



Management Strategy for The Development of the Creative Economy Through the Design of a Film Curriculum Module for Students in Banyumas Raya Using the Quadruple Helix Model

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A B S T R A C T

Film is a subsector of the creative economy experiencing significant growth in Indonesia, with a rate of 10.28%, and is also included in the eight development agendas of the National Long-Term Development Plan (RPJPN) for 2025-2045. Current film studies predominantly focus on the arts, culture, social issues, gender, communication, history, technical production, and film technology. However, research on film from the perspective of public management is still relatively scarce. This study aims to discover, understand, and explore the concept of strategic management practices for the development of the creative economy in the film sector, specifically within the design of a film curriculum module for students in Banyumas Raya. This is implemented using the collaborative concept of the quadruple helix. The goal is to contribute essential outputs as a repository for themes related to the creative economy in film, an area that remains underrepresented in the literature. Additionally, this study seeks to offer a reference model that can be adopted or modified by other regions in terms of film human resource capacity, accessibility to film education for students, and the practice of collaborative concepts. This research employs a qualitative approach grounded in the new public services paradigm to explore interactions, engagement, roles, contributions, and the dynamics of the helix implementation process among various stakeholders. Data were collected through participant observation, snowball sampling techniques, in-depth interviews with five key informants, and document analysis. Triangulation of data and sources was used to ensure the validity of the data, while naturalness served as a measure of reliability. The findings indicate that the strategic management of film development aims to enhance early critical awareness among young audiences, which in turn strengthens the quality of the film industry, contributing to a healthier film ecosystem in Indonesia's future. The collaborative process has progressed smoothly, without significant obstacles, under the quadruple helix collaboration model. A limitation of this study is the inability to measure the success of this strategy at this time, as the initiative is still in its early stages. Ongoing monitoring and future research are necessary to assess the long-term outcomes of this strategy.

INTRODUCTION

The discourse surrounding the creative economy has become a major topic of conversation on a global scale (Perdana & Utami, 2022). The creative industry is a part or subsystem of the creative economy, consisting of the core creative industry, as well as forward and backward linkage creative industries (Ngabalin et al., 2023). The estimated global growth rate for this sector is around 5% annually (Eni et al., 2022). As highlighted in the United Nations General Assembly resolution, the creative economy contributes significantly to the Sustainable Development Goals (SDGs), particularly to goals 1 (No Poverty), 5 (Gender Equality), 8 (Decent Work and Economic Growth), 9 (Industry, Innovation, and Infrastructure), 10 (Reduced Inequalities), 11 (Sustainable Cities and Communities), 12 (Responsible Consumption and Production), 16 (Peace, Justice, and Strong Institutions), and 17 (Partnerships for the Goals) (United Nations, 2022).

The creative economy is also referred to as the "orange economy," a term denoting an economic sector that relies on original ideas protected by intellectual property rights, as well as talent and creativity, as the primary inputs and outputs of its business model in the production of goods and services. This includes sectors such as the arts, entertainment, design, media, and information technology, all protected by intellectual property rights. The color orange symbolizes culture and

creativity (Oktari et al., 2024; Restrepo & Márquez, 2013; Rosyadi, Kusuma, Fitrah, & Rautakivi, 2020; Rosyadi, Kusuma, Fitrah, Haryanto, et al., 2020). The concept of the orange economy was popularized by Felipe Buitrago Restrepo and Iván Duque Márquez in their 2013 book.

Historically, the term "creative economy" has two different origins. First, in 1997 in the United States, where intellectual property products generated \$414 billion in exports, becoming the country's top export product. Second, in the same year, the British Prime Minister formed the Creative Industries Task Force under the Department for Culture, Media, and Sport, resulting in the publication of the Creative Industries-Mapping Document in 1998 (Howkins, 2001; Kompas.com, 2011).

In Indonesia, the creative economy emerged in 2007 during the presidency of Susilo Bambang Yudhoyono, who initiated a study mapping the contribution of the creative industries at the Trade Expo Indonesia. This was followed by the launch of the Blueprint of Indonesia's Creative Economy 2025 in 2008, which led to the issuance of Presidential Instruction No. 6 of 2009 on the Development of the Creative Economy and was subsequently followed by Presidential Regulation No. 92 of 2011 (Bapenda Jabar, 2017; Ramadhan, 2020).

The institutional framework for the creative economy continued under President Joko Widodo, with the issuance of Presidential Regulation No. 6 of 2015 concerning the

establishment of the Creative Economy Agency (Bapenda Jabar, 2017). This agency, known as Bekraf, was later merged with the tourism sector in 2019 to form the Ministry of Tourism and Creative Economy (Kemenparekraf), which is responsible for both tourism and creative economy affairs.



Figure 1. Changes in Indonesia's Creative Economy Institutions
Source: Oktari et al., 2024

Data released by UNESCO in 2021 and UNCTAD in 2022 indicate that the creative economy, or ekraf, has now taken on a vital role in Indonesia's economy, contributing 3% to the global GDP and accounting for 21% of total exports of goods and services (LPEM FEB UI, 2024). The contribution of the creative economy industry to Indonesia's national revenue was significant in 2023, with a recorded 7.8% contribution according to data released by the Ministry of Industry (Humas Upi, 2023).

Statistical data since 2012 has also shown that the creative economy in Indonesia has provided a positive and steadily increasing contribution to the Gross Domestic Product (GDP) each year, with consistent growth recorded from 2010 to 2022. The OPUS Creative Economy report in 2020 noted that the contribution of the creative economy subsector to Indonesia's national GDP reached IDR 1,211 trillion, positioning Indonesia as the third-largest country in terms of the contribution of the creative economy to GDP, behind the United States and South Korea (Kemenparekraf/Baparekraf RI, 2021). OPUS is the name of the annual report or outlook published by the Indonesian Creative Economy Agency (BEKRAF) since 2017.

