



An Innovative Model for Creative Economy Development Based on Coastal Resource Potential: A Case Study in Bugis Village, Sape Subdistrict, Bima Regency

Arman^{1*}, Jasman²

¹ Program Studi Ilmu Administrasi Negara, Universitas Mbojo Bima, Indonesia

² Program Studi Perdagangan Internasional, Universitas Mbojo Bima, Indonesia

ARTICLE INFO

Article history:

Received June 04, 2025

Revised July 14, 2025

Accepted July 15, 2025

Available online July 15, 2025

Kata Kunci :

Ekonomi Kreatif, Model Pengembangan, Sumber Daya Pesisir, Desa Bugis, Pemberdayaan Lokal..

Keywords:

Creative Economy, Development Model, Coastal Resources, Bugis Village, Local Empowerment



This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.

Copyright ©2025 by Arman, Jasman.
Published by CV. Rifainstitut

ABSTRAK

Penelitian ini bertujuan untuk mengeksplorasi potensi dan tantangan dalam pengembangan ekonomi kreatif berbasis sumber daya pesisir di Desa Bugis, Kecamatan Sape, Kabupaten Bima, serta merumuskan model pengembangan yang adaptif dan berkelanjutan guna meningkatkan daya saing lokal. Berlandaskan pendekatan deskriptif kualitatif, penelitian ini memotret dinamika sosial-ekonomi dan strategi pengelolaan sumber daya melalui teknik observasi, wawancara mendalam, dan studi dokumentasi. Informan penelitian dipilih secara purposive, terdiri dari perangkat desa, pelaku usaha perikanan, dan pemangku kepentingan lokal lainnya. Analisis data dilakukan secara sistematis melalui tahapan reduksi data, penyajian data, serta penarikan dan verifikasi kesimpulan. Hasil penelitian menunjukkan bahwa Desa Bugis memiliki keunggulan komparatif di sektor perikanan, dengan komoditas unggulan seperti tuna, cakalang, tongkol, dan rumput laut jenis *Caulerpa*. Potensi ini diperkuat oleh letak geografis yang strategis dan kearifan lokal nelayan dalam pengelolaan sumber daya laut. Namun, pengembangan ekonomi kreatif menghadapi sejumlah kendala struktural, seperti keterbatasan infrastruktur pendukung (gudang penyimpanan, pelatihan pascapanen), lemahnya koordinasi kelembagaan, serta minimnya akses terhadap pelatihan inovasi produk dan pasar. Implikasi dari temuan ini menegaskan pentingnya desain model pengembangan ekonomi kreatif berbasis lokal yang mencakup penguatan kelembagaan desa, peningkatan kapasitas SDM, serta integrasi kolaboratif lintas aktor (*pentahelix*). Rekomendasi utama mencakup penyusunan *roadmap* ekonomi kreatif dalam perencanaan pembangunan desa serta pembentukan forum komunikasi antar-pelaku usaha sebagai upaya mewujudkan ekosistem ekonomi kreatif yang inklusif dan berdaya saing tinggi di kawasan pesisir.

ABSTRACT

This study aims to critically explore the latent potentials and structural challenges inherent in the development of a creative economy grounded in coastal resource utilization in Bugis Village, Sape District, Bima Regency. Furthermore, it seeks to formulate an adaptive and sustainable development model designed to enhance local competitiveness. Anchored in a qualitative descriptive approach, this research captures the socio-economic dynamics and resource management strategies through triangulated data collection methods, including direct observation, in-depth interviews, and comprehensive document analysis. Research informants were purposively selected, encompassing village officials, fisheries entrepreneurs, and other key local stakeholders. Data analysis was conducted through a rigorous, multi-stage process involving data reduction, data display, and the drawing and verification of conclusions. Findings reveal that Bugis Village possesses a distinct comparative advantage in the fisheries sector, particularly through high-value commodities such as tuna, skipjack, mackerel, and *Caulerpa* seaweed. This potential is further bolstered by a strategic geographic location and the embedded local wisdom of traditional fishers in sustainably managing marine resources. Nevertheless, the advancement of the creative economy is impeded by multiple structural bottlenecks, including inadequate supporting infrastructure (e.g., cold storage facilities, post-harvest training), weak institutional coordination, and limited access to product innovation training and broader markets. The implications of these findings underscore the imperative to design a locally contextualized creative economy development model. Such a model should integrate institutional empowerment at the village level, continuous human resource capacity building, and collaborative multi-stakeholder engagement within a *pentahelix* framework. Key recommendations include the

*Corresponding author

E-mail addresses: arman@stisipbima.ac.id (Arman)

incorporation of a creative economy roadmap into village development planning and the establishment of a communication forum among economic actors to foster a synergistic, inclusive, and competitive creative economic ecosystem in coastal regions.

