

**PRACTICES OF COLLABORATIVE GOVERNANCE IN ENHANCING
CREATIVE ECONOMY IN SUKABUMI CITY: A CASE STUDY OF
SUKABUMI CREATIVE HUB (SCH)**

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ABSTRACT

The creative economy is a sector that will be strengthened as an economic pillar in the future. In Sukabumi city itself, with limited natural resources, the creative economy is another alternative as an attraction as well as a large economic potential and is one of the priority areas of development. to realise this, the Sukabumi city government formed Sukabumi Creative Hub (SCH) as a committee to accelerate the creative economy in Sukabumi city. this research aims to find out how the governance practices of collaboration between SCH and the sectors of Academia, Government, Business, Community and Media. Community and media. In measuring the governance practices of collaboration, this study uses the theory of Ansell and Gash (2008) which has 4 dimensions namely Starting conditions, Facilitative Leadership, Institutional Design and Collaborative Process. The research method used in this research is leatherative with a case study approach. The results of this study indicate that the collaboration governance run by Sukabumi Creative Hub with stakeholders has fulfilled the criteria of the 4 dimensions of Ansell & Gash (2008) but have not been optimal.

Keywords: *Collaborative Governance, Creative Economy, Sukabumi Creative Hub*

A. INTRODUCTION

The creative economy is a new economic era described as innovation based on ideas that bring value to a product or labour. Currently, the creative economy is a sector that is strengthened as an economic pillar in the future (Kominfo.go.id, 2015) Over time, the creative industry has developed into an integrated joint development between the Central Government and Local Governments that must foster a creative economic environment capable of contributing to the national

economy and increasing global competitiveness while achieving sustainable development goals. (2020 sumsel.bpk.go.id). As stated in law number 24 article 5 of 2019, every creative economy actor is entitled to assistance from the central and regional governments in building a creative economy environment.

In Sukabumi City itself, with limited natural resources, the creative economy is another alternative as an attraction as well as a large economic potential and is one of the priority development areas. This is evidenced by its inclusion in the mayor's 3rd mission, namely, realising an advanced regional economy based on trade, creative economy, and tourism through the principle of cooperation with the business world, education, and surrounding areas (RPJMD Kota Sukabumi, 2018-2023).

To achieve this goal, the Mayor of Sukabumi established Sukabumi Creative Hub in 2019 (Polban, n.d.). Sukabumi Creative Hub is a commitment to accelerating, structuring, and developing the creative economy in Sukabumi City under the Department of Youth, Sports, and Tourism, based on Sukabumi Mayor Decree number 188.45/119-DISPORAPAR/2019, as a forum for the development of 17 creative economy subsectors in Sukabumi City, as well as assisting the Government to improve the creative economy sector. The Mayor of Sukabumi also emphasised the need to increase the number of creative economy actors in Sukabumi.

Currently from 2019-2022 the number of validated creative economy actors is 400 actors (Sukabumi Creative Hub, n.d) with 17 existing sub-sectors, namely culinary, music, photography and videography, crafts, fashion, fine arts, video animation film, performing arts, architecture, visual communication design, television and radio applications, interior design, product design, advertising. as described in the table below:

Table 1. Data on the Number of Creative Economy Actors in Sukabumi City

Year	2019	2020	2021	2022
Creative Economy Actors	128	2018	315	400

Source: (Processed by researchers, 2022)

Based on table 1 above, we can see that the creative economy in Sukabumi continues to increase. However, it is unfortunate that the target achievement of creative economy actors in Sukabumi City based on projections of the development of Sukabumi City's own creative economy human resources in 2022 is as many as 610 creative economy actors (Sukabumi Creative Hub et al, n.d.). In addition, according to the mayor of Sukabumi when conveying the potential of the creative economy to the minister of tourism and creative economy that currently the obstacles faced by the creative economy of Sukabumi city are production, distribution, IPR and finance (Kdp.sukabumikota.go.id, 2021).