Table 1. GDP Values of Indonesia's Creative Economy and Contribution to National GDP (2010-2022)

Tahun	Nilai PDB Ekonomi Kreatif	Kontribusi terhadap PDB Nasional
2010	Rp 525.960.200.000.000	7,66%
2011	Rp 581.535.900.000.000	7,43%
2012	Rp 638.385.500.000.000	7,41%
2013	Rp 708.268.400.000.000	7,42%
2014	Rp 784.868.800.000.000	7,43%
2015	Rp 852.543.700.000.000	7,40%
2016	Rp 923.052.900.000.000	7,44%
2017	Rp 989.153.100.000.000	7,28%
2018	Rp 1.066.644.910.000.000	7,19%
2019	Rp 1.153.384.550.000.000	7,28%
2020	Rp 1.134.977.880.000.000	7,35%
2021	Rp 1.191.000.000.000.000	7,02%
2022	Rp 1.280.418.770.000.000	6,54%

Source: Ahdia, 2024

Indonesia's creative economy ranks 4th out of 10 economic sectors in terms of employment absorption, accounting for 10.65% of the national workforce, or the equivalent of 11,799,568 people (Bapenda Jabar, 2017). In 2018, the number of workers increased to 18.76 million, followed by 21.90 million in 2021. These figures reflect an annual growth rate of 5.29%, meaning that out of every 100 employed individuals, 16-17 work in the creative sector. While Indonesia's creative economy lags behind the United States and South Korea in terms of GDP contribution, it surpasses both in terms of employment absorption (Kemenparekraf/Baparekraf RI, 2021). It is no surprise, then, that President Joko Widodo remarked— as quoted in the book Indonesian Creative Economy: Competitive Strategy of MSMEs in the Creative Industry Toward Global Markets (A Research Using the Pentahelix Model)— that Indonesia may struggle to compete in advanced industries with countries like China and Germany, but the nation has the potential to emerge victorious in the creative economy sector (Syahbudi, 2021).

The vision for developing the creative economy is part of Indonesia's broader national vision through 2025, focusing on collaborative improvement via the quad helix model, which involves the government, media, creative industry players, and the general public. This is targeted as a key driver of economic growth by 2025 (Pangestu & Nirwandari, 2014; Wulandari, 2023).

It is not uncommon for developing countries to formulate policies for the creative industry (Mellander et al., 2013). Some countries even adopt successful policies from other nations without making necessary adjustments, which often leads to failures (Peck, 2011).

The creative economy comprises 17 subsectors, which include:



Figure 2. Infographic of 17 Sub-Sectors of the Creative Economy
Source: KockrafMedan, 2020

There are four creative economy subsectors that showed the fastest statistical growth in 2016: 1) television and radio with 10.33%, 2) film, animation, and video with 10.09%, 3) performing arts with 9.54%, and 4) visual communication design with 8.98% (Simatupang, 2024). In the following year, several creative economy subsectors appeared to have the potential to become new economic strengths, with the highest growth rates recorded as 10.28% for film, 7.26% for music, 6.62% for art/architecture, and 6.68% for gaming (Noor.iza, 2017).

The performance of Indonesia's creative economy was reported by LPEM FEB UI in 2023, with the following figures:

Table 2. Summary of Indonesia's Creative Economy Performance

No	Subsektor	Rata-rata Share Pra pandemi (2011-2019)	Share Pandemi (2020)	Change Share	Rata-rata Growth Pra pandemi (2011-2019)	Growth Pandemi (2020)	Jumlah TK 2019	Jumlah TK 2020	Jumlah TK 2021	Share Ekspor	Usaha yang Menggunakan Input Impor	Kepemilikan HKI
1	Subsektor Arsitektur	2.35%	2.56%	0.21%	12.25%	-3.03%	52,424	57,873	58,363	0.28	1.64	3.31
2	Subsektor Desain Interior	0.17%	0.19%	0.02%	10.84%	1.97%	4,865	6,605	7,663	0.93	2.82	9.1
3	Subsektor Desain Komunikasi Visual	0.06%	0.07%	0.01%	11.85%	2.50%	2,489	4,337	5,032	18.76	8.35	5.76
4	Subsektor Desain Produk	0.26%	0.27%	0.01%	7.72%	2.03%	17,043	17,540	20,352	3.71	5.27	6.27
5	Subsektor Film, Animasi, dan Video	0.17%	0.21%	0.04%	13.12%	1.29%	37,359	66,466	67,131	1.30	6.99	12.21
6	Subsektor Fotografi	0.48%	0.54%	0.06%	10.20%	1.03%	68,054	82,904	86,728	0.12	1.27	1.07
7	Subsektor Kriya	15.94%	15.07%	-0.87%	7.91%	-2.39%	3,671,498	3,704,261	3,968,698	1.54	1.5	1.15
8	Subsektor Kuliner	43.61%	41.30%	-2.31%	8.26%	-3.36%	7,342,330	10,670,832	12,451,355	0.02	0.52	1.82
9	Subsektor Musik	0.49%	0.54%	0.06%	12.39%	0.17%	55,097	68,619	71,364	0.15	1	1.44
10	Subsektor Fesyen	18.49%	18.16%	-0.33%	9.28%	-1.39%	3,996,266	3,844,922	4,259,707	0.14	0.53	0.94
11	Subsektor Aplikasi dan Game Developer	1.90%	2.26%	0.36%	11.20%	6.14%	39,090	129,404	130,967	0.75	1.97	2.33
12	Subsektor Penerbitan	6.40%	6.26%	-0.14%	9.07%	-0.46%	471,804	415,637	425,201	4.39	8.04	4.69
13	Subsektor Periklanan	0.83%	0.89%	0.06%	11.36%	-3.05%	38,773	36,643	45,951	0.20	2.19	3.04
14	Subsektor Televisi dan Radio	8.35%	11.12%	2.78%	14.19%	10.90%	68,266	82,233	83,056	1.09	2.99	5.68
15	Subsektor Seni Pertunjukan	0.27%	0.32%	0.04%	12.30%	0.86%	164,456	155,938	163,413	0.27	3.66	6.64
16	Subsektor Seni Rupa	0.23%	0.24%	0.01%	9.59%	-1.12%	43,027	47,732	52,732	2.42	5.12	2.48
							16,072,839	19,391,746	21,897,713			

Source: LPEM FEB UI, 2023

The fifth sector in the table, which includes film, animation, and video, holds the highest intellectual property (IP) ownership value, reaching 12.21. As a result, film has become a government policy priority alongside music and performing arts, due to its potential growth. In addition to being part of the creative economy and the orange economy, film is also included in the eight development agendas of the National Long-Term Development Plan (RPJPN) for 2025-2045, specifically under the agenda of achieving economic transformation.

