

DEVELOPMENT OF THE CREATIVE ECONOMY THROUGH LOCAL CULTURAL IDENTITY AND TECHNOLOGY

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ABSTRACT

This Community Service Activity aims to improve the understanding and skills of students at Sanggar Insani Teater Cilincing, North Jakarta, in developing a creative economy based on local cultural identity supported by the use of digital technology. This program is motivated by the importance of cultural arts as an economic potential and community identity that needs to be developed through creative innovation. The implementation method was carried out through training, workshops, and mentoring that included exploring local culture in the performing arts, creative branding strategies, digital content creation, and the use of social media for the promotion and marketing of artwork. This activity was attended by students of the Insani Theater Studio in Cilincing, North Jakarta, with a participatory approach so that participants could learn and practice the skills taught. The results of the community service showed an increase in participants' understanding of the role of local culture in the development of the creative economy, as well as practical skills in using digital technology to support the production and promotion of artistic works. In addition, participants also showed an increase in creativity, confidence, and awareness of business opportunities based on art and culture. Thus, this activity not only provided short-term benefits in the form of increased knowledge, but also encouraged the formation of a young generation capable of integrating local cultural identity and technology as a mo

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1. INTRODUCTION

Indonesia is one of the countries with the greatest socio-cultural wealth in the world. The diversity of cultures, languages, traditions, and arts of hundreds of ethnic groups spread across the archipelago makes Indonesia a country with resources that are not only abundant but also rich in value and meaning. This diversity is a great potential that can inspire the development of the creative economy. As stated by Ramayani et al. (2025), “a creative economy based on local wisdom can increase community income, reduce unemployment, and strengthen regional cultural identity.” Various forms of cultural expression, such as performing arts, crafts, cuisine, and oral traditions, have become an integral part of community identity and have been passed down from generation to generation. In the context of development, this diversity can be processed into creative products with high economic value and competitiveness, both at the local, national, and global levels.

The development of the creative economy cannot be separated from the culture of the local community because culture contains local wisdom that reflects the identity, character, and philosophy of life of the community. Local wisdom can be present in physical forms such as crafts, batik, weaving, culinary specialties, and performing arts, as well as non-physical forms such as traditions, rituals, and other cultural expressions. According to Vuspitasari (2024), “products based on local culture that are combined with technology will have their own unique characteristics or special features that can increase competitiveness in the market.” If managed properly, this potential can not only improve the economic welfare of the community, but also serve as a means of cultural preservation. Thus, the development of a local culture-based creative economy has two strategic functions: preserving cultural continuity and providing economic added value for the community.

The creative economy itself is a highly dynamic sector that has grown rapidly in recent decades. According to data from the Ministry of Tourism and Creative Economy (Kemenparekraf, 2023), this sector contributes around 7.5% to the national Gross Domestic Product (GDP), creates millions of new jobs, and is one of the drivers of national competitiveness. However, it is important to understand that the success of the creative economy is not

only measured by economic growth alone, but also by its role in preserving local culture and strengthening national identity. In the era of globalization, many creative ideas are born from local wisdom that is processed innovatively to meet the needs of the times (Sore, 2024).

However, a major challenge in developing the creative economy is how to integrate cultural values with technological advances. Digital technology offers tremendous opportunities to expand markets, increase the effectiveness of promotion, and accelerate product distribution. Social media, e-commerce platforms, and other digital technologies enable locally-based cultural products to become more widely known, even reaching global markets. However, the unwise use of technology can raise concerns about the loss of cultural values contained in these products. If technology is only used to pursue commercial aspects, the cultural essence that forms the identity of the product can be eroded (Purwaningsih & Al Muin, 2021). Therefore, a creative economy development strategy is needed that can maintain a balance between technology adoption and the preservation of local cultural values.

The involvement of the younger generation in this process is very important. The younger generation has a strategic role because they are active users of technology as well as creative agents capable of creating new innovations. However, the utilization of the creativity of the younger generation must still be directed towards strengthening cultural identity so that the works produced do not lose their local roots. According to Korselinda et al. (2022), “the cultural literacy and digital skills of the younger generation are key to creating a sustainable creative economy ecosystem.” Thus, education and mentoring are important steps in equipping them with insights into cultural literacy and digital skills.

One community that has great potential in developing a creative economy based on local culture is the art studio. Art studios serve not only as a place for preserving traditional arts, but also as a space for creativity and innovation for the younger generation. Pamela (2025) emphasizes that “art studios can improve performance and income through performance services, costume rentals, and makeup services for various events.” The Insani Teater Cilincing art studio in North Jakarta, for example, is one such art community that focuses on developing local culture-based performing arts. This studio has students with an interest and talent in the arts, but still faces challenges in optimizing this potential as a creative economic opportunity.