For this reason, in developing the creative economy, according to Law no 24 article 7 of 2019 concerning the creative economy, it explains that in developing the creative economy, the government and / or / regional governments can collaborate with educational institutions, the business world, the industrial world, community networks, and / or the media. Thus in practice SCH itself has

carried out a collaboration pattern in creating an increase in the creative economy in Sukabumi City. So far based on Sukabumi Creative Asset (2021) Sukabumi Creative Hub carries out collaboration with Penta Helix collaboration which involves 5 sectors namely Government, business sector, academics, Community, and media. the five elements will certainly support each other in forming a node so that it can carry out the creative economy process, namely Connect, Collaboration and Commerce/Celebrate (Pratama, 2021)

This collaboration takes place through programmes implemented by Sukabumi Creative Hub in developing the creative economy in Sukabumi City, from its establishment until 2021 there have been 9 programmes including Danakitri, Classroom, Aksi Reka Rasa, Store-Is, Beranda, Lain Sisi, Cerita Hari ini, Sukabumi Coffee Maps, Merangkum Sukabumi which involves the Government, Business World such as Rumah Mesra, Creative Economy Actors (culinary sector, videography, Music, crafts, performing arts), Media, and Academics (Pratama, 2021).

However, if we look again at the 17 sub-sectors that have so far been involved to collaborate, this indicates that there is still a lack of maximum involvement of creative economy actors. The involvement of creative economy actors themselves is very important because SCH as a creative economy platform has limitations in understanding the needs of each subsector. In a collaborative approach, stakeholders must build a shared sense of what they can achieve.

From these problems, this is in line with the so-called collaborative governance, which is generally explained that Collaborative Governance is a process in which various stakeholders are involved to carry out their respective interests in achieving common goals (Cordery, 2004.; Hartman, C., 2002). Therefore, it is appropriate that collaborative governance is used as a research knife in the problems that occur in Sukabumi Creative Hub.

From these problems, this is in line with what is called collaborative governance, which is generally explained that Collaborative Governance is a process where various stakeholders are involved to carry out their respective interests in achieving common goals. (Cordery, 2004; Hartman et al., 2002). Therefore, it is appropriate to use collaborative governance as a research knife in the problems that occur in Sukabumi Creative Hub. On the other hand, although there are more and more studies that explore collaborative governance and its dimensions, studies that show empirical research on collaboration are still quite limited, especially although there are some studies related to collaborative governance in improving the creative economy that have been conducted, but still very lacking. Pratama (2020) examined collaboration in the creative economy in Palembang as part of Palembang city development through Ansel & Gash's (2007) 4 dimensions. Meanwhile, Emerson et. al (2011) studied that the collaboration process consists of, collaboration dynamics, collaboration actions, and impact and adaptation on the collaboration process. Another study used the collaborative governance of collaboration from Ansell & Gash (2007) in assessing waste management in Sidoarjo Regency which measured based on aspects (Amelinda & Kriswibowo, 2021).

Then, the distinctiveness of the research from previous studies is that we analyse the governance of collaboration in improving the creative economy in Sukabumi City, as part of a small city that makes the creative economy part of the regional medium-term development plan using Ansell & Gash's (2007) theory. So that it can be studied more deeply which will be an evaluation for the Sukabumi City Government.

In addition, researchers conducted research at Sukabumi Creative Hub because although there are 610 creative economy actors in Sukabumi City in 2022, there are only around 400 actors despite the collaboration that has been carried out so far. Thus, researchers are interested in finding out more through this research to explore "How collaborative governance practices run by Sukabumi Creative Hub" and researchers want to fill the void of research that has never been done before because collaborative governance involving stakeholders has a very important role in addressing the community's economy.

B. LITERATURE REVIEW

Governance

Governance comes from a new paradigm in the field of Public Administration which explains that governance comes from the word "govern" with the definition of taking a greater role, which consists of all processes, rules and institutions that allow the management and control of collective problems of society. Thus in broad terms, governance includes the totality of all institutions and elements of society, both governmental and non-governmental (Dwiyanto, 2015).

In many current usages, governance refers to new processes of governance, or changing conditions of ordered rule, or new methods of organising society (Rhodes, 1997:5). Governance exists and develops into a new trend in public management by providing a more inclusive framework and facilitating extensive interaction between many outside parties, including business and civil society. Governance can generally be said to be a transitional form of public policy implementation that involves various players from the community, the business world, and others besides the government (Retno et al, 2020).