Data shows that the number of films produced in Indonesia over the past five years (2018-2022) averaged 127 films per year. Since 2018, a total of 132 national films were officially released in theaters, followed by 129 the following year, with a significant increase in 2020. However, 2021 saw a sharp decline with only 36 films released, a drop attributed to the COVID-19 pandemic.

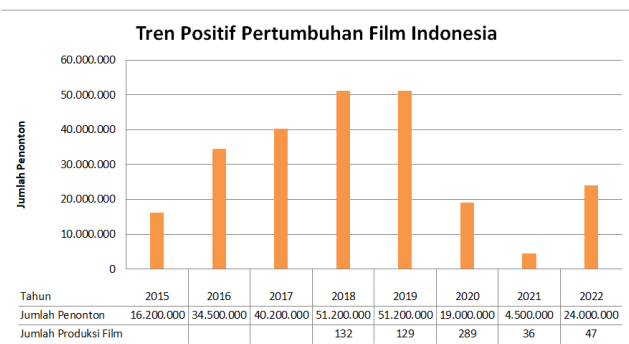


Figure 3. Growth Trends of Indonesian Film
Source: Finaka, 2020; Iskandar, 2023; Oktari et al., 2024

The average time interval between film production and release is approximately one year, which accounts for the apparent decrease in production numbers. However, despite the decline in the number of national films produced, the audience for national films has shown a positive trend. The figure of 24 million moviegoers in 2022 is significant when compared to national film

production. Moreover, throughout 2023, the number of cinema attendees reached 55 million, with 20 national film titles each attracting over 1 million viewers, according to Dessy Ruhati, Deputy for Strategic Policy at the Ministry of Tourism and Creative Economy (Pratiwi, 2024).

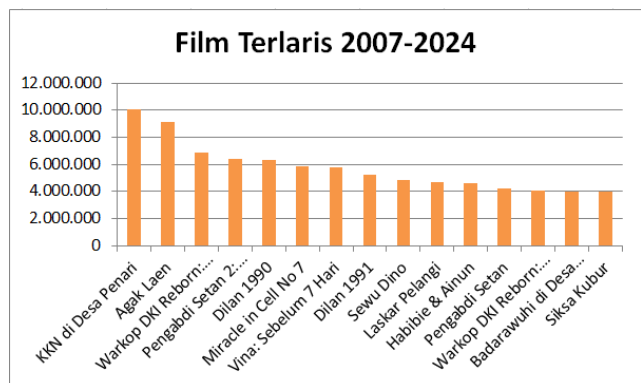


Figure 4. Top-Grossing Indonesian Films from 2007 to 2024
Source: Film Indonesia, 2024; Oktari et al., 2024

The economic value of a film is often measured solely by the number of cinema attendees. However, the potential economic impact of films extends far beyond this metric. The multiplier effect associated with films, from the production process to post-screening activities, can stimulate economic activity in the regions where the films are made (Bekraf RI, 2017). In other words, the "set" or location of film production often becomes a tourist destination. For instance, in Matamata, New Zealand, the filming location of The Lord of the Rings—the Hobbiton set—is now available for tourist rentals. In Indonesia, Gamplong Studio in Sleman, Special Region of Yogyakarta, has become a tourism destination where several films, including Bumi Manusia, were produced.

There have been several phenomena that illustrate the correlation between film production locations and an increase in

tourist visits in Indonesia, although similar research has not yet been conducted in the country. A study by Simon Hudson and J.R. Brent Ritchie in 2006 demonstrated a significant impact of

film production in a region on the increase in tourist numbers in that area.

Table 3. Research by Simon Hudson and J.R. Brent Ritchie 2006

	Film	Impact
1	Braveheart (Mel Gibson, 1995) Monumen Wallace, Skotlandia	Peningkatan 300% jumlah pengunjung dalam setahun setelah rilis
2	Deliverance (John Boorman, 1972) Rayburn Country, Georgia, Amerika Serikat	20.000 wisatawan film dengan pemasukan 2-3 juta dolar
3	The Lord of The Rings (Trilogy, 2001-2003) (Peter Jackson) Selandia Baru	Peningkatan wisatawan ke Selandia Baru sebesar 10% tiap tahun sejak 2002
4	The Last of The Mohican (Michael Mann, 1992) Chimney Rock, North Carolina, Amerika Serikat	Peningkatan pendapatan 25% dalam setahun setelah rilis
5	Harry Potter and the Sorcerer's Stone (Chris Columbus, 2001) Berbagai lokasi di Inggris	Peningkatan pendapatan 50% di banyak lokasi
6	Mission: Impossible II (John Woo, 2000) Taman Nasional di Sydney, Australia	Peningkatan pendapatan 200% pada tahun 2000
7	The Beach (Danny Boyle, 2000), Thailand	Peningkatan pendapatan 20% pengunjung muda pada tahun 2000
8	Saving Private Ryan (Steven Spielberg, 1998) Normandy, Prancis	Peningkatan pendapatan 40% dari wisatawan Amerika Serikat
9	Pride and Prejudice (Andrew Black, 2003) Lyme Park, Disley, Cheshire, Inggris	Pengunjung meningkat 150%
10	Miami Vice (Anthony Yerkovich, 1984) Miami, Amerika Serikat	Wisatawan asal Jerman meningkat 150% pada 1985-1988

Sumber : Riley & van Doren (1992); Tooke & Baker (1996); Grihault (2003); Croy & Walker (2003); Cousins & Anderek (1993); Busby & Lund (2003); Riley, Baker & van Doren (1998)

Source *Bekraf RI, 2017*

The film industry, as part of the creative economy or orange economy, is a crucial sector that integrates creativity, culture, and technology. Its contributions to GDP, job creation, and cultural influence make it a vital component of the global economy. Digital transformation and globalization continue to drive the evolution of this industry, presenting both challenges and new opportunities for those looking to engage in it; however, there are specific standards required for recognition and involvement in this field.