Through Community Service (PKM) activities with the theme of Creative Economy Development through Local Cultural Identity and Technology, efforts were made to provide understanding, skills, and guidance to students at the Sanggar Insani Teater Cilincing. This program aims to enable students not only to preserve local culture through performing arts but also to develop creative economic potential with the support of digital technology. The approach used includes training, workshops, and interactive mentoring covering the exploration of local culture, branding strategies based on cultural identity, the creation of creative digital content, and the use of social media for promotion and marketing.

With this program, it is hoped that students will gain practical experience in combining creativity based on local culture with technology. They will not only learn to create works of art that have cultural value, but also understand how to promote these works more widely through digital technology. Ultimately, this activity aims to produce a young generation that is productive, innovative, economically independent, yet still rooted in local cultural identity. Thus, the development of a local culture-based creative economy and technology can be an important strategy in supporting sustainable development, strengthening national identity, and improving community welfare.

2. METHOD

This community service program is the result of a collaboration between teams from Prof. Dr. Moestopo University (Beragama) and Yogyakarta University of Technology, Tulang Bawang University in Bandar Lampung, and Gunadarma University, held on August 9, 2025. The activity involved teachers, mentors, and students from Sanggar Insani Teater Cilincing, North Jakarta, located at Jl. Arteri Kelapa Gading No. 7–8, RT.4/RW.10, Pegangsaan Dua, Kelapa Gading Subdistrict, North Jakarta, DKI Jakarta 14250.

The methodology used in this activity is a qualitative approach, which utilizes descriptive information about the behavior and views of research subjects in both oral and written forms (Suharto & Burhan, 2024). The implementation of the activity focused on three main stages, namely: (1) initial survey and coordination with partners, (2) preparation of materials and logistical requirements, and (3) implementation of communication science training in stages over two days. The learning method applied was structured face-to-face learning with an emphasis on the active participation of all participants, including students, teachers, mentors, and the

organizing committee. The entire series of activities went through a joint planning process to ensure relevance and effectiveness in meeting the needs of partners..

The first stage began with a needs analysis through a joint socialization with Sanggar Insani Teater Cilincing. The aim was to identify relevant learning aspects to broaden the participants' knowledge. At this stage, the team conducted direct visits and discussions with teachers and mentors to obtain information related to areas that needed improvement. One of the Sanggar mentors said, "The children at this sanggar actually have great talent in the performing arts, but they still lack understanding of how to develop this potential in a more productive and economically valuable direction." The next stage was program design and material preparation according to the specific needs identified. The program design was created to provide an enjoyable and contextual learning experience, taking into account the characteristics of the students at Sanggar Insani Teater Cilincing, who are part of Generation Z, a generation that is very familiar with digital technology (Prensky, 2001; Tapscott, 2009). This is also confirmed by one of the participating students: "We often use social media, but we don't know how to use it to introduce our artwork to the wider community." This quote shows a fundamental need to integrate artistic skills with an understanding of digital literacy. Therefore, this community service program emphasizes the importance of utilizing technology as a means of promotion and creative economic development.



Figure 1. Opening of Community Service

3. RESULTS AND DISCUSSION

The community service activities carried out at Sanggar Insani Teater Cilincing, North Jakarta, provide a clear illustration that creative economic potential can grow rapidly when developed through the integration of local wisdom and the use of digital technology. The results of the activities show that students, teachers, and studio managers not only gained new knowledge about financial literacy and entrepreneurship, but were also able to apply it in the management of their artwork. This is in line with the main objective of the activity, which is to strengthen the capacity of the community, especially the younger generation in Islamic boarding schools and art studios, to be able to manage local cultural potential into competitive creative economic resources.

One of the important outcomes of this activity was the participants' increased understanding of the concept of culture-based creative economy. Performing arts, which had previously been viewed solely as a means of entertainment, are now seen from a broader perspective as an economic asset that can be managed and marketed. The cultural identity of the studio is a key asset that can be developed into value-added creative products. Participants realized that local wisdom is not only a symbol of heritage, but also a business opportunity that, if packaged properly, can provide economic benefits to the community.

In its implementation, this program has resulted in several strategic steps for creative economic development. First, the development of creative products based on local wisdom with the support of digital technology. Through training, students are encouraged to process their performing arts works, adjusting the themes, packaging, and documentation to make them more attractive and in line with modern market needs. The creative products produced are not only in the form of performances, but also digital content that can be marketed through social media and e-commerce platforms. This transformation allows cultural works to be enjoyed not only by the local community but also to have the opportunity to reach a wider audience.

Second, the use of social media as a marketing tool has proven to be one of the most effective results. Training participants are now able to create social media accounts specifically for their studios, upload content in the form of short videos, digital posters, and coverage of activities packaged in an attractive manner. These activities have

succeeded in raising awareness among the surrounding community about the existence of the studios and attracting new audiences. Social media is positioned not merely as a communication tool, but as a promotional medium capable of expanding the market for locally-based art products.

Third, collaboration with various stakeholders was an important achievement in this activity. Through guidance from academics, artists gained new insights into creative product development strategies. Meanwhile, local governments also provided support through policies and permits to promote artistic activities as part of the region's creative economic potential. This kind of collaboration shows that the sustainability of a creative economy based on local wisdom requires synergy between various parties, so that art studios do not stand alone but become part of a larger ecosystem.