As a result, governance exists as a complement to the development of the public administration paradigm. Referring to some of the opinions above shows that governance is a very dynamic governance model. In other words, governance opens up space for the involvement or participation of other sectors in governance. The government is not the sole dominant actor in governance.

Collaborative Governance

Much literature explains and answers the definition of collaborative governance and the foundations on which collaborative governance is built. In its complexity, collaboration is a kind of collaboration, from the point of view of (O'Flynn, 2008) Collaborative governance itself is also an idea and practice that develops in public administration. Because it has been adopted at the local level, which refers to groups of interdependent stakeholders. To develop and implement policies to deal with complex problems or situations involving multifaceted issues, at least several sectors collaborate.

Which starts with the thought of Ansell & Gash (Ansell & Gash, 2008) that according to them that a governmental system in which one or more public agencies actively engage non-state stakeholders in a formal, consensus-oriented, and deliberate collective decision-making process with the goal of developing or implementing public policy or managing public resources.

Based on the definition above, it can be understood that Collaborative Governance is a governance of the Government in implementing or solving problems which can collaborate with the private sector in order to realize public goals together (cross-sectoral) due to the need for other parties. This means that the government cannot work alone in management or development that refers to the interests of the community. Ansell and Gash (2008) also added that collaborative governance will largely depend on three key indicators, namely, (1) time, (2) trust, (3) and interdependence. Cooperation between these actors will result in collaboration and synergy between the Government and other stakeholders in thinking about the future of the country or region. Likewise, according to (Emerson et al., 2012) that collaboration is carried out not only consisting of the government as an actor, but also other parties, with the aim of solving public problems.

Another view also states that internally, the government cannot carry out work without encouragement from external parties, and in capacity it can only rely on human resources working within the government. Limitations of expertise, resources, or networks that support the implementation of a policy then urge the government to carry out cooperation with various parties, both with fellow governments, the private sector, or citizens and civil society communities so that collaborative cooperation can be established in achieving goals (Purwanti, 2016).

Apart from that, this is also supported by the view (Prasetyo, 2019) This includes government work that relates to other governments and with the non-government sector. Through partnerships, networks, contractual relationships, alliances, committees, coalitions, consortia, and boards, managers in public and private institutions jointly develop strategy and produce goods and services on behalf of their organization. Although collaborative management focuses on ideas that involve more than one forum to achieve goals, the idea of collaboration that requires more than just meetings to solve problems shows that the idea of collaboration itself works more than just working together.

Thus, based on the definition above, collaborative governance is not only limited to the government and the private sector, but the government can invite other parties to collaborate in solving problems as well as in implementing public policies. This is also being done by the Sukabumi City Government where the Sukabumi City Government through the Sukabumi Creative Hub collaborates with various sectors to help improve the creative economy in Sukabumi City.

Then in this study, collaborative governance plays an important role in improving the creative economy in the City of Sukabumi. As governance and collaboration between stakeholders (Stakeholders) on the practice to be carried out. The collaboration that was created contained elements of human resources (organization), infrastructure, public services and also program implementation. Therefore, the importance of collaboration in improving the creative economy in

Sukabumi City is in forming networks so that they can achieve predetermined goals.

Collaborative Governance Model

One of the collaborative governance models in this study uses the collaborative governance model from Ansell and Gash (2007) in their journal explaining that there are four variables that can measure collaborative governance. Ansell and Gash (2007, p. 550-561) formulated a collaborative model described in four main variables in the figure, namely: consisting of: 1. Starting condition, 2. Institutional Design, 3. Facilitative Leadership and 4. Collaborative process. Explained as shown below:

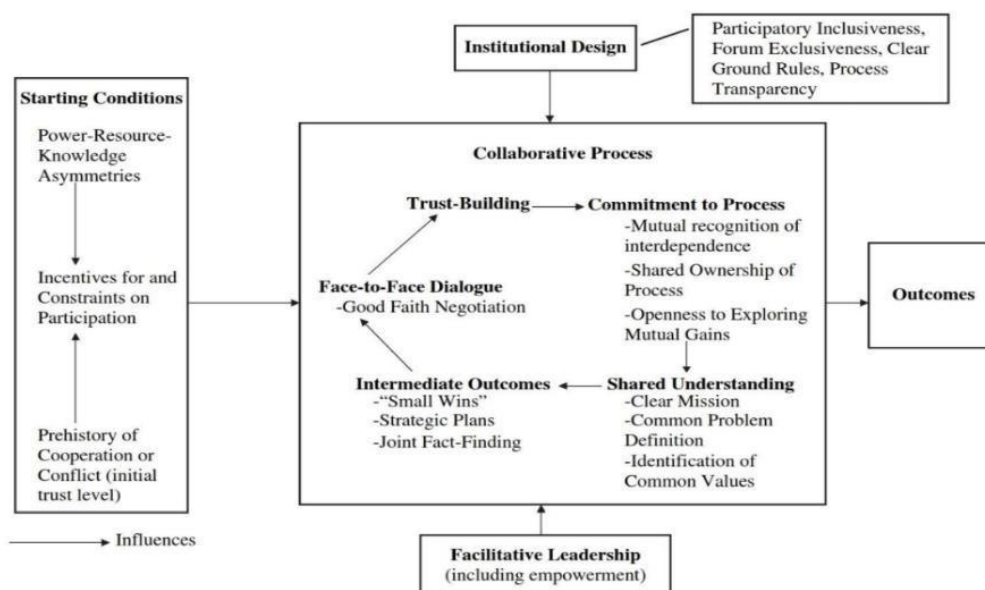


Figure 1. Model of Collaborative Governance (Source: Ansel and Gash, 2008)

Figure 1 explains the interrelationship between dimensions that can measure collaborative governance as a whole. Thus, the researcher used the collaborative governance model from Ansell & Gash (2007: 544), namely, initial conditions, facilitative leadership, institutional design, collaborative process. The model can be further reduced into sub-sections. Where the collaborative process, is the core of this model. While the initial conditions, institutional design, and facilitative leadership are defined as enablers that can do something important to contribute to the collaborative process. Thus, this collaboration model was chosen because it explains in detail how the collaborative process is cyclical.

Creative economy

The creative economy is essentially an economic activity that prioritises creative thinking to produce something new and different that has value and is commercial in nature. In an economic context, creativity displays something formulating new ideas and putting those ideas into practice in order to create jobs derived from art and cultural products, scientific findings, and the use of technology (Suryana, 2013).

The definition of Creative Economy is also included in Law Number 24 of 2019 on Creative Economy, which defines that Creative Economy is the creation of added value through the use of intellectual property derived from human ingenuity and based on cultural heritage, science, and technology. The role of creative industries is to foster entrepreneurship, encourage innovation, and create jobs, while preserving and promoting cultural heritage and diversity.

C. RESEARCH AND METHODE

This research was conducted in Sukabumi City, West Java Province. Since the purpose of this research was to analyse a particular situation, a qualitative case study method was used. A case study approach was also applied in order to limit the research to Sukabumi Creative Hub. The case study approach was chosen for its ability to analyse a condition or phenomenon in a narrow context-limited setting using empirical evidence and a number of data sources obtained in various ways to demonstrate various features of the phenomenon (Baxter, P., & Jack, 2008; Yin, 2014) In addition, case studies have specific parameters such as place or time and provide an in-depth understanding of the phenomenon (Yin, 2018; Zainal, n.d.) Thus, the main reason for using qualitative research methods with a case study approach is that researchers hope to characterise or describe collaborative governance more fully in the field. The real world situation in the field is then used to draw findings that are expected to test and develop existing theories.

Data collection in this study used two data sources, namely primary data and secondary data. Primary data is data obtained by researchers through in-depth interviews involving several informants who are stakeholders in the collaboration with Sukabumi Creative Hub. Some of the parties interviewed in this study involved 5 penta helix sectors namely government, academia, business, community, media. which play an important role in this collaboration. Meanwhile, researchers obtained secondary data from available literature, such as government websites, online news media, government reports, previous publications of scientific articles, and so on. Furthermore, the data analysis technique in this research consists of three concurrent streams of activities, namely data reduction, data presentation, and conclusion drawing/verification (Miles, M.B. & Huberman, 1994) Finally, data checking uses triangulation which will determine the authenticity of the data using something other than the data for the purpose of checking or comparing the data (Sugiyono, 2020).