1. INTRODUCTION

The coastal region stands as a strategic arena harboring extraordinary potential to serve as a nexus for economic growth one that harmoniously integrates natural resources with human creativity ([Schlichtman, 2010](#)); ([Fuglsang, 2023](#)). The coastal ecosystem, enriched by abundant marine wealth, vibrant local cultures, and promising industrial prospects, provides a robust foundation for the advancement of pivotal sectors such as fisheries, seafood manufacturing, and eco-tourism ([Amri et al., 2022](#)). Through the synergistic development of innovative infrastructure, structured financial access, robust legal protection of intellectual property rights, and human resource capacity building, coastal areas possess the intrinsic capability to catalyze local economic transformation while contributing significantly to national development ([Moriset & Moriset, 2013](#)); ([Indrajaya et al., 2019](#)); ([Porri et al., 2023](#)).

The fortification of creative infrastructure ranging from seafood processing facilities and centers for creative skills training to galleries and tourism destinations serves as a cornerstone in accelerating innovation and value-added production processes ([Shahghasemi, 2023](#)); ([Mayarni et al., 2023](#)). Optimal infrastructure enhances logistical, and distribution chains and elevates the competitiveness of local products in the global marketplace ([Sethi et al., 2016](#)). Innovative financing mechanisms, such as tailored microcredit schemes for coastal creative economy actors, are vital instruments to overcome capital constraints and stimulate community-based entrepreneurial growth ([Ramos & Da Costa, 2017](#)); ([Brizhak & Romanets, 2021](#)).

Equally crucial is the confidentiality and security of intellectual property rights, particularly in safeguarding the authenticity of culturally infused products like artisanal crafts, traditional cuisine, and ethnic music, which are vulnerable to exploitation ([Umar & Prasetyo, 2024](#)); ([Wang et al., 2024](#)). Clear regulatory frameworks and the strengthening of regional intellectual property institutions form the bedrock for fostering a sustainable and healthy creative economic ecosystem ([Girard, 2010](#)); ([Behavior & Psychology, 2014](#)); ([Wenhai et al., 2019](#)).

Competent human resources are the driving force behind the transformation of the coastal creative economy. Investments in education and training covering sustainable fisheries management, advanced seafood processing techniques, community-based tourism development, as well as the production of local arts and crafts must be executed through coordinated efforts between government and private sectors. Such education cultivates local capacities that are not only innovative but also capable of managing enterprises professionally and sustainably ([Citarella & Maglio, 2014](#)); ([Liu et al., 2023](#)).

Market development and promotion of coastal creative products increasingly rely on digital technologies and e-commerce platforms that broaden market access to an international scale. Local governments play a pivotal role in facilitating local product exhibitions, cultural festivals, and integrated tourism promotions, while simultaneously partnering with global stakeholders to expand distribution networks and export opportunities.

Nonetheless, real challenges ranging from climate change, environmental degradation, infrastructural inadequacies, to fierce global competition demand a holistic and strategic developmental approach ([Umar & Prasetyo, 2024](#)). This approach must uphold sustainability principles by prioritizing responsible natural resource management, cultural preservation, and the empowerment of local communities as principal actors. Active collaboration among government entities, the private sector, and local communities is paramount to actualizing a resilient and adaptive coastal creative economy ecosystem ([Kerimoglu, 2024](#)).

In the context of Bima Regency, particularly within the coastal village of Bugis, Sape District, this immense potential remains impeded by a constellation of complex obstacles. Limited financial access, minimal infrastructure including transportation, production facilities, and digital networks and the scarcity of local raw materials hinder the momentum of creative enterprise development. Knowledge and professional skill gaps in creative economic management present serious challenges, exacerbated by low social appreciation for this sector as a principal driver of community welfare ([Hendra et al., 2023](#)); ([Usman et al., 2023](#)); .

