	2.27	2.29
7. The Creative Economy (1 to 6)	3.74	3.55	3.48	3.51
8. The Others of Creative Economy	3.60	3.55	3.54	3.54
9. The Creative Economy (7 to 8)	7.34	7.10	7.02	7.05
10. The Non Creative Economy	92.66	92.9	92.98	92.95
11. GDP of Indonesia	100.00	100.00	100.00	100.00

Source: Kementerian Pariwisata dan Ekonomi Kreatif, 2016: 93.

Based on Table 1, contribution of gross value added based creative industries and the arts and culture-based media, design, and science and technology during the years 2013-2016 tended to decrease from 3.74% (2013) to 3.51% (2016) for the creative industries based arts and culture as well as from 3.60% (2013) to 3.54% (2016) to industry-based media, design, science, and technology.

Creative industries-based arts and culture in 2016 is able to provide employment for 7.06 million people are more creative economy sector is only able to absorb as many as 4.8 million people. Data on employment of creative industries in Indonesia in 2013-2016 are presented in Table 2.

Table 2. Employment Absorption Creative Industries Indonesia, 2013-2016

Creative Industry	2013	2014	2015	2016
1. The Art Market	14,956	15,163	15,237	15,269
2. Handy craft	2,909,574	2,988,101	3,077,099	3,109,047
3. Movies, Video, and Photography	56,937	60,006	62,495	63,755
4. Music	50,612	53,127	55,030	55,958
5. Performing Arts	72,010	75,494	78,131	79,258
6. Culinary	3,707,894	3,732,961	3,735,019	3,736,968
7. The Creative Economy (1 to 6)	6,811,983	6,924,850	7,023,011	7,060,254
8. The Others of Creative Economy	4,681,892	4,737,050	4,776,557	4,812,173
9. The Creative Economy (7 to 8)	11,493,875	11,661,900	11,799,568	11,872,428

Source: Kementerian Pariwisata dan Ekonomi Kreatif, 2016: 99.

Based on Table 2, employment-based creative industries and cultural arts during 2013-2016 tended to increase from 6,811,983 people (2013) to 7,060,254 people (2016) are based creative media industries, design, and science and technology tend to rise from 4,581,892 people (2013) to 4,812,173 people (2016). This condition indicates that the creative industry still faces various problems in making a positive contribution to the Indonesian economy. Thus, if the creative industry still faces various problems, the economy creative case. Therefore, the solution of problems in the creative industries are the ultimate solution to the problems in the creative economy.

This study aims to analyze how the development of the creative economy in Indonesia based on the Triple Helix which requires synergy between institutions, namely universities, governments, and companies in the perspective of the three institutions in connection mutuality symbiotic relationship. The strength of this study are in a new topic about the creative economy, a new methodology for collecting data with NVivo, and use the triangulation -the combination of methodologies in the study of the same phenomenon.

Creative economy is an ecosystem that has a symbiotic relationship between the creative value chain (creative value chain); development environment (nurturance environment); market (market) and archiving (archiving) (Kementerian Pariwisata dan Ekonomi Kreatif 2016, 23). Creative industries producing creative work to be consumed directly by households, companies and other economic entities that are not only produce work that meets the aesthetic value of the function but also can improve the happiness of consumers who eat them. Creative economy is closely related to the creative industries, but the creative economy has a broader scope than the creative industries. Creative economy is not only related to the creation of economic value added, but also the creation of added value in social, cultural and environmental (Supanto and Fristin 2017).

Creative industries are part of the creative economy or subsystem consisting of a core creative industry, forward and backward linkage creative industry. Core creative industry is a creative industry is the main added value creation by leveraging creativity creative people. In the process of value creation, the Core creative industry requires the output of other industries as inputs. Industries that becomes the input for the creative core is referred to as backward linkage industries creative industry. The output of the Core creative industry can also be an input for other industries, which is referred to as forward linkage creative industry. Creative industries is driving the creation of economic value in the era of the creative economy. In the process of value creation creative, creative industries not only create economic transactions, but also social and cultural transactions. The general process that occurs in the creative value chain is the creation production-distribution-commercialization, but each group of creative industries have different creative value chain. Based on this understanding, the creative industries are defined as industries which produce output from the utilization of creativity, expertise, and individual talents to create value-added, employment, and improved quality of life.

