

# The Role of Women in the Growth of the Creative Economy in Indonesia

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## Abstract

*This study aims to explain the role of women in the growth of the creative economy in Indonesia. By using a literature review research design or literature review. Literature research or literature review (literature review, literature research) is research that examines or critically reviews knowledge, ideas, or findings contained in the body of academic-oriented literature (academic-oriented literature), and formulates theoretical and methodological contributions to the topic. certain. The results of this study indicate that the participation rate of women in the creative economy is inversely proportional to the participation rate of women in general, whose participation rate is only 37.16% and the participation rate for men is 62.84%. This comparison shows that the high female labor force participation rate only occurs in the creative economy sector, while in general the level of the labor force is still dominated by men. There are two reasons why women dominate the creative economy sector. First, women participate in the creative economy because they want to help meet the needs of their families. Second, women participate in the creative economy because they see the availability of opportunities to run a business.*

**Keywords:** *Women, Creative Economy, Indonesia*

## A. Introduction

Women and men have equality, so that women and men have the same opportunities, access and opportunities as development resources. Equality is a target that must be achieved in the medium and long term national development goals. The direction of development in this industrial revolution is towards a digital economy and technology, making the science, technology, engineering, and mathematics (STEM) industry have promising prospects. Indirectly later digital systems have changed human work to be faster and more efficient.<sup>1</sup>

Empowering women is an important strategy for the role of women in increasing their potential to be more independent and work. Women must be involved in planning and implementing program activities, the purpose of which is to formulate strategies for poverty alleviation through empowering women and

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<sup>1</sup> Dyah Satya Yoga Agustin Ni Wayan Suarmini, Siti Zahrok, 2018, *Peluang Dan Tantangan Peran Perempuan*, Prosiding SEMATEKSOS 3 'Strategi Pembangunan Nasional Menghadapi Revolusi Industri 4.0, hlm. 48–53.

contributing to poverty alleviation. Training and mentoring enable women to increase their income, which can indirectly drive the regional economy.<sup>2</sup>

Participation that is quite a concern in development is the participation of women. Viewed as a strategic development agent, women's participation is considered to be able to support the success of the SDGs. First, women's participation helps achieve gender equality. Without participation, gender equality will not be realized and the development process will be hampered. Realizing the importance of women's participation for gender equality, women's participation is then used as one of the targets of SDGs No. 5 Gender Equality. Furthermore, women's participation in the economic sector can encourage economic growth. The higher the participation of women, the greater the impact on economic growth. According to a report from the McKinsey Global Institute, women's equal participation with men will be able to increase Global GDP by 26% by 2025.<sup>3</sup>

To increase women's participation, what Indonesia needs to do is create opportunities. In this case, Indonesia decided to develop a creative economy. With its 17 sub-sectors, the creative economy is expected to create new job opportunities for Indonesian people, especially women, to actively participate in it. Through its efforts, the Government of Indonesia has succeeded in making women the main actors in the creative economy with a female participation rate of 56.62%. Not only providing opportunities for women's participation, the creative economy also supports Indonesia's GDP by 7.44% or the equivalent of 922.59 trillion rupiah (Indonesian Women Dominate the Creative Economy Industry, 2018).

There are several studies on women's empowerment and the economy. First, research entitled "Tackling Poverty through Women Empowerment: The Role of Social Capital in Indonesian Women's Cooperative" by Endah Widiyanti, Pudjihardjo and Putu Mahardika Adi Saputra which discusses eradicating poverty through empowering women. Second, the research entitled "Fixing women or fixing the world? 'Smart economics', efficiency approaches, and gender equality in development" by Sylvia Chant and Caroline Sweetman who discussed 387 women's participation in the smart economy to realize development. Third, research entitled "The relationship between women entrepreneurship and gender equality" by Leyla Sarfaraz, Nezameddin Faghieh and Armaghan Asadi Majd which discusses the relationship between gender equality and women's entrepreneurship to achieve economic development. Finally, research entitled "Women Empowerment and Sustainable Development"