External pressures such as rapid technological advancement, competition from imported products, and the dominance of foreign cultures further exacerbate the vulnerabilities of local creative actors. This phenomenon necessitates the formulation of development strategies that are not only innovative but also responsive to both local and global dynamics ([Ishaka et al., 2023](#)). Consequently, the urgent need emerges for a holistic, data-driven model of coastal resource-based creative economy development. Such a model must integrate financial facilitation, human resource capacity enhancement, infrastructure improvement, intellectual property protection, and effective marketing strategies capable of sustainably empowering coastal communities ([Rifai & Haeril, 2024](#)).

With a systematic and integrated approach, the coastal creative economy in Bima Regency can flourish into a dominant force that not only propels local economic growth but also exemplifies sustainable, creativity-driven, and nature-based economic development on a national scale.

2. RESEARCH METHOD

This study methodologically employs a qualitative descriptive approach to intricately portray and elucidate the social realities surrounding the management and development of a coastal-based creative economy in Bugis Village, Sape Subdistrict, Bima Regency an area endowed with extraordinary coastal natural wealth and burgeoning local economic potential. This approach is deliberately selected to comprehensively explore the socio-economic and cultural dynamics that shape the patterns of coastal natural resource management, while gaining an in-depth understanding of the actors, structures, and strategies instrumental in fostering the growth of creative economic sectors such as fisheries, marine tourism, and handicrafts.

The research was conducted over a three-month period, from June to August 2024, with a principal focus on mapping the potentials and challenges faced by the local community in optimizing coastal resources to enhance collective welfare. Informants were purposively sampled, comprising the Village Head, creative micro, small, and medium enterprise (MSME) actors, coastal management communities, and experts possessing both practical and theoretical knowledge of local economic development.

Data collection methods included participatory observation, semi-structured in-depth interviews, and documentary analysis of policy archives, activity reports, and statistical data. Data validity was rigorously ensured through source triangulation, member checking, and peer debriefing sessions. The analytical process adhered to the Miles and Huberman framework, encompassing stages of data reduction, data display, and subsequent conclusion drawing and verification.

Through this methodological framework, the study not only aims to depict the current field conditions but also to construct a contextualized and pragmatic conceptual model for the development of a coastal resource-based creative economy. Furthermore, it aspires to enrich the corpus of knowledge within the domains of local development studies and sustainable economic frameworks in coastal regions.

3. RESULT AND DISCUSSION

Challenges Confronting the Development of Creative Economy Rooted in Local Resource Endowments

The development of a creative economy grounded in local resources in Bugis Village, Sape Subdistrict, Bima Regency, confronts a multifaceted array of structural, cultural, and technological challenges that are deeply interwoven within the complex socio-economic fabric of this coastal community. Despite the region's abundant biological resources such as pelagic fish, sea cucumbers, seaweed, alongside a robust maritime cultural heritage the utilization of these potentials remains predominantly traditional and stagnates, revealing a disjunction between the village's rich endowments and the community's capacity to convert them into high-value creative economic products.

This phenomenon is exacerbated by limited mastery of processing technologies, minimal innovation in product diversification, and the absence of a vibrant creative ecosystem capable of translating local ideas into economically viable commodities based on creativity and knowledge. The challenges extend beyond production into severely deficient infrastructure: dilapidated roads connecting hamlets, poor digital and internet connectivity, scarce production facilities such as creative enterprise galleries, SME hubs, or local business incubation spaces, and a lack of efficient distribution and logistics systems. These infrastructural deficits collectively undermine market access and economically isolate local creative entrepreneurs from broader economic networks.

Furthermore, a classic impediment arises from capital scarcity and limited financial access. The majority of small-scale creative enterprises in the coastal economy lack credit collateral, face difficulties accessing formal financial institutions, and remain unfamiliar with alternative financing mechanisms such as crowdfunding, digital cooperatives, or community-based microcredit schemes like Kredit Usaha Rakyat (KUR), which could provide flexible, cooperative-based microfunding. An acute disparity in the dissemination of information and knowledge further constrains this community, where insufficient training, technical guidance, and informal education obstruct the enhancement of capacities to grasp fundamental principles of the creative economy ranging from business management, digital marketing, product design, to intellectual property protection. Consequently, local creativity operates within a vacuum, deprived of validation, appreciation, and sustainability.