The results of the SWOT analysis conducted with participants show that there is a more focused development strategy. The SO (Strength-Opportunity) strategy is used to optimize the cultural strengths of the studio with digital technology opportunities, such as increasing promotional accessibility and infrastructure development. The ST (Strength-Threat) strategy is implemented by utilizing cultural strengths to face the threat of globalization, which has the potential to erode local values. The WO (Weakness-Opportunity) strategy was implemented by improving internal weaknesses, such as limited digital skills, through intensive training that enabled participants to take advantage of digital marketing opportunities. Meanwhile, the WT (Weakness-Threat) strategy was implemented by improving the quality of human resources through mentoring, so that internal weaknesses could be minimized and external threats avoided.

In addition to strategy, there are important supporting factors that strengthen the results of community service. The first is digital training, which provides practical knowledge on the use of social media, e-commerce platforms, and simple editing applications. As a result, students are able to produce more professional promotional content and understand digital marketing techniques that are appropriate for cultural products. Second is the consistent use of social media for marketing, where participants are able to build a positive image of the studio while increasing the appeal of their artwork. Third is the support of government policies that open up opportunities for the studio's performing arts to be promoted as part of the region's tourism assets. Fourth is collaboration with academics, local organizations, and other art communities, which expands the marketing network and increases opportunities for creative product development.

The impact of this activity is clearly visible in various aspects. In terms of knowledge, participants gained new literacy in the concepts of entrepreneurship and financial literacy based on arts and culture. In terms of skills, students are now more confident in using digital technology, both for production and marketing. In terms of attitude, there is a new awareness that arts and culture are not only a means of entertainment, but also an economic opportunity that can be managed sustainably. These positive impacts also extend to the surrounding community, as the studio is increasingly recognized as a center of creativity capable of creating a creative economy ecosystem based on local wisdom.

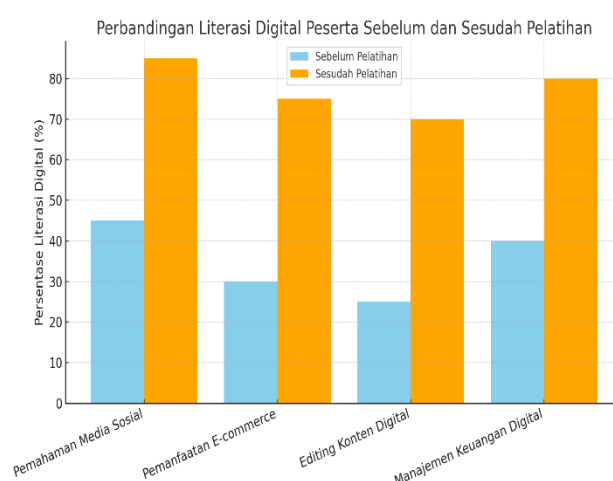


Figure 2. Comparison of participants' digital literacy before and after training

Overall, the results of this community service project confirm that developing a creative economy based on local wisdom and technology can be an effective strategy for increasing competitiveness while preserving regional culture. Combining local cultural identity with digital technology provides opportunities for studio students to develop their performing arts potential, expand their market, and strengthen their position in the national creative

economy ecosystem. This activity also highlights the importance of collaborative support among stakeholders in ensuring the sustainability of the program, so that the impact is not only temporary, but sustainable and develops over time..



Figure 3. PKM Implementation Activities and Group Photo
Theater Studio Students, Teachers, and Committee

4. CONCLUSION

Based on the results of the Community Service (PKM) activities carried out at the Sanggar Insani Theater in Cilincing, North Jakarta, it can be concluded that this program has successfully achieved its main objectives, namely to improve digital literacy, entrepreneurial skills, and participants' understanding of creative economy development based on local culture and technology. The activities, which involved students, teachers, and mentors from the center, were able to bridge cultural potential with digital innovation, creating synergy between the preservation of local identity and the use of modern technology.

A significant improvement was seen in digital literacy, with participants now more skilled in using social media, e-commerce platforms, and creative applications to support the promotion of artworks and products based on local wisdom. This confirms that technology can be an effective means of expanding market access while strengthening the position of local culture in the era of globalization. In addition, participants also understand the importance of branding strategies, creative product development, and cross-stakeholder collaboration. This approach shows that the sustainability of the creative economy requires comprehensive ecosystem support, including the roles of government, academics, and the community.

As a suggestion, similar programs should be implemented on an ongoing basis so that participants' skills can continue to develop. Long-term mentoring is needed to strengthen practical skills, particularly in digital content production and creative business management. In addition, there needs to be technological infrastructure support and policies that encourage the sustainability of the creative economy based on local wisdom. With these recommendations, it is hoped that community service activities will not only have a temporary impact, but also become the foundation for the formation of a young generation that is creative, innovative, economically independent, and remains rooted in the cultural identity of the nation.

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