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<sup>2</sup> E Elliyana and others, 2022, *Pemberdayaan Perempuan Dan Ekonomi Kreatif Limbah Pinus*, Journal Sosial Ekonomi, hlm. 1-3)

<sup>3</sup> Idrina Nur Khairunnisa, Ika Riswanti Putranti, and Marten Hanura, 2022, *Partisipasi Perempuan Indonesia Dalam Ekonomi Kreatif Untuk Mewujudkan Sustainable Development Goals*, Journal of Interna-Onal Rela-Ons, hlm. 80–90.

written by Maherukh Khan and Shabana Mazhar which discusses women's empowerment as the key to sustainable development in the economic, social and environmental fields.<sup>4</sup>

By using a literature review research design or literature review. Literature research or literature review (literature review, literature research) is research that examines or critically reviews knowledge, ideas, or findings contained in the body of academic-oriented literature (academic-oriented literature), and formulates theoretical and methodological contributions to the topic. certain. When viewed from the various previous studies that have been described above, this research seeks to further understand the role of women in the growth of the creative economy in Indonesia.

## **B. Discussion**

Indonesia is a country with a population of 270,203,917 million people with 136,661,899 male residents and 133,542,018 female residents. Of these, only a small proportion of women are in the labor force.<sup>5</sup> This can be seen through the Labor Force Participation Rate (TPAK) which shows the participation gap where in 2019 women had an TPAK achievement rate of 51.81 and men had an TPAK achievement rate of 83.13. The indicators owned by the Gender Empowerment Index (IDG) also show achievements that are still below the number 50 so that the government still has to work hard and make further efforts to maximize the participation of Indonesian women, both in the economic and political fields. One of the efforts made by the Government of Indonesia to increase women's participation, particularly in the economic sector, is to develop a creative economy. The choice of the creative economy is because this sector emphasizes unlimited human resources such as creativity, technology and culture. Not to mention that with its 17 sub-sectors, of course the creative economy will provide many opportunities for Indonesia, both opportunities for women's participation and the economy. In its follow-up to increase women's participation as creative economy actors, the Government of Indonesia made several efforts such as holding a series of programs to increase the capacity and quality of women, provide access to capital financing, and establish cooperation with partner companies.

The participation rate of women in the creative economy is inversely proportional to the participation of women in general, whose participation rate is only 37.16% and the participation rate for men is 62.84%.<sup>6</sup> This comparison shows that the high female labor force participation rate only occurs in the

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<sup>4</sup> Idrina Nur Khairunnisa, Ika Riswanti Putranti, and Marten Hanura, 2022, *Partisipasi Perempuan Indonesia Dalam Ekonomi Kreatif Untuk Mewujudkan Sustainable Development Goals*, Journal of Interna-Onal Rela-Ons, hlm. 85–95.

<sup>5</sup> Badan Pusat Statistik Indonesia, 2020.

<sup>6</sup> Sirclo, (2020), *Dominasi Perempuan dalam Sektor Ekonomi Kreatif Indonesia*, Sirclo, <https://www.sirclo.com/blog/dominasi-perempuan-dalam-sektor-ekonomi-kreatif-indonesia/>

creative economy sector, while in general the level of the labor force is still dominated by men. There are two reasons why women dominate the creative economy sector. First, women participate in the creative economy because they want to help meet the needs of their families. Second, women participate in the creative economy because they see the availability of opportunities to run a business. Although it has succeeded in increasing women's participation in the creative economy, the Indonesian Government's efforts do not stop here. Other efforts are still needed because during their participation, women are faced with various vulnerabilities such as limited access to increase self-capacity, wage gap, limited digital access, and difficulty accessing capital to develop a business. As long as this vulnerability continues to overshadow women, during that time women's participation in the creative economy still needs to be maximized.