1. Literature Review

According to Kadiman (2005, 69), the development of creative economy can be done by taking into account the perspective of the three institutions linkages with the commitment and the real work of the three institutions known as the Triple Helix (Figure 1), which includes the A (academician), B (businessman), and G (government). Triple Helix is one of the solutions of the constraints faced by economic actors and facilitate the creation of a "symbiotic mutualism" between the three institutions involved in it. A more open relationship and mutual expected to be among the academia (universities) with government, academia (universities) with employers, and employers with the government in a wedge between the third relationships.

Tri Dharma College lecturer mentioned that the obligation is to do the teaching and education, research, and community service. At Tri Dharma first, education and teaching activities is the transfer of knowledge of science that has been developed through research at universities ranging from education undergraduate, master degree education, education doctoral program in a discipline, education and vocational pathways or non-degree.

At Tri Dharma second, research activities have an important role in the context of advances in science and technology. Without research, the development of science and technology will be hampered. Research related to development in the broad sense, because research is needed or can be used directly by the public at the time and should be viewed with the needs of the future. In other words, research in universities is not only directed to applied research, but also carry out research of basic sciences that the new benefit was important for the future.

Figure 1. Creative Economy Development Model with Triple Helix
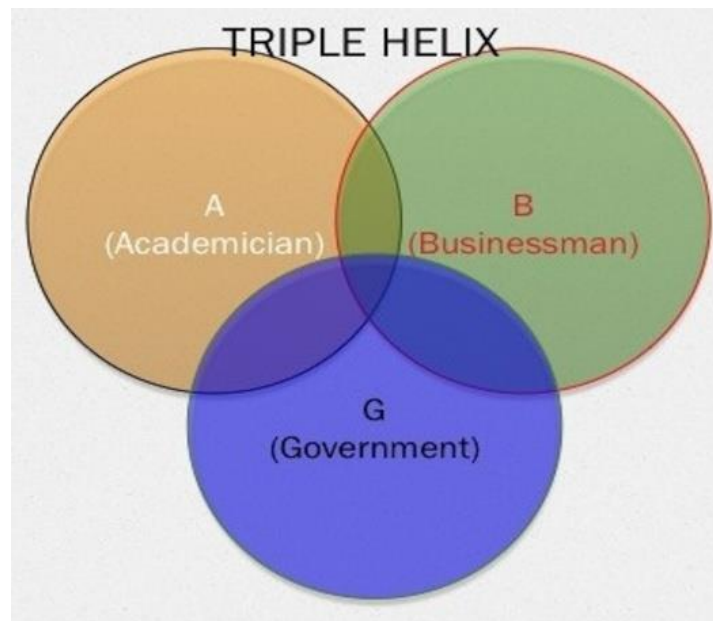
Source: Kadiman 2005, 79.

At Tri Dharma third, community service activities are the application of science and technology that has been developed in college. Community service activities is a series of activities in order to contribute to the community college that is both real and perceived benefits directly. Based on community service activities, is expected to have feedback from the community to the college so that it can be used as materials science and technology development further.

The industry has an obligation to contribute in creating a good business climate, such as implementing business ethics, is committed to corporate social responsibility (CSR), and government partners to support national economic growth. Kotler and Nancy Lee (2004) explained that CSR is an essential component in supporting the company's strategy to fulfill the vision, mission, and goals of the company. Therefore, the implementation of CSR should be consistent and support the company's business activities. According to Kotler and Nancy Lee (2004), there are six CSRs, which cause promotion, cause related marketing, corporate social marketing, corporate philanthropy, community volunteerism, and social responsible business practices (Elisawati 2008). Six CSRs has been selected to run by companies in Indonesia.

Cause promotion. Companies do CSR in the form of support to a social activity that are of concern to the community to improve the image of a company. For example, the implementation of fun walk, fun bike, green movement, endemic bird flu, the telecommunications company that provides free telephone facility in natural disaster areas, PT. Unilever supports green campaign, and PT. Djarum do CSR in badminton; established schools badminton, making the club, providing scholarships, and routinely perform various competitions and sponsoring various events both national and international badminton.