D. EXPLANATION

In researching the problems of the creative economy managed by the Sukabumi Creative Hub, the author uses the collaborative governance model of Ansell and Gash (2008: 544) in improving the creative economy, namely, Initial conditions, facilitative leadership, Institutional design, and Collaborative processes. This model can be further broken down into several parts. The collaborative approach is at the core of this paradigm. While initial conditions, institutional design, and facilitative leadership are described as enablers that can contribute significantly to the collaborative process. This collaboration model was chosen because it describes the collaborative process as a whole. In addition,

researchers use this theory because before this collaboration in improving the creative economy there are influencing initial conditions, leadership activities, trust between actors, mutual commitment, and institutional design. This is the essence of the collaborative process.

Starting Condition

In collaboration, initial conditions are things that can influence the running of the collaboration. The initial conditions can show how the collaboration process can be established until the influence given by the stakeholders in the collaboration carried out by Sukabumi Creative Hub. The initial conditions here explain how stakeholders' understanding of the creative economy itself was built at the beginning of the history of the creative economy and also the purpose of developing the creative economy in the city of Sukabumi.

In this research itself, all agreed that they understood that the early history of the creative economy itself was how the creative economy became a new economic breakthrough. Furthermore, the initial factor that caused stakeholders to participate in the collaboration process originated from the needs of each stakeholder to overcome existing problems. Like the creative economy actors who are unable to market their products anywhere. Also business people who want to also expand the network of cooperation for the benefit of the business they build and the government that needs these sectors to be able to help easily realise the vision and mission that has been made, academics who need the creative economy as part of community service and the media that is also needed to be able to expand the reach of creative economy promotion in Sukabumi City.

The five sectors clearly have their respective roles in improving the creative economy in Sukabumi City itself. Therefore, Sukabumi Creative Hub as a committee to accelerate the acceleration of the creative economy in the city of Sukabumi invites all sectors to join in the effort of mapping the creative economy by making a road-map of what will be done in the next 5 years to improve the creative economy in the city of Sukabumi, the following roadmap is explained in the picture below:



Figure 2. Roadmap for creative economy development (Source: Pratama, 2021)

In Figure 2 it can be seen that stakeholders have made creative economic development for the next 5 years. However, from the running of the roadmap in this initial condition, there is still an imbalance in the resources of creative economic actors in the city of Sukabumi, based on the Sukabumi creative asset mapping of creative economic actors, which is still dominated by the culinary sector, namely 34.9% per cent. while advertising, interior design is still very minimal, namely only 0.3%. According to Ansell and Gash (2007) itself, if some

stakeholders do not have the capacity, organisation, status or resources to participate, or participate equally with other stakeholders, the collaborative governance process will be vulnerable to manipulation by more powerful actors. This is also evidenced by the lack of involvement of economic actors from several subsectors in Sukabumi Creative Hub programmes.

At the beginning of the Sukabumi government's attention to improving the creative economy in Sukabumi was very intense, starting with meetings which discussed the roadmap for the creative economy in the future, Sukabumi Creative Hub which made many programmes to improve the creative economy until finally at this time there was an increase in programmes to help creative economy actors who needed Intellectual Property Rights as a form of business rights from these actors.

Facilitative Leadership

Facilitative leadership is a factor that influences the success of this collaborative process, as stated by Ansell and Gash (2007) which requires collaborative governance leaders to be facilitative leaders, who are able to facilitate all stakeholders to sit together at the negotiating table, face to face, build mutual trust, make commitments, make plans, make strategies, road maps, visions, missions, and goals that have been agreed upon by consensus.

In the case of improving the creative economy itself, the Mayor of Sukabumi can be said to be a facilitative leader given his position as head of the region who is also directly responsible for the birth of Sukabumi Creative Hub. So far, the Mayor of Sukabumi and SCH have tried to provide the best facilities from meetings, activities and creative places or called creative spaces as a place to create for stakeholders to channel their aspirations. On the other hand, the Chair of SCH also plays a role in connecting the communication or liaising with the academic, government, community, media and private sectors so that collaboration can continue to run well considering the needs of each stakeholder.