Currently, the potential of this sector is not viewed as attractive, resulting in minimal facilitation of film production services by local governments. This situation has led to a monotonous selection of film production locations, often relying on the same sites repeatedly. Many regions in Indonesia offer appealing visual potential, both in terms of landscape and cultural activities, thereby creating varied tourism opportunities. For this reason, film development is essential. Furthermore, there are skeptics who argue that film is a public matter that requires support and encouragement through government policies or regulations, despite the fact that film is regulated under the Indonesian Law No. 33 of 2009 on Film. This legal framework should provide a strong argument that film is indeed a public concern that is crucially important and has now become a priority within the subsector of the creative economy, commonly referred to as ekraf.

In addition to the economic reasons mentioned above, film serves as a medium with the power to shape culture, influence public perception, and convey images and brands. As an art medium, film reflects and critiques the social, political, and economic conditions of society (Deuze, 2007). Thus, film is also a public matter of priority, especially since it falls under the Directorate of Film, Music, and Media, which is part of the Directorate General of Culture under the Ministry of Education, Culture, Research, and Technology.

Empirical evidence indicates a positive trend in the increasing number of local Indonesian film audiences in theaters over the past five years. On the other hand, film crews are in high demand due to a shortage of professional resources in the mainstream industry, which is struggling to meet the rising quantity of national film production. This has caused concern among some producers and production studios. In other words, the Indonesian film industry is experiencing significant growth, evidenced by the enthusiastic response to several films that have

performed well at the box office; however, this growth is not matched by sufficient human resources or film education infrastructure (Astuti & Sherly, 2019).

The lack of film education infrastructure affects the quality of human resources, raising concerns about the quality of national films at a time when the industry is on the rise. This aligns with research conducted in Vietnam, another developing country like Indonesia, regarding the development of the creative economy (ekraf), where it is undeniable that the greatest challenge in the creative industry business line lies in obtaining appropriately qualified workers, rather than in securing financial working capital (Gasparin & Quinn, 2020).



Figure 5. Several Challenges of the Film Creative Economy

Source: *Abdullah, 2018; CNN Indonesia, 2019; Finaka, 2020; KumparanBisnis, 2019; Merdeka.Com, 2022; Oktafian, 2019; Oktari et al., 2024; Rura, 2018; Saputra et al., 2021; Setuningsih, 2018; P. E. Wicaksono, 2017*

The development of film as part of the creative industry sub-sector can be mapped through the management chain concept, which consists of production, distribution, and exhibition chains (Pusdatin Kemenparekraf, 2020). The strategy implemented in film development at the earliest stages is the enhancement of film education. The high demand for skilled film workers to participate in various productions is not accompanied by adequate worker engagement. Experience and expertise are essential to be accepted in this industry due to its high standards and expectations.

The solution requires collaboration among industry players, educational institutions, and the government to produce quality human resources. For instance, establishing film incubation programs, creating faculties, or even production houses can conduct incubation workshops to develop at least some human resources capable of working on film projects (Antara, 2022). Skilled labor is indispensable for the creative economy (Oakley & Ward, 2018). This underscores the importance of creative

industry workers for the sustainability of enterprises. One form of creative industry development strategy is to prepare human resources through education.

The curriculum is an integral part of educational services, playing a crucial role as the operational core of the material to be delivered to students. The establishment of vocational high schools (SMK) with Film Expertise Programs and Film Extracurriculars serves as educational infrastructure for future film human resources from the secondary education realm.

One management strategy for developing the film creative industry in film education is by standardizing the film curriculum. This research seeks to highlight an interesting phenomenon occurring in Banyumas Raya (a popular term in media for the region encompassing Brebes Regency, Tegal City/Regency, Purbalingga Regency, Banjarnegara Regency, Purwokerto City, Banyumas Regency, Cilacap Regency, and Kebumen Regency) within the creative film economy. Non-governmental organizations (Cinema Lovers Community Purbalingga, Banyumas Film Network, Art Film Pictures Banjarnegara, Kedung Film Kebumen, and Sangkanparan Cilacap) initiated a curriculum design program for students in collaboration with various parties. This represents a strategy to develop the quality of film human resources from an early stage to meet the demand for professional human resources in the mainstream industry.

The expectation is that by creating educational film guidelines needed by the mainstream industry, there will be synchronization between the output and outcome of the educational human resources and the business needs of the film industry. The term "mainstream" here refers to the primary pathways characteristic of the film industry, particularly its exhibition in cinemas. In other words, cinemas remain the primary exhibition space chosen for the distribution of the film sub-sector.

Film research predominantly tends to focus on film content studies, such as semiotics, content analysis, and film criticism; in other words, examining films from the perspectives of art, culture, society, and communication. Specific research in film and television studies often revolves around historical aspects, production techniques, and film technology, with some attention to gender aspects.

Studies on themes like *The Visceral* and *The Haptic* frequently discuss how images or scenes in films can be experienced by audiences as if they are touching them directly, as well as *Regional Cinema* and *Space and Environment*, which pertain to how films can create immersive experiences and how films are produced and received within specific geographical and cultural contexts. This approach is often associated with how film settings interact with broader themes such as identity, memory, and human relationships with nature.