Cause-related marketing. Companies do CSR in the form of donation or donation based on a percentage of sales revenue. Such CSR is the most frequent of companies in Indonesia. For example, giving donations based on a percentage of the results of short message service (SMS) customers during the period of time for the purposes of education. The purpose of this program is to develop the emotional relationship between manufacturers and customers, through the involvement of both the social program.

Corporate social marketing. Companies do CSR through a campaign to change people's behavior such as raising awareness of healthy living, environmental preservation, and others. Movement of hand washing is done by a soap manufacturer, aims to familiarize society wash hands before performing various activities. Corporate philanthropy. Companies do CSR in the form of donations to the community in need. That is, philanthropy is done to support the company's business objectives. For example, an information technology company to make a donation in the form of free internet facility to a village.

Community volunteerism. Companies do CSR based on the amount of time (hours or years) of working hours of employees for social work. This activity is calculated in key performance indicators of each employee. Employees can work as a volunteer. Social responsible business practices. Companies do CSR by adopting

business practices in accordance with the social issues that occur. For example, retail companies (retailers) who started using recycled paper for packaging products.

Six of these approaches can be a reference company that wants to include CSR program as part of its business operations. Obviously, CSR chosen should fit with the vision and mission of the company. According to Kotler and Nancy Lee (2004), the CSR benchmark of success is the ability to support the achievement of the strategy and objectives of the company. CSR becomes a vehicle that can be used to achieve the goals of sustainable development. By doing so, CSR will not be abused or be positioned just a marketing gimmick to deception corporate image (corporate green wash) alone. The success of CSR, according to various sources is determined by a partnership approach between the program companies, governments, and civil society organizations mentoring program. Partnership approach is the most decisive element in the successful implementation of CSR (A + CSR Indonesia, 2010).

Creative economy requires working across government sectors as industrial development chain. Ministry of Education and Culture in charge of improving the quality of human resources of creative ranging from curriculum to teachers. Ministry of Communications and Information Technology is responsible for providing the infrastructure for the content industry. Ministry of Industry and Trade Ministry in charge of fostering creative economic actors who are mostly small and medium industries. Ministry of Law and Human Rights in charge of the management of patents and copyrights.

According to Badrudin (2017, 29), there are three things the government function, namely the allocation, distribution, and stabilization. Function in the allocation of public policy is a function of the provision of public goods or the allocation of resources to be used as a personal item or public goods and how the composition of public goods specified. Judging from the allocation function, a public goods cannot be provided through market mechanisms as inefficient. The relationship between producers and consumers is happening in the market mechanism does not exist and the government must be willing to produce public goods. Distribution functions in public policy an adjustment to the distribution of income and wealth to ensure equity and fairness. Judging from the distribution function, distribution function has properties more difficult to solve than the allocation function and is a major problem in determining public policy. Distribution function has an important role in the tax and transfer policies. Without policy intervention, the distribution of income and wealth will depend on the availability of natural resources and wealth ownership.

The problem lies in the aspect of equity and justice. It was then taken into account in designing the distribution policy. Stabilization function of public policy is the use of budgetary policy as a tool to maintain the level of employment, economic stability, and economic growth, taking into account the result of policies on trade and balance of payments. A public policy, such as taxation and public spending, can be simultaneously directed towards these objectives. The main problem is to design a budget policy so that these objectives can be achieved in a more integrated, so as not to experience fluctuations in the economy, unemployment, and inflation.

Base on Kementerian Pariwisata dan Ekonomi Kreatif (2016, 96), some of the problems that arises is the uneven growth in all types of creative industries-based arts and culture and media-based, design, and science and technology; limited support from government; and limited access to financing and marketing. To overcome the problems, it is necessary synergy between institutions, namely universities, government, and the company in relation perspective the three institutions with the commitment and the real work of the three institutions known as the Triple Helix which includes A (academician), B (businessman), and G (government). This is an interesting writer to conduct creative economic development in Indonesia by Triple Helix.

According to Suparwoko (2010), the synergy between the creative economy with tourism sector is a model of economic development potential to be developed in Indonesia, including in Purworejo. To develop the creative economy as a driver of tourism sector needed connectivity to create product creative outlets at strategic locations with the support of government, human resources skills enhancement crafters, access to technology, and capital. Satria and Ayu (2011) showed that the distributions clothing industry as one form of creative industries not get to support from the government and other institutions in the city unfortunate that the development of creative industries is not maximized in enhancing the competitiveness of the local economy in the city of Malang.