Institutional Design

Sukabumi Creative Hub is a committee for the acceleration, structuring, and development of the creative economy in Sukabumi City that was formed to encourage collaboration of creative economy stakeholders in generating creativity and innovation that provides added value and improves the quality of life of the people of Sukabumi City by translating the creative economy as the backbone of the new economy in Sukabumi City. The Sukabumi Creative Hub is also based on the Decree of the Mayor of Sukabumi City No. 188.45/190-DISPORAPAR/2021 on the Establishment of Sukabumi Creative Hub Committee. Then the institutional design can be said to be quite optimal because the Sukabumi Creative Hub committee has been formed which includes stakeholders, as shown in the following figure:

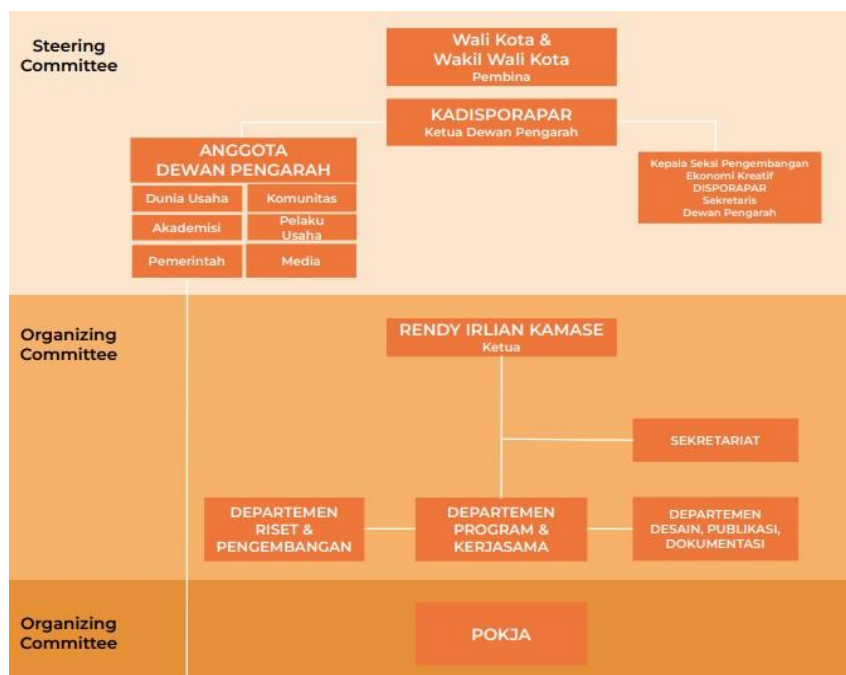


Figure 3. Institutional structure of Sukabumi Creative Hub (Source: Sukabumi Creative Hub et al, n.d.)

Based on Figure 3, we can see that institutionally the Sukabumi Creative Hub itself has been well designed to be prepared for creative economic development and to be at the forefront of collaboration with stakeholders. The figure also explains that stakeholders are also involved in this institutional design as part of the steering board members who will participate in supervising and directing the Sukabumi Creative Hub in carrying out mapping and improving the creative economy.

However, despite the existence of Sukabumi Creative Hub institutionally, there are still issues. In this creative economy itself, there is still no regulation for the creative economy in Sukabumi City and this is still an effort that is being made because until now there is no legal umbrella that directly oversees it such as the Mayor's Regulation issued by the Sukabumi City Regional Government.

Collaborative Process

1. Face to Face Dialogue

According to Ansell & Gash (2008) a collaboration will inevitably start with a face-to-face dialogue between stakeholders, which in this process will start important dialogues brought by stakeholders that will build trust, commitment, mutual understanding to later produce agreed interim results. It is therefore also difficult to imagine effective collaboration without face-to-face dialogue.

In practice, Sukabumi Creative Hub always tries to conduct face-to-face dialogue at every opportunity with stakeholders. These meetings are not routinely scheduled every month or every week but are usually held once a year through the "Merangkum Sukabumi" programme described in the figure below:



Figure 4. Merangkum Sukabumi 2021 (Source: Sukabumi Creative Hub, 2021)

In Figure 4 above, the Sukabumi Creative Hub's summarising activity is where at the end of the year the Sukabumi Creative Hub collaborates with many stakeholders to make a presentation of the works of the creative economy actors in Sukabumi. Followed by discussing one year of creative economic journey which is then evaluated and discussed again about the plan for the next year to improve the creative economy in Sukabumi City, and currently from the Sukabumi Creative Hub Merangkum Sukabumi has been carried out 2 times in 2021 and 2022. However, what remains an evaluation to date is the lack of creative economy actors involved. Dominantly, summarising Sukabumi has more creative economic actors in the music, culinary, craft and performing arts subsectors.