This article aims to discover, understand, and explore the conceptions and practices of collaborative quadruple helix management activism in the design of film curriculum learning modules for students in Banyumas as a strategy for developing the creative film economy, which is expected to contribute to enriching the discourse and providing the necessary outputs as a repository of film creative economy themes that remain underexplored.

This study also practically aims to contribute to the adoption and modification benefits through case studies that have been exemplified for the improvement of the creative film economy in other regions, enhancing accessibility to film education for

students, and fostering collaboration among various stakeholders through the appropriate implementation of the Helix model, which includes involvement from various parties.

METHOD

This research was conducted in Purbalingga Regency as the primary location where the headquarters of the NGO Cinema Lovers Community (CLC) Purbalingga is situated. Subsequently, the researcher continued the study using snowball sampling techniques to include the Indonesian Institute of the Arts (ISI) Surakarta, the Jakarta Film Center, the Branch Office of the Cultural Preservation Agency (BPK) Region X of Yogyakarta and Central Java, and the Branch Office of the Education Department Region IX in Banjarnegara as parties involved in the collaborative activities for designing the film curriculum module for students in Banyumas Raya, initiated by the NGO CLC Purbalingga under the Youth Cinema Enthusiasm Foundation, which is recognized as an official legal entity by the government.

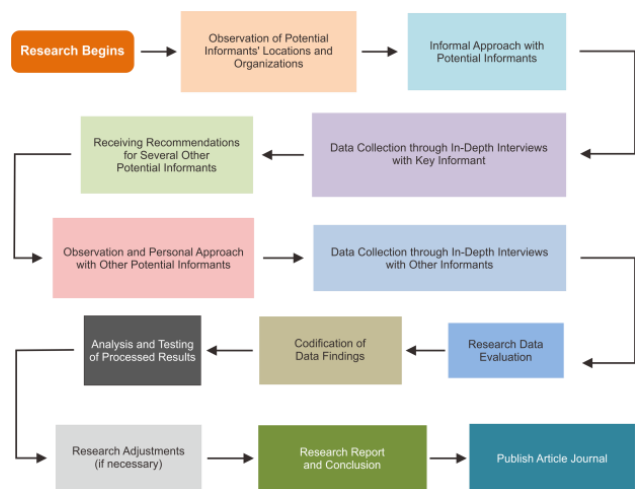


Figure 6. Problem-Solving Approach

The research was conducted using a qualitative case study approach. A case study is a study of a case that occurs in a specific location. This choice is aligned with Creswell's view that narrative, phenomenological, ethnographic, and case study research are recommended due to their popularity in the social and health sciences today (Creswell, 2009). The social construction aspect of reality is emphasized in this qualitative research (Denzin, N. K., & Lincoln, 2007).

The paradigm of new public services and the quadruple helix collaboration model were used as the theoretical basis to explore and analyze the data gathered, to achieve the research propositions, and to maintain the focus of the study. Thus, the case study approach is employed to investigate the interactions, involvement, roles, contributions, and dynamics of the implementation process of the film creative economy development strategy through the design of the film curriculum module for students in Banyumas Raya, which involves multiple stakeholders (helix).

The focus of the study tends to be on public management as it seeks to explore the dynamics that occur during the empirical phenomenon. Data collection was conducted through participant observation, as well as in-depth interviews with five key informants using snowball sampling techniques, along with relevant document analysis.

To elaborate on the steps of the related document analysis method, keywords were first used to determine the focus of the

exploratory study (Ninkov et al., 2022). Second, the literature was selected and evaluated, assessing its relevance and accuracy according to the established standards and methodologies (Abbas et al., 2022). Third, the literature was synthesized by analyzing it to identify patterns of similarities and differences based on the existing keywords (Ahadi et al., 2022). Fourth, the analysis was documented as a result, summarizing several indicators (Rodríguez-Bolívar et al., 2018).

Qualitative research, which is generally based on words or phrases, involves analyzing data through the evaluation process of the research data, coding the research findings, analyzing and testing the processed results (using triangulation techniques), and interpreting the final data to draw research conclusions. The data analysis model used adopts the Spiral model from Creswell (Creswell, 2018).



Figure 7. Creswell's Spiral Model of Qualitative Data Analysis
Source: Creswell, 2018

The validity measures used in this study are through data triangulation and source triangulation, while naturalness serves as the measure of reliability. According to Mulyana, the concept of reliability in qualitative research is more accurately referred to as the concept of naturalness, which refers to the alignment between what is recorded as data and what actually occurs in the field, encompassing the precision, completeness, or authenticity from independent researchers (Mulyana & Solutun, 2013).



Figure 8. Research Flowchart

RESULTS AND DISCUSSION

Film Creative Economy Development Management Strategy Upstream: Film Education

The design of the film curriculum module for students is a strategy aimed at developing film education, particularly for students in Banyumas Raya. This strategy represents a plan that integrates long-term goals, policies, and key actions cohesively and comprehensively at all organizational levels. It must be

aligned with internal and external conditions, involve top management decision-making, and allocate substantial resources, with its implementation requiring continuous evaluation to ensure support in achieving organizational goals and missions (Quinn et al., 2021; Rangkuti, 2006; Siagian, 1995; Suwarsono, 2000).

The strategy for developing the creative economy in film always operates collectively and collaboratively. Improvements in the film sector, including production technology and regulations, have historically been bottom-up. This is historically rooted in the fact that filmmaking has emerged not from the government but from community sectors, ultimately forming a loyal ecosystem that found its place within the industry due to solid concepts of supply and demand for film products.

In the education sector in Indonesia, film has found its exclusivity with the existence of a Professional Certification Institute (LSP) for Creators of type P3, which is the only professional certification institute under the National Professional Certification Agency (BNSP) within the educational institution framework. The head of this LSP also serves as the Chair of the Film and Television Workers Association (KFT), which is a Professional Association of Film and Television Workers, as well as the Chair of the Indonesian Film Agency (BPI).