Culturally, prevailing paradigms that relegate the creative sector to a mere side occupation lacking prestige diminish youth engagement in arts, culture, and innovation-driven enterprises. The community's appreciation for traditional wisdom-based local products remains underdeveloped, especially as inexpensive, modern-looking imported products flood the village markets, displacing local creative products and eroding the resolve of local entrepreneurs to sustain their businesses. Equally significant is the infiltration of global popular culture through social media and the internet, which reshapes consumption preferences from local to global, fostering cultural shifts that marginalize local potentials as a source of identity-based economic strength.

These challenges are further complicated by environmental degradation of the coastal ecosystem, climate change, and declining marine ecosystem quality caused by overfishing and pollution. Such ecological decline directly impacts the availability of key raw materials critical to coastal resource-based creative sectors such as seafood culinary ingredients, shellcraft materials, or marine-derived natural substances used in aesthetic and creative products.

From an institutional perspective, the weak role of the village government and lack of cross-sectoral integration hinder the establishment of a comprehensive creative economy ecosystem. The absence of village-level regulations favoring local creative industries, weak strategic planning, and minimal collaboration among government entities, entrepreneurs,

academia, and civil society result in fragmented initiatives lacking direction and sustainable evaluation. Moreover, the lack of institutional frameworks—such as creative cooperatives, joint business groups (KUBE), or associations of local creative industry actors—curtails collective platforms for advocating shared interests, pooling resources, and enhancing market bargaining power.

Additional social factors, including structural poverty, hidden unemployment, and low community purchasing power, suppress domestic demand for local creative products, stalling production cycles and growth. The absence of accurate market information systems and village economic databases further hampers evidence-based decision-making in product development, distribution, and promotional strategies.

Regarding promotion and branding, most creative economy actors in Bugis Village lack digital marketing competencies to leverage e-commerce platforms, social media, or digital festivals, confining their product circulation to narrow local markets heavily reliant on personal networks. In the context of digital globalization, digital promotion capabilities are pivotal for penetrating national and international markets and cultivating a positive image of the unique local creative economic identity. Simultaneously, intellectual property protection challenges persist due to the lack of systems ensuring legality, licensing, or safeguarding of traditional motifs, designs, and innovations. This gap invites exploitation of local cultural products by external parties without reciprocal benefits to the originating communities.

If these myriad challenges remain unaddressed through systematic responses, they risk deepening the economic marginalization of coastal communities and distancing them from inclusive, participatory, and sustainable economic growth opportunities.

Therefore, fostering a creative economy in coastal villages like Bugis necessitates policy interventions centered on community empowerment, infrastructure revitalization, skill-based education and training transformation, the establishment of robust local economic institutions, and digital marketing strategies capable of reaching global markets. A systemic, multi-stakeholder approach engaging local governments, higher education institutions, creative communities, the private sector, and international organizations is essential to build a resilient and adaptive village creative ecosystem fit for contemporary challenges. Through such concerted efforts, these challenges can be transformed into strategic opportunities to construct a locally rooted economy grounded in endogenous potential, innovation-driven, and oriented towards the comprehensive welfare of coastal communities.

A Model for the Development of a Creative Economy Anchored in Coastal Resource Endowments

This study delineates a model of creative economy development grounded in local coastal resources, positioning it as a strategic framework that offers innovative and participatory solutions. It underscores the case of Bugis Village, located in Sape Subdistrict, Bima Regency a community geographically and historically intertwined with the sea and its maritime wealth harboring immense untapped potential that has yet to be optimally harnessed. The proposed model transcends mere natural resource exploitation, emphasizing instead a transformative paradigm founded on value transformation, community empowerment, and sustainable innovation deeply rooted in local culture and indigenous wisdom.

Bugis Village epitomizes a coastal society characterized by strong collectivist values, a diligent work ethic, and an economic reliance on marine sectors, particularly fisheries. Coastal resources such as pelagic fish, seaweed, sea cucumbers, and other marine products have long been integral to local livelihoods. Unfortunately, these resources remain exploited largely through subsistence economic patterns harvesting, selling raw produce, and returning to the sea without substantial value addition through creative, innovative, or product diversification processes. Consequently, the dominant economic culture has yet to embrace a

knowledge- and innovation-driven creative economy. Therefore, this model introduces a new framework capable of transforming this reality into a knowledge-based, culturally anchored, and innovation-led economic force.