2. Trust Building

Good collaborative leaders recognise that they must build trust. In Sukabumi Creative Hub's situation, the process of building trust in improving the creative economy is done by maintaining intense communication between Sukabumi Creative Hub and the subsectors, such as with the business sector.

However, the Sukabumi Creative Hub itself still lacks communication with existing creative economy actors. Not all of the 17 subsectors have had the opportunity to establish good lines of communication. In addition, although Sukabumi Creative Hub often involves creative economy players in their activities, this involvement is still uneven, for example in the architecture sector they have not been facilitated to participate because there is no suitable programme for their sub-sector. This is still a challenge in this collaboration itself because when the collaboration begins, trust should be well established because later commitments made depend on trust.

3. Committe to the process

Commitment to the process itself is evidence of a belief that the collaboration will create benefits for each stakeholder, which in turn will facilitate the collaboration process itself. It is also added that a high sense of interdependence among stakeholders is likely to increase commitment to collaboration (Ansell & Gash, 2007). In practice, the commitment born between Sukabumi Creative Hub and other stakeholders is how the Creative Economy in Sukabumi can become a new economic breakthrough that will

advance regional development and can also improve the economy of the community and from the creativity that is born can be an attraction for out-of-town tourists to be able to visit Sukabumi.

4. Share Understanding

In this section Asell & Gash (2007) argue that in the collaboration process itself there needs to be a shared understanding developed about what they will and can achieve in this collaboration. In practice, Sukabumi Creative Hub and other stakeholders agreed that the shared understanding in this collaboration is to make the creative economy a solution to development problems in the Sukabumi City area.

This understanding is also shown by the construction of creative economy facilities by the local government which involves stakeholders and together with academics, namely Universitas Muhammadiyah Sukabumi, which also collaborates with SCH in making thematic villages to participate in developing local communities around the thematic villages so that later they can form a creative business that can increase the value of tourism which can ultimately improve the economy of local residents. This shows a common understanding that basically the collaboration will be done to improve development that will have an impact on the community's economy.

5. Intermediate Outcome

The interim results that became an agreement between the Sukabumi Creative Hub and the academic, business, community, government, and media sectors in this collaboration process were how in the near future the target of creative economic development in the city of Sukabumi was achieved so that it could expand creative economic actors so that they could achieve the targets set in the projection of the development of creative economic human resources in Sukabumi (Sukabumi Creative Hub et al, n.d.). Furthermore, how this creative economy can truly increase regional development so that it can truly develop the Sukabumi City area in accordance with the agreement at the initial condition of this collaboration.

Based on the description above, the researcher concluded that Sukabumi Creative Hub has good collaboration with stakeholders in improving the creative economy in Sukabumi City but even so, the researcher cannot say that it is optimal because it still has limited resources in this collaboration. Power imbalance between stakeholders is a commonly noted problem in collaborative governance. As explained by Ansel & Gash (2007) the issue of power imbalance is particularly problematic where important stakeholders have no place to be represented in the collaborative governance process. Sukabumi Creative Hub collaboration, strong government, and partnerships with stakeholders and creative economy actors, can help build and improve the creative economy in Sukabumi City because the creative economy in Sukabumi City is still under development so its management capacity is not simple, and cannot be handled by one party alone.

E. CONCLUSION

Based on the description of the research that has been conducted, this study can conclude that the collaboration governance run by Sukabumi Creative Hub

with stakeholders has fulfilled the criteria of the 4 dimensions of Ansell & Gash (2008) namely Starting Conditions, Facilitative Leadership, Institutional Design, Collaborative Process. However, even though it has fulfilled the criteria, it still cannot be said to be optimal because in the initial conditions themselves, although the resources are well fulfilled so that there is no cheating in making decisions, the resources of creative economic actors have not been fulfilled properly. There are still many creative economic actors who have not been optimally involved in the Sukabumi Creative Hub collaboration, this can also affect what stakeholders really need and want.

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