This situation contrasts with other fields, such as health, engineering, and technology, which have similar LSPs graded as P1, P2, P3, and various names for organizations that conduct assessments and provide certification for competency test completion from vocational schools to doctoral levels, categorized as levels 2 to 9 in the National Work Competency Standards (SKKNI) and the National Qualification Framework of Indonesia (KKNI).

This phenomenon is unique because, with the existence of a single recognized institution authorized to conduct assessments in the film profession, vocational schools (SMK) have a limited opportunity to gain administrative proof of passing competency tests due to the disproportionate quantity of educational institutions and assessing bodies. Nevertheless, formal vocational schools are established with three concrete objectives: to work, to continue to the next educational level (higher education), or to become entrepreneurs.

The many loopholes in administrative recognition create opportunities for various non-formal institutions, such as communities or organizations under Foundations, or even legal entities such as CVs and PTs, to conduct training and assessments, subsequently issuing certificates of competency test completion under their own names. In vocational terminology, this is known as DUDI (World of Business and Industry) or LSP P1, which refers to School Certification Bodies or School Partners.

The necessary training or platforms for high school students (SMA/MA/SMK) with hobbies or extracurricular activities, even for those with skills, aligns with government regulations and creates opportunities to showcase the diverse film ecosystem. Historically, this world has always developed in a bottom-up manner, initiated by non-governmental groups, which, due to their existence, the government or state eventually took over regulatory authority for the sake of uniformity or certain political objectives.

One of the initiatives in film education has been underway in Banyumas Raya since 2006 by the Cinema Lovers Community (CLC) Purbalingga. This movement consistently specializes in assisting training for SMK students in film production programs,

as well as film extracurriculars for high school students. The community also facilitates appreciation platforms for student film products by consistently organizing the Purbalingga Film Festival, which includes student film competitions.

As a driving force, the CLC networked with other communities, leading to the establishment of the Banyumas Film Network (JKFB). JKFB was born out of the contributions of CLC Purbalingga and Sankanparan Cilacap at the Indonesian Cinema Festival (PSI) in Purwokerto, based on the potential of each region and the desire to collaborate since 2006. The formation of this film activist network among districts eventually became a legally recognized film association in 2007, serving as a strategy for strengthening networks and collaboration in addressing film-related issues in Banyumas. The main activities of this association include providing information (through literature and film library programs), networking, and education (through workshops, exhibitions, etc.). The consistent support for students in film production and appreciation eventually led to opportunities for support and attention from the government through the Indonesian Fund.

The Indonesian Fund is a funding program designed by the Indonesian government to support culture and arts sectors in Indonesia, with funds disbursed by LPDP (Education Fund Management Agency). The fund's management is under the authority of the Ministry of Education, Culture, Research, and Technology, through the Directorate General of Culture, with the goal of advancing national culture, strengthening local cultural identities, and supporting diverse cultural expressions throughout Indonesia. The program aims to provide financial assistance to artists, cultural practitioners, cultural institutions, and cultural communities that wish to develop arts and cultural projects.

The film sector tends to be popular as a cultural product and artistic expression before being recognized as part of the creative economy subsector. Historically, film has played a strategic role not only as a mass communication tool and entertainment but also in educating the nation in teaching and education, strengthening cultural resilience and national resilience through documentation, improving community welfare economically, and serving as a promotional medium for Indonesia in international diplomacy and marketing. The professional actors in the film industry involved in creating film products are referred to as film practitioners.

In the current era of disruption, where the values of national cultural wisdom are beginning to erode, film also plays an essential role in strengthening the character and identity of the nation, ensuring that these values do not become uprooted by prioritizing local genius—a concept embodied in two production modules resulting from collaborative research among various stakeholders examined in this study.

The realization of this series of philosophical values must be carried out professionally. Along with this, the demand for professionalism needs to be supported by competent human resources. The problem, then, is that achieving this professionalism often reveals a gap between the available workforce and the needs of the film industry. This issue is partly due to the suboptimal link and match in Indonesian education.

To address this, film practitioners strive for optimal achievement strategies to maintain the quality of human resources in the film sector by mapping positions, competency classifications, and establishing minimum competency standards for film industry workers. Together with the government, these

implementation strategies ultimately become the KKKNI (National Qualification Framework of Indonesia) and SKKNI (National Work Competency Standards of Indonesia).

Another product of initiative from film practitioners, through collaboration with the Directorate of Cultural Workforce Development and Institutions under the Directorate General of Culture, Ministry of Education and Culture, has produced three volumes of books, each discussing 1) ninety-nine job maps in the film industry, 2) a compilation of regulations in film production, and 3) a glossary of terms in the film sector. These three books provide knowledge and new insights for future generations entering the film industry.



Figure 9. Book Series on Film Practitioners with the Government of the Republic of Indonesia

Source: Research Data Analysis Results

The initiatives resulting from the collective work of these film practitioners not only need to be appreciated but also should be disseminated widely. It is essential for the public, especially in vocational education, to be aware of and understand the competencies and minimum standards that are currently required by the film industry.

Designing the Film Curriculum Module for Students in Banyumas Raya Based on the Quadruple Helix as a Pedagogical Standardization Strategy for Managing the Development of Creative Economy in Film through Critical Media Activism

The JKFB community, initiated by CLC Purbalingga, collectively implements strategies for developing the film creative economy by creating a student film curriculum and community-based film production modules grounded in local wisdom. The main goal is to establish pedagogical standards for facilitators from other communities to have a standardized reference for transferring knowledge and film production skills to students, ensuring that the output film products are predominantly of comparable quality. This effort is further supported by a regular appreciation platform held annually, namely the Purbalingga Film Festival, which includes a competition for student films across Banyumas Raya.

With funding from the Indonesian Fund, which is structured as a multi-year program, this community initiates several activities over a span of three years, managing a substantial budget of 3 billion Rupiah. Specifically, the main target for output products is high school (SMA) and vocational school (SMK) students across Banyumas Raya (a term that, while not an actual administrative geographic location, describes the areas of Purbalingga, Banyumas, Cilacap, and Banjarnegara, including Purwokerto).