The model is fundamentally rooted in a community empowerment approach structured around four primary pillars: strengthening human resource capacity, optimizing supporting infrastructure, protecting local intellectual property rights, and implementing product diversification coupled with market expansion strategies. These four elements are holistically integrated to address two core challenges identified in the field: (1) the limited competitiveness and productivity of creative entrepreneurs in coastal areas, and (2) the absence of a localized economic system capable of sustaining creative production over the long term.

Firstly, regarding human resource capacity enhancement, the model stresses the imperative of contextualized and adaptive creative entrepreneurship education tailored to the coastal environment. Training programs extend beyond technical skills such as net sewing or fish processing, encompassing product design based on marine outputs, local MSME branding, digital marketing technologies, and the utilization of social media as a platform for showcasing village creative products. Such training must be regularly conducted through collaborative partnerships involving universities, NGOs, and successful national creative industry actors.

Secondly, infrastructure constitutes an indispensable element of creative economy development. The lack of shared production facilities such as production houses, marine product galleries, or product design laboratories remains a significant impediment to building a local creative industry ecosystem. Consequently, the model proposes the establishment of a Creative Coastal Hub, a comprehensive center that consolidates training, production, packaging, and showroom activities for local products. Additionally, ensuring adequate internet access is critical to fostering digital economy actors emerging from fishing and coastal communities.

Thirdly, intellectual property protection emerges as a vital pillar to safeguard local innovations from commodification by external entities. Culturally based products ranging from fermented marine delicacies, shell crafts, to Bugis textile motifs must receive legal protection. Thus, the model recommends creating a village-level intellectual property service unit in cooperation with the Ministry of Law and Human Rights to facilitate certification of trademarks, copyrights, and geographical indications.

Fourthly, product diversification and market expansion strategies are the linchpins of the coastal creative economy transformation process. Marine products should no longer be sold merely in raw form but processed into creative variants such as fish floss, seaweed nuggets, sea cucumber chips, and marine-themed souvenirs with artistic value. This diversification strategy must be accompanied by innovation in packaging, product storytelling, and digital marketing approaches. Partnerships with national e-commerce platforms and global marketplaces serve as crucial conduits for reaching broader markets.

Implementation of this model is neither solely top-down nor exclusively bottom-up; it champions a participatory approach by positioning local communities as active agents of development. Accordingly, a village creative economy institution comprising representatives from fishermen, youth, women, and local government is established to serve as a sustainable platform for program planning, execution, and evaluation. Transparency, accountability, and sustainability principles constitute the ethical foundation of this coastal creative economy governance framework.

Notably, the model adopts an ecosystem perspective, wherein every societal element—education, culture, technology, economy, and environment—is interlinked and mutually reinforcing. For instance, utilizing marine waste as raw material for handicrafts yields economic benefits while simultaneously mitigating marine pollution. Similarly, the model

reconceptualizes the internet not merely as entertainment but as a critical tool for production and economic distribution.

At the macro level, this model aligns with national policies such as Presidential Regulation No. 142 of 2018 on the National Creative Economy Development Master Plan (RINDEKRAF) and Law No. 24 of 2019 concerning the Creative Economy. Accordingly, its implementation can attract support from central government budgets, corporate social responsibility (CSR) programs, and partnership initiatives with universities and international institutions.

The study also highlights that the success of this coastal resource-based creative economy model heavily depends on the village's capacity to cultivate multi-stakeholder partnerships. Without active collaboration with the private sector, microfinance institutions, and civil society organizations, this transformational process may stall. Hence, it is critical for the village to develop a strategic partnership roadmap delineating roles and timelines to ensure synergistic collaboration.

In practice, the model faces challenges including community dependence on primary sectors, low digital literacy, and institutional unpreparedness for managing a modern economy. Consequently, the model advocates a phased implementation: capacity building, infrastructure development, product incubation, and market expansion. Clear stages accompanied by measurable success indicators are essential to realizing a systematic and sustainable creative economic transformation.