Pusparini (2011) using the SWOT analysis indicates that the development of creative industries need the support and commitment of the government, expanding the cooperation and business links with local another (search for potential markets), utilizing public consumption patterns by making various kinds of innovations in products, entered into a collaboration with the government, higher education institutions, and businesses to organize a festival of culture and customs, improve product quality, more creative in colors, patterns and styles and motifs products

Pangestu (2012) concluded that i) the development of creative economy impact on job creation through the establishment of centers of creative industries and the creation of added value for poverty reduction and ii) inter-agency coordination and integration is still a weakness. Priyatmoko (2012) concluded that the approach was instrumental in the development of banking Micro Small Medium Enterprises (SMEs) in Indonesia. This is in accordance with one of the problems of SMEs in the development of creative industries, namely banking limitations in supporting the development of creative industries in Indonesia. Setiadi *et al.* (2012) using the factor analysis approach and creative worker characteristics index (the Creative Worker Characteristics Index or CWCI) concluded that the development of the creative economy is influenced by five factors, namely neurotic, extraversion, awareness, friendliness, and openness.

According to Wasito (2013), to develop the printing and publishing industry, the good aspects of the author's creativity, design books, and the expansion of markets, including the development of bookstores in the district/city to be seen as a potential key to encouraging development of national literary world. In addition, protection and respect for the copyright of the products of the products of creativity including printing and publishing needs to be done by the government to avoid the rampant piracy that undermine the spirit of creative printing and publishing community. Protection of copyright or intellectual property rights will provide a sense of justice, including economic justice for the perpetrators of the creative industries sector. Justice is the key to increasing incentives for work and trigger the growth of the creative industries in Indonesia.

According to Hasibuan (2013) there are two factors that lead to low public interest in the products produced by learners is the lack of creativity to generate innovative products and less variation of raw materials used to produce a product. Andri *et al.* (2015) explained that i) Pekanbaru city government plays an active role in the developing of the creative industries and ii) the development of creative industries requires a synergy between the parties, namely universities, companies, and governments.

Ayu and Eko (2013) using descriptive approach, Delphi, and multidimensional scaling to determine the typology of the creative industries in the distribution of the location of the craft subsector result that i) four factors that influence the spread of the location of the creative industries in the subsector craft is a) factors of production costs, b) the location advantage, c) expansion of the market, and d) the internal conditions of the community and ii) typology established location is a) typology I, namely the creative industries in the village handicraft, bags, shoes, and a mask formed from the attributes of the internal condition society, labor, and the benefits of agglomeration and b) typology II, namely Centre Crafts Furniture Antique Wood and formed of attributes specific features of the area. Sumardiningsih *et al.* (2013) explained that i) the teaching syllabus and teaching materials in the form of creative economic education including the development results into either category and can be used as well as ii) the educational model of assessment instruments creative economy development outcomes assessment instruments syllabus, materials teaching, assessment of student creativity and feasibility assessment models including both categories.

According to Diah (2013) using a descriptive approach and path analysis result that i) capital, investment, and technology a significant effect on the amount of production but not indirect effect on employment in the apparel industry in Denpasar City and wages no significant effect to total production in the apparel industry in Denpasar City; ii) the level of wages and investment and direct significant effect on employment and capital, technology, and production quantities are not significant effect on employment in the apparel industry in Denpasar City; and iii) the level of wages positive effect on employment and capital, investment, technology, and production quantities of negative effect on employment of the apparel industry in Denpasar City. Mellita and Dean (2014) concluded that government agencies do not support the development of creative industries optimally because still minimal level of knowledge of the relevant agencies on the creative industries.

2. Methodology

This study uses triangulation, which is a combination of methodologies in the study of the same phenomenon. According to Shauki (2014), triangulation methodology is checking the consistency of the findings generated by different data collection methods such as incorporation of quantitative or qualitative methods to complement the interview data with observational data. Benefits of triangulation is to increase the confidence of research, creating innovative ways to understand the phenomenon, the findings reveal a unique, challenging or integrate theory, and gives a clearer understanding of the problem.