The year 2024 marks the final year of funding, during which the community is awaiting the disbursement of the last tranche for the massive dissemination and publication of this curriculum

module throughout Banyumas Raya. Currently, implementation is underway in schools that were involved in the initial phases of this initiative, allowing for observation of responses and feedback from users. Strategies for dissemination and publication are still under consideration to achieve the most optimal outcomes.

Table 4. Multiyear Activities Funded by Dana Indonesiana

Waktu	Nama Kegiatan	Lokasi
Nov-22	Workshop Penyusunan Kurikulum Perfilman Banyumas Raya	Villa Lawang Ombo, Baturraden, Banyumas
Dec-22	Focus Group Discussion (FGD) Kurikulum Perfilman Banyumas Raya	Owabong Cottage, Purbalingga
Dec-22	FGD Hasil Pemetaan Festival Film Purbalingga	Owabong Cottage, Purbalingga
Jan-23	Lokakarya Kurikulum Perfilman Banyumas Raya dan Hasil Pemetaan FFP	Braling Grand Hotel by Azana, Purbalingga
Nov-23	Penyusunan Modul Pembelajaran Kurikulum Perfilman Pelajar Banyumas Raya	Baturaden, Purwokerto
Jan-24	Focus Group Discussion (FGD) Modul Pembelajaran Kurikulum Perfilman Pelajar Banyumas Raya	Braling Grand Hotel by Azana, Purbalingga

Source: Research Data Analysis Results



Figure 10. Activity Documentation for The Design of the Film Curriculum Module for Students in Banyumas Raya at Baturaden, Purwokerto

Source: festivalfilmPurbalingga.id, 2023b



Figure 11. Activity Documentation for The FGD on the Learning Module for The Film Curriculum for Students in Banyumas Raya at Braling Grand Hotel by Azana, Purbalingga

Source: festivalfilmPurbalingga.id, 2023a

In the design of the film curriculum module for students in Banyumas Raya, it was found that the implementation utilized the quadruple helix model. This is a collaborative model aimed at fostering innovation, economic growth, and solutions to social challenges by involving four key actors: the government, the

private sector or industry, academia, and the community representing society.

This model is adopted from the development of the triple helix theory by Etzkowitz and Leydesdorff in 1995. In 2014, Lindbergh expanded this concept by introducing a new framework called the quadruple helix, which incorporates the element of the local community as a complement to the already established triple helix model.

The roles of the actors involved in the design of the film curriculum module for students in Banyumas Raya can be illustrated in the following infographic:



Figure 12. Infographic of the Designers of the Film Curriculum Module for Students in Banyumas Raya Using the Quadruple Helix Model

Source: Research Data Analysis Results

In detail, the following are the actors and their roles involved in the design of the film curriculum module for students in Banyumas Raya using the quadruple helix model.

Table 5. Actors of the Quadruple Helix

AKTOR YANG TERLIBAT		
Inisiator (JKFB)	CIC Purbalingga	Komunitas
	Sankanparan Cilacap	
	Art Film Pictures Banjarnegara	
Pemberi Dana	Dana Indonesiana	Pemerintah
Pengesah Kurikulum	Kantor Cabang Dinas IX Jateng	
Pengesah Modul	Balai Pelestarian Kebudayaan	
Penyusun Kurikulum dan Modul	ISI Surakarta	Akademisi
	Guru-Guru SMA dan SMK	
	Pelatih Ekstrakurikuler	
Pemberi Materi dan Masukan	Badan Perfilman Indonesia	Asosiasi/Industri /Swasta
	Pengkaji Film Indonesia	
	Alumni	

Source: Research Data Analysis Results

In the implementation of the design activities, which included several Focus Group Discussions (FGDs), JKFB collaborated with the ISI Surakarta campus as the academic partner to systematically develop the curriculum structure and modules. This collaboration is justified as, de facto and de jure, JKFB, particularly CLC Purbalingga as the leader, already possesses several practical training material guides. Subsequently, these materials were compiled, restructured, and adjusted accordingly.

During the FGDs for the curriculum module design, other academic stakeholders were identified, including teachers and instructors of film extracurricular activities who have long collaborated with JKFB member communities. They contributed to the development of the curriculum and modules, tailored for high school and vocational school students, providing a balance against the curriculum developed by ISI Surakarta, which is accustomed to creating educational content for higher education institutions.

JKFB also invited film professionals represented by BPI (Badan Perfilman Indonesia), which also represents the Film and Television Workers Union (KFT), as professional industry

stakeholders to provide insights and feedback. BPI and KFT represent the professional film industry perspective, which is believed to help facilitate the link and match between film education needs and job opportunities. BPI was selected as it is an initiator of film professionals who advocate for regulations and standards currently utilized by the Indonesian film industry within the Indonesian government.

Additional support for the curriculum and film module design activities was provided by two government agencies. The first is the education agency, represented by the Office of Education and Culture of Central Java Province's Education Branch (KCD), which validates the curriculum, and the Cultural Preservation Center of Region X, which validates the film production module.

There is also another organization, Kafein (Indonesian Film Reviewers), which contributed ideas throughout the curriculum and film module design process. This organization is a professional association of researchers and academics focused on film and filmmaking issues since 2017.

The New Public Services (NPS) paradigm represents an approach in public administration as a critique of the New Public Management (NPM) paradigm, which tends to prioritize effectiveness and efficiency while being seen as overly adopting private sector values that lean towards profit-and-loss calculations. In fact, social justice values should be crucial considerations when discussing public matters. In other words, NPS emphasizes public service based on democratic values, citizen participation, and collaboration.

From the NPS perspective, multi-actor collaboration, as embodied in the quadruple helix model, is essential. The government does not work in isolation but collaboratively with the private sector, universities, and communities to create more comprehensive and inclusive solutions to public problems. NPS acknowledges the importance of the community and private sector's roles in assisting the government in meeting public needs, aligning with the quadruple helix model that emphasizes collaboration among these four actors.