Ultimately, this model transcends a mere economic development blueprint; it is a strategic vehicle for reinforcing local identity and fostering self-reliance among coastal villages in the face of globalization pressures. By harnessing cultural wealth, ecological potential, and social capital, Bugis Village stands poised not only to withstand change but to emerge as a pioneering, independent, inclusive, and highly competitive creative coastal community.

4. CONCLUSION

The village of Bugis in the Sape sub-district of Bima Regency possesses substantial potential to cultivate a creative economy grounded in coastal resources, particularly derived from the fisheries sector and prime marine commodities such as tuna, skipjack, mackerel, and *Caulerpa* seaweed. Its strategic geographical advantage coupled with the advanced skills of local fishermen constitute a formidable foundational asset, yet these have not been optimally supported by adequate infrastructure and enabling systems. The primary impediments identified include the scarcity of post-harvest facilities such as storage warehouses and cold storage units, weak coordination between entrepreneurs and the village administration, and insufficient entrepreneurship training alongside limited access to product processing technologies. Consequently, the value-added potential of coastal products remains unable to compete sustainably in broader markets. Furthermore, the low adoption of digital technologies and restricted market access have resulted in the isolation of local products from national distribution networks.

This study underscores the imperative of developing a creative economic model that synergizes the exploration of local potentials with community empowerment strategies and product diversification, thereby transitioning the coastal economy from mere extraction activities to innovative processing and marketing endeavors. Hence, integrated interventions spearheaded by the village government including foundational infrastructure development, ongoing capacity-building programs, and cross-sectoral collaboration through a pentahelix framework (government, academia, business actors, community, and media) are urgently required. Should such strategies be implemented consistently and systematically within the village's planning documents, Bugis Village stands poised to emerge as a successful

exemplar of local economic transformation founded on productive, innovative, and sustainable coastal resource utilization.

5. REFERENCES

- Amri, L. H. A., Sakina, N. A., Ali, N. A. M., & Anwar, R. (2022). An Overview of Creative Cities and Ecotourism Development in Jepara District, Indonesia. *IOP Conference Series: Earth and Environmental Science*, 1111(1). <https://doi.org/10.1088/1755-1315/1111/1/012065>
- Behavior, H., & Psychology, P. H. (2014). *r Fo Pe er Re vi r Fo Pe er Re vi*.
- Brizhak, O. V., & Romanets, I. I. (2021). Creative potential in the development of national ecosystems. *IOP Conference Series: Earth and Environmental Science*, 689(1). <https://doi.org/10.1088/1755-1315/689/1/012004>
- Citarella, G., & Maglio, M. (2014). A systems approach to local territory as a driver for creative tourism development on the Amalfi coast. *Almatourism - Journal of Tourism, Culture and Territorial Development*, 5(1), 57–80.
- Fuglsang, L. (2023). Cultural and creative industries. In *Elgar Encyclopedia of Services*. <https://doi.org/10.4337/9781782541912.00011>
- Girard, L. F. (2010). Sustainability, creativity, resilience: Toward new development strategies of port areas through evaluation processes. *International Journal of Sustainable Development*, 13(1–2), 161–184. <https://doi.org/10.1504/IJSD.2010.035106>
- Hendra, H., Nur, M., Haeril, H., Junaidin, J., & Wahyuli, S. (2023). Strategi Pemberdayaan Sosial Ekonomi Masyarakat Miskin Pesisir. *Jurnal Intelektualita: Keislaman, Sosial dan Sains*, 12(1), 72–80. <https://doi.org/10.19109/intelektualita.v12i1.16880>
- Indrajaya, T., Cahyandito, M. F., Wiweka, K., & Adnyana, P. P. (2019). The Development of Creative Industry Strategies as a Tourist Attraction in Banten Province, Indonesia. *Journal of Economics, Management and Trade*, February, 1–10. <https://doi.org/10.9734/jemt/2019/v22i530101>
- Ishaka, M., Kadir, A., Haeril, H., Suraya, S., & ... (2023). Analysis of Cross-Sectoral Collaboration in Local Disaster Management: A Study on the Bima Regency Government. *Jurnal Studi Ilmu ...*, 04(2), 51–62.
- Kerimoglu, E. (2024). Is Creativity-Based Urban Development Possible in Turkey? An Evaluation of Small Cities on the Aegean Coast. *Sustainability (Switzerland)*, 16(2). <https://doi.org/10.3390/su16020900>
- Liu, R., Pu, L., & Huang, S. (2023). Simulation of coastal resource and environmental carrying capacity in the Yangtze River delta coastal zone based on shared socioeconomic pathways. *Frontiers in Marine Science*, 10(April), 1–16. <https://doi.org/10.3389/fmars.2023.1008231>
- Mayarni, M., Syahza, A., Siregar, S. H., Khoiri, A., Hariyani, E., Sundari Nst, M., & Sulistyani, A. (2023). Governance Capacity of Creative Economy of Coastal Communities. *KnE Social Sciences*, 2023, 291–305. <https://doi.org/10.18502/kss.v8i5.13005>
- Moriset, B., & Moriset, B. (2013). *Building new places of the creative economy . The rise of coworking spaces To cite this version : HAL Id : halshs-00914075 2nd Geography of Innovation International Conference 2014 Paper presented by.*
- Porri, F., McConnachie, B., van der Walt, K.-A., Wynberg, R., & Pattrick, P. (2023). Eco-creative nature-based solutions to transform urban coastlines, local coastal communities and enhance biodiversity through the lens of scientific and Indigenous knowledge. *Cambridge Prisms: Coastal Futures*, 1. <https://doi.org/10.1017/cft.2022.10>
- Ramos, D. M. B., & Da Costa, C. M. M. (2017). Coastal tourism in rural areas: Development model. *International Journal of Entrepreneurship and Innovation Management*, 21(3),