The qualitative data in this study were obtained by using NVivo program to collect research materials. NVivo program contains special ability to store various types of files such as text files, pdf, photos, and videos and helps analyze the results of a collection of various types of files. Based on data obtained from various types of files are then classified by the type of problems and types of creative industries. Furthermore, the data obtained with NVivo

program will be processed and analyzed by ANOVA statistical test model. This is to answer the problems that hinder the development of creative industries in Indonesia.

3. Results and Discussion

Based on previous research, the problems in the development of creative industries in Indonesia are grouped into three factors, namely the lack of government regulation, financing, and marketing. Based on NVivo program, conducted a search of data obtained from various types of files, and then classified by the type of problems and types of creative industries as shown in Table 3.

Table 3. Problems Faced by the Creative Industries in Indonesia, 2013-2016

Creative Industry	The Lack of Government Regulations		Financing		Marketing	
The Art Market	292	1.43%	934	2.61%	1076	4.76%
Handy craft	176	0.86%	244	0.68%	284	1.26%
Movies, Video, and Photography	532	2.60%	974	2.72%	934	4.14%
Music	19,270	94.24%	32,350	90.25%	19,224	85.11%
Performing Arts	82	0.40%	490	1.37%	366	1.62%
Culinary	96	0.47%	852	2.38%	702	3.11%

Source: Search Engine via Google, Yahoo, Bing, Amazon with NVivo Program April-October 2017.

Based on the data in Table 1 and Table 2, it can be tested statistically whether the research hypotheses H1a, H1b, H2a, and H2b and proved significant or not. The results of the research hypothesis testing H1a, H1b, H2a, and H2b with ANOVA statistical test model are presented in Table 4. Testing research hypotheses H1a, H1b, H2a, and H2b corroborated by the results of the research hypothesis testing H3a and H3b the data obtained from NVivo program. Results of testing hypotheses H3a and H3b study are presented in Table 4.

Table 4. Research Hypothesis Testing Results

Hypothesis	P_*value*
H1a: There are a differences between the gross value added of Indonesia's creative industries.	0,0001 *)
H1b: There are a differences in gross value added creative industries Indonesia from year to year.	0,1151
H2a: There are differences between the employment Indonesia's creative industries.	0,0001 *)
H2b: There are differences in employment creative industry Indonesia from year to year.	0,2227
H3a: There are differences between the problems in supporting the development of Indonesia's creative industries.	0,0001 *)
H3b: There are differences in problems in supporting the development of creative industries throughout Indonesia.	0.3256

Source: Adapted from Table 1, 2, and 3.
    *) Significant at α 5%.

Based on the results of the research hypothesis testing in Table 4, H1a is supported. That is, there are significant differences among industries gross value added creative Indonesia. H1b is rejected, meaning there are no differences in gross value added creative industries Indonesia from year to year. H2a is supported, meaning that there are significant differences among industries creative employment Indonesia. H2b is rejected, meaning there are no differences in employment creative industry Indonesia from year to year. H3a is supported, meaning that there are significant differences among industries problems in supporting the development of creative Indonesia. H3b is rejected, meaning that there are no differences in problems in supporting the development of creative industries throughout Indonesia.

Based on H1a and H2a, meaning there are differences in government support in the form of regulation, the level of difficulty in accessing capital to financial institutions, and the level of difficulty of marketing products in developing creative industries like art market; crafts; film, video, and photography; music; performing arts; and culinary. This is demonstrated by H3a that there are significant differences among industries problems in supporting the development of creative Indonesia. Based on Table 3, it appears the problem complained of most major regulatory support on the type of music the creative industries (94.24%) and the smallest on the type of performance art creative industries (0.40%). Of capital financial institutions become the biggest problem on the type of music the creative industries (90.25%) and the smallest on the type of creative industries craft (0.68%). Likewise, marketing factors become the biggest problem on the type of music the creative industries (85.11%) and the smallest on the

type of creative industries craft (1.26%). The literature review in this study support the research hypothesis H1a, H2a, and H3a.