Efforts to attract women to enter the world of industry have been carried out by many parties. Kadin Indonesia cooperates with various parties for training and empowering women. Sujatmiko, Deputy for Coordinating the Protection of Women and Children of the Coordinating Ministry for Human Development and Culture, said that the government has made efforts to protect women and children. "Women and children have something strategic in the future," the government is also trying to issue pro-women regulations including protection. In addition, the government also encourages programs related to women's empowerment. innovative programs. The government's efforts to empower women include the Coding Mum program or programming language training from the Creative Economy Agency which is expected to provide opportunities for women to work part time as programmers. The Ministry of Women and Child Protection as the main actor in efforts to empower women coordinates and collaborates with various related ministries such as the Ministry of Social Affairs in terms of business funding assistance to improve the quality of the economy, the Ministry of Research and Technology in terms of revitalizing women's study centers to carry out resets related to regional development (The Development Cafe). If all parties participate, Indonesian women are more empowered, including in the industrial world. women must open up and be willing to continue learning to keep up with the changing times. Women as educators for the next generation must be able to do much, in order to become a generation that is able to compete in the global era, is ethical and proud, both for themselves, their families, the community, the nation and the country.<sup>7</sup>

Data from the Central Bureau of Statistics shows that men in the creative economy tend to work in a variety of jobs, including Professionals, Technicians and Other Associated Personnel and Leadership and Management Staff.<sup>8</sup> On the

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<sup>7</sup> Dyah Satya Yoga Agustin Ni Wayan Suarmini, Siti Zahrok, 2018, *Peluang Dan Tantangan Peran Perempuan*, Prosiding SEMATEKSOS 3 'Strategi Pembangunan Nasional Menghadapi Revolusi Industri 4.0, hlm. 40-43.

<sup>8</sup> Badan Pusat Statistik Indonesia, 2017.

other hand, women in the creative economy work as Officials, Implementers, Administrative Personnel and Associated Personnel; Sales Business Personnel; Service Business Personnel; and production workers for transportation equipment operators and rough workers. It can be seen that although women dominate many types of work in the creative economy, those who work as professionals and leadership staff are still men. This is of course inseparable from the influence of patriarchal culture where men are considered to have better abilities with strong, rational and assertive characters. Meanwhile, women in the creative economy are often seen as emotional, gentle, neat, and conscientious so that women can only occupy positions as workers, instead of being leaders or professionals.<sup>9</sup>

Women's subordination in the creative economy is shown by the wage gap where women's wages are lower than men's wages. Every year, men in the creative economy always have higher wages than women, namely around Rp 2,281,582 for men and around Rp 1,818,698 for women. The report from Bekraf also shows that the wages earned by these women are also lower than the average wage in the creative economy sector of IDR 2,059,899. The wage gap is caused by several things, namely men's jobs are morerisky than women's, men are considered more productive than women, and men's self-capacity is better than women's.<sup>10</sup>

For steps to empower women, the Government of Indonesia holds various kinds of training programs such as entrepreneurship training, product marketing training, and digital training, as well as providing capital assistance through Government Intensive Assistance, Conventional and Sharia Banking Business Meetings, KreatIPO, and others. However, empowerment here is still not optimal and still needs to be worked on. Not optimal here does not mean that the empowerment carried out by the government is still lacking, but it just needs further efforts. There are several reasons why women's empowerment is said to be not optimal.

First, not all provinces in Indonesia have achieved IDG figures in accordance with the set target of 73.24. Although there is no significant difference in the IDG achievement figures, only 11 provinces have succeeded in exceeding the IDG target of 73.24, namely Central Kalimantan, North Sulawesi, North Maluku, South Sulawesi, Maluku, DKI Jakarta, South Kalimantan, Central Sulawesi, South Sumatra, DI Yogyakarta, and East Nusa Tenggara. As for the remaining 23 provinces, the IDG numbers achieved were still below the set targets, so further efforts to empower women are needed to increase IDG numbers in these provinces. Second, the empowerment of women carried out by the government is