- 242–260. <https://doi.org/10.1504/IJEIM.2017.083473>
- Rifai, R., & Haeril, H. (2024). Integrasi Kebijakan Publik dan Pengelolaan Sumber Daya Alam untuk Pembangunan Pesisir di Kabupaten Bima. *Journal of Governance and Local Politics ...*, 6(1), 25–36.
- Schlichtman, J. J. (2010). Who's Your City?: How the Creative Economy is Making Where to Live the Most Important Decision of Your Life. *Contemporary Sociology: A Journal of Reviews*, 39(6), 701–703. <https://doi.org/10.1177/0094306110386886p>
- Sethi, N., Laurie, G. T., & Harmon, S. H. E. (2016). International academic conferences. In *Medical Law International* (Vol. 16, Nomor 3–4). <https://doi.org/10.1177/0968533216671353>
- Shahghasemi, E. (2023). Pr ep rin t n ot pe er re vie we. *CAMA Centre for Applied Macroeconomic Analysis*, 13(January), 909–920.
- Umar, D. M., & Prasetyo, A. S. (2024). Creative Economy Analysis with Penta Helix Identification in Tanjung Bumi Blue Coast Culinary MSMEs Bangkalan Regency. *INCOME: Innovation of Economics and Management*, 3(1), 10–19. <https://doi.org/10.32764/income.v3i1.5002>
- Usman, A., Ardiansyah, N., Syamsuddin, S., & Haeril, H. (2023). Peran Serta Masyarakat Melalui Pemberdayaan Kelompok Masyarakat Pengawas dalam Pengelolaan Wilayah Pesisir yang berkelanjutan. *Jurnal Intelektualita: Keislaman, Sosial dan Sains*, 12(1), 96–103. <https://doi.org/10.19109/intelektualita.v12i1.16882>
- Wang, Y., Wu, Y., Zhang, Y., & Zheng, L. (2024). Research on the Coupled Coordination and Prediction of Technological Innovation and Ecological Environment Development in Coastal Regions of China. *Applied Sciences (Switzerland)*, 14(11). <https://doi.org/10.3390/app14114767>
- Wenhai, L., Cusack, C., Baker, M., Tao, W., Mingbao, C., Paige, K., Xiaofan, Z., Levin, L., Escobar, E., Amon, D., Yue, Y., Reitz, A., Sepp Neves, A. A., O'Rourke, E., Mannarini, G., Pearlman, J., Tinker, J., Horsburgh, K. J., Lehodey, P., ... Yufeng, Y. (2019). Successful blue economy examples with an emphasis on international perspectives. *Frontiers in Marine Science*, 6(JUN), 1–14. <https://doi.org/10.3389/fmars.2019.00261>