The New Public Services (NPS) paradigm in public administration studies regards collaboration as key to creating effective policies, while the quadruple helix model offers a concrete collaboration framework involving the four main actors in social and economic innovation. Together, they synergistically work toward achieving better public service objectives.

The products generated from this design process are twofold: in the first year, a curriculum was produced, accompanied by the results of the Purbalingga Film Festival mapping, serving as a technical guide for community-based film screenings. In the second year, a training module for community film production was produced, comprising two types: documentary films and fiction films.



Figure 13. Film Curriculum Product of Banyumas Raya
Source (W. M. Wicaksono, 2023)

Although the title does not explicitly mention "students," the preface and statements from informants indicate that this book is indeed intended for students, communities, and the general public. It is labeled as a community film production because the initiative for this program comes from the community, which will also serve as the agent of dissemination. This effort will be supported by teachers and instructors of film extracurricular activities, with the publication strategy still being developed to ensure greater effectiveness in reaching the schools that have long collaborated with the JKFB community, as well as other schools and the general public.

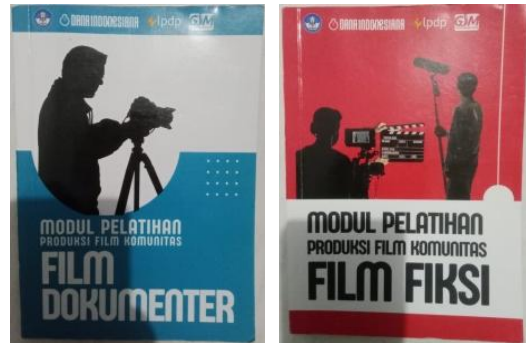


Figure 14. Community Film Training Module Product
Source: Research Data Analysis Results

The process of designing the film curriculum module for students in Banyumas Raya has progressed to its second year. The year 2024 will mark the final (third) year, which will be dedicated to the socialization, publication, and mass implementation of the module, while simultaneously conducting monitoring to assess the success of this innovation that has been implemented in several participating schools. The socialization and publication of this module are currently limited to a few parties involved in the design process. This limitation is due to ongoing efforts to develop a comprehensive strategy for popularizing this product, as well as awaiting the release of funds from the government (Dana Indonesiana) for the third year. The schools participating in the design process include SMKN 1 Banyumas, SMKN 2 Bawang Banjarnegara, SMK HTI Purwareja Klampok, SMK Darul Abror, SMAN 3 Purwokerto, and SMAN 1 Banjarnegara.

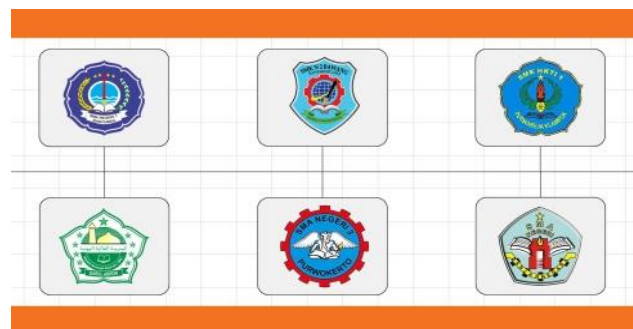


Figure 15. Schools Participating in the Design of The Student Film Curriculum Module
Source: Research Data Analysis Results

The data obtained regarding the objectives and expectations for the implementation of this program is not merely aimed at equating the secondary education level of student filmmaking with higher education levels. Rather, it has a more straightforward yet profoundly meaningful goal: to enhance the critical media literacy potential among students from an early age.

As individuals who have experienced being part of film production, it is hoped that the level of appreciation and critical thinking will, in the future, serve as a catalyst for the industry to further improve film quality, thereby fostering an audience that has evolved in their film consumption, leading to a healthier film ecosystem. The multiplier effect of improved film quality encourages the film creative economy to perform better and enables other subsectors to advance collectively through the multifunctionality of a film.

The collaborative activities for the Focus Group Discussion (FGD) concerning the implementation design took place over several weeks. However, in practice, each party played their distinct roles in formulating and designing through in-depth studies and extensive deliberations, resulting in each product taking a year to develop. This serves as an example of a well-thought-out development strategy, a collaborative effort that successfully navigates the argumentation landscape to find a middle ground for the benefit of the national film ecosystem in the future.

Overall, the activities proceeded smoothly without significant obstacles, except for the differing perspectives among the community members, higher education academics, industry realities, and the expectations of secondary education teachers and extracurricular trainers regarding the outcomes for their student's post-graduation. The government has appreciated this initiative by providing substantial funding and formally endorsing the products resulting from these activities, namely the curriculum and module, thus granting them legal standing for public use.

The industry perceives that with government appreciation and full support through funding, activities that promote the development of the film creative economy will have a positive impact in the future, even if this impact cannot be measured immediately. At the very least, the film ecosystem remains intact, ensuring that it is not only an educational product but can also serve as a tool for marketing and diplomacy for the country, with support from various departments or ministries beyond just education and culture (including foreign affairs, labor, industry, and trade). Industry representatives believe that if films are solely under educational institutions, then all films should contain educational content. However, in reality, the scope of film content is quite broad, encompassing propaganda, mere entertainment, and more.

Higher education institutions argue that the process of acquiring knowledge and expertise in filmmaking cannot be condensed into a few modules. In reality, the learning process for aspects such as directing involves several stages and requires significant time, which cannot be accomplished quickly. Therefore, when this curriculum and module were designed, they were deemed more suitable for short films and community-based projects, as these are more relatable to students compared to feature films that tend to lean towards industrial practices and focus on financial and economic aspects.

Teachers and extracurricular trainers hold high expectations that their students will be able to secure jobs in the film industry through the collectively standardized material. They view this product as an opportunity to expand their students' chances of being accepted into the Indonesian film ecosystem.

The community, as the initiator, believes it is too ambitious to pursue student film