Based on H1b and H2b showed that during the observation period 2013-2016, Indonesia's creative industries are not able to increase contribution to gross value added and employment. It shows that a variety of programs that run has not been able to improve the performance of the creative industries. This is due to the problems that hinder the development of creative industries such as the art market; crafts; film, video, and photography; music; performing arts; and culinary. Barriers in the form of non-optimal government support in the form of regulations, limitations in access to capital with financial institutions, and product marketing barriers. This is demonstrated by H3b that there are no differences in problems in supporting the development of creative industries throughout Indonesia. That is, the problems that hinder the development of Indonesia's creative industries from year to year is always the same, which is not optimal government support in the form of regulations, limitations in access to capital with financial institutions, and barriers to the creative industry products marketing. Thus, from year to year cannot be solved solution.

The results of the research hypothesis testing is supported by Suparwoko (2010) which states that for the development of the creative economy as a driver of connectivity needed tourist sector by creating outlets creative products in a strategic location that is supported among others by government policies and capital; Satria and Ayu (2011) which states that the creative industries do not get support from the government and other institutions in Malang so that the development of creative industries is not maximized in enhancing the competitiveness of the local economy in Malang; Pusparini (2011) which states that the development of creative industries in West Sumatra with case studies of creative industry sub-sectors craft: embroidery industry/embroidery and weaving requires the support and commitment of the government.

Likewise, the findings of Pangestu (2012) which states that the slow development of the creative economy that impact on job creation through the establishment of centers of creative industries and the creation of added value for the alleviation of poverty due to inter-agency coordination and integration that there are still weaknesses; Priyatmoko (2012) which states that one of the problems of SMEs in the development of creative industries as banking limitations in supporting the development of creative industries in Indonesia; Wasito (2013) which concluded that the development of the printing and publishing industry is not optimal due to the lack of security and respect for copyright on creativity including products for printing and publishing products from the government; Diah (2013) which states that the investment of capital and significant effect on the creative industries in Denpasar City; and Mellita and Dean (2014) which states that government agencies do not support the development of creative industries optimally because still minimal level of knowledge of the relevant agencies on the creative industries.

Marketing factors are also an issue in the development of creative industries Indonesia routine from year to year. This is supported by Pusparini (2011) which states that the strategy of development of creative industries in West Sumatra with the creative industry sub-sector case studies of industrial craft embroidery / embroidery and weaving requires cooperation and business links with other areas to look for potential markets; Wasito (2013) which states that the development of the printing and publishing industries require expansion of the market, including the development of bookstores in the district / city; and Ayu and Eko (2013) which states that the distribution of the location of the creative industries in the subsector craft requires the expansion of the market.

According to Kadiman (2005, 69), the development of creative economy can be done by taking into account the perspective of the three institutions linkages with the commitment and the real work of the three institutions known as the Triple Helix, which includes A (academician), B (businessman), and G (government). A more open relationship and mutual expected to be between academia (universities) with government, academia (universities) with employers, and employers with the government in a wedge between the third relationship.

This is consistent with the findings of Suparwoko (2010) which states that the development of the creative economy in Purworejo supported by government policy, an increase in HR skills of craftsmen and access technology Tri Dharma activities of the college, and the capital of financial institutions through the company's CSR activities; Satria and Ayu (2011) which states that the development of creative industries in Malang not get support from the government and other institutions (universities and companies); Pusparini (2011) which states that the development of creative industries in West Sumatra with the creative industry sub-sector case studies of industrial craft embroidery/embroidery and weaving requires the support and commitment of the government, making a wide range of product innovations in cooperation with higher education institutions, and organize a cultural festival and customs cooperation with the company's CSR activities; Setiadi *et al.* (2012) which concluded that the development of the creative economy is influenced by five factors, namely neurotic, extraversion, awareness, friendliness, and openness; Andri *et al.* (2015) and Ayu and Eko (2013) which states that the development of creative industries requires a synergy between the universities, companies, and governments.