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<sup>9</sup> Isti Larasati Widiastuty, 'Peran Perempuan Dan Penduduk Terdidik Dalam Upaya Mencapai Target Sustainable Development Goals Di Indonesia', *JPPM (Jurnal Pendidikan Dan Pemberdayaan Masyarakat)*, 5.2 (2018)

<sup>10</sup> Badan Pusat Statistik Indonesia, 2017.

not in accordance with the empowerment principles contained in the Women's Empowerment Principles (WEPs). The Ministry of Tourism and Creative Economy stated that: "Because it does not have a special program/activity for women's empowerment, the Ministry of Tourism and Creative Economy does not evaluate the program/activity in question." This statement shows that Kemenparekraf has not implemented WEPs in its empowerment program. In fact, the Ministry of Tourism and Creative Economy itself does not yet have an empowerment program specifically aimed at women so that women who participate in the creative economy still have not reached their full potential and are still experiencing unfair treatment or subordination as previously explained, namely the wage gap, low education, limited access to jobs and positions, and others. Although the Ministry of Tourism and Creative Economy has not yet implemented WEPs, a number of companies have adopted WEPs to promote gender equality and empower women such as L'Oréal Indonesia, The Body Shop Indonesia, Gojek, and Liberty Society.

Third, there is still the influence of patriarchal culture, making empowerment efforts take longer to reconstruct the social system and make people aware of the importance of gender equality (Kemenparekraf, 2020b). This patriarchal culture also affects the limited time that women have to participate in empowerment programs because they have an obligation to take care of their children and household. As a result of these constraints, only a small proportion of women in the creative economy have participated in empowerment programs and received special training to increase capacity. As for long-term social change measures, the Government of Indonesia has established a law or regulation to protect women's rights, especially women as workers, namely Law no. 7 of 1984 concerning CEDAW, Law no. 13 of 2003 concerning employment, and others. Even though there are laws in place, there are still many women workers in the creative economy who experience violations of their rights, such as only a small number of women receive special training to increase capacity, a lot of artistic work is done outside of normal working hours, high rates of sexual violence, and others. The cause of this violation is the lack of officials to supervise the labor sector. Apart from that, violations are also caused by a lack of outreach to women workers about their workers' rights by the government and companies so that if their rights are violated, women workers are not aware of the violations that have been committed by companies against their rights or they don't even dare to speak out. In this case it can be said that the steps for empowerment and long-term social change are still not optimal and efforts must still be made.<sup>11</sup>

### **C. Concluding Remarks**

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<sup>11</sup> Dyah Satya Yoga Agustin Ni Wayan Suarmini, Siti Zahrok, 2018, *Peluang Dan Tantangan Peran Perempuan*, Prosiding SEMATEKSOS 3 'Strategi Pembangunan Nasional Menghadapi Revolusi Industri 4.0, hlm. 1-10.

This study explains that there are women who play a very important role in the growth of the creative economy in Indonesia, but it is still not optimal because there are several inhibiting factors. First, there is a social construction of gender that differentiates the characteristics, functions and responsibilities of women and men. Through this difference, men get more benefits than women. This condition really illustrates a patriarchal structure that places men in a dominant position and women in a subordinate position. Second, the practical needs and strategic interests have not been fulfilled. For practical needs, female workers have a low level of education. Meanwhile, for strategic purposes, efforts to empower women that have been carried out by the Government of Indonesia are still not optimal because not all provinces in Indonesia have achieved IDG numbers that are in accordance with predetermined targets, women's empowerment is not carried out in accordance with the 7 WEPs principles, and women have limited time to participate in an empowerment program. As for fulfilling legal protection, the law has not been fully enforced due to a lack of officials to oversee the labor sector and a lack of outreach to women workers regarding laws that protect their rights as workers. Thus, the social construction of gender and the unfulfilled practical needs and strategic interests of women are factors that cause women's participation in the creative economy to be not maximized in realizing the SDGs in accordance with global targets.

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