Conclusions

The conclusions of this study are (i) there are significant differences among industries gross value added creative Indonesia, (ii) there are no differences in gross value added creative industries Indonesia from year to year, (iii) there are significant differences among industries creative employment Indonesia, (iv) there are no differences in employment creative industry Indonesia from year to year, (v) there are differences between the problem in supporting the development of Indonesia's creative industries, and (vi) there are no differences in problems in supporting the development of creative industries throughout Indonesia. To solve routine problems in the development of creative industries in Indonesia from year to year due to limited government regulation, financing, and marketing needs commitment and the real work of the three institutions known as the Triple Helix, which includes A (academician), B (businessman), and G (government).
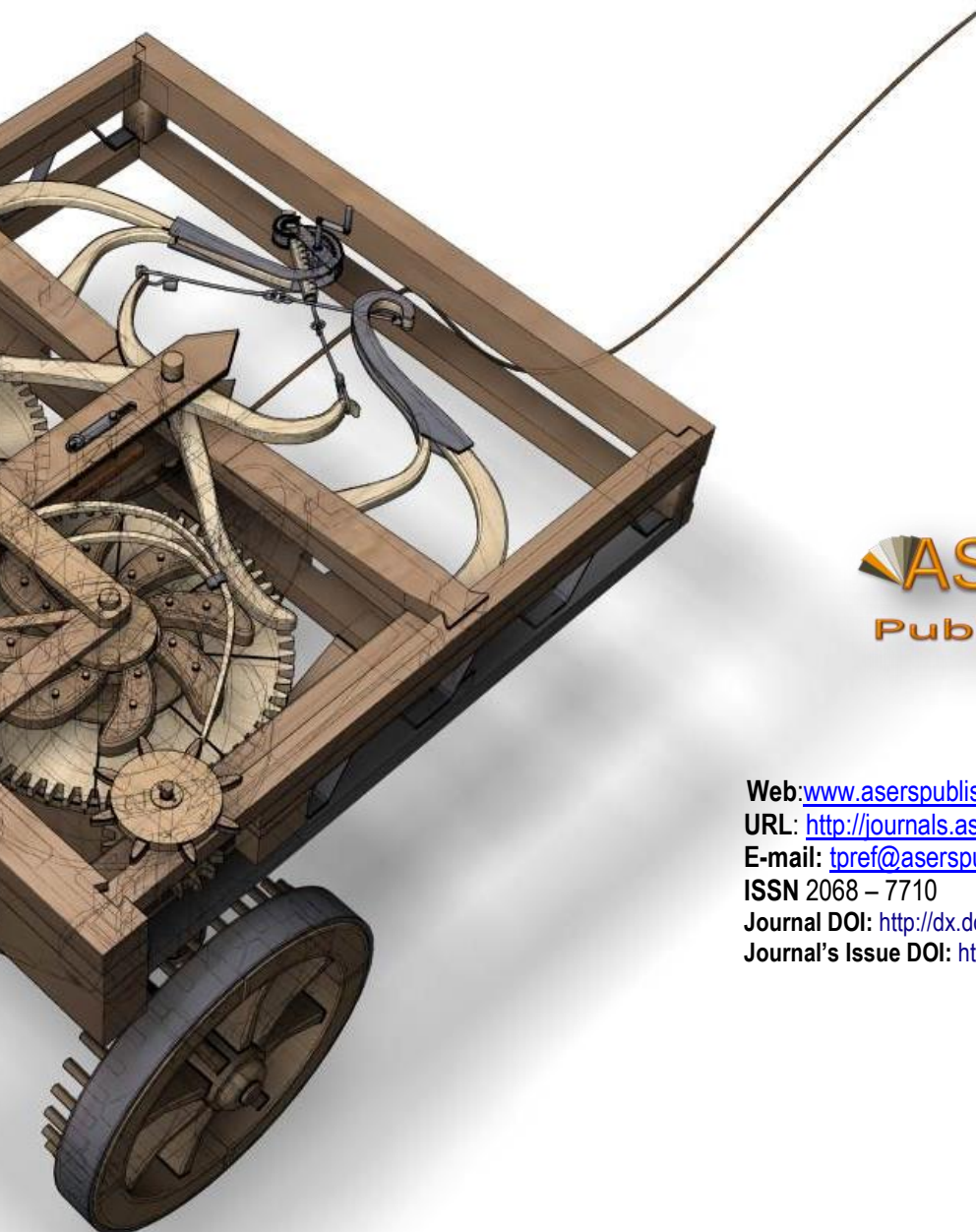
Limitations of this study to analyze the development of the creative industries only of the six types of creative industries, namely the art market; crafts; film, video, and photography; music; performing arts; and culinary. Suggestions for the next research is to add the type of creative industries in accordance with the sixteen types of creative industries in order to obtain a more complete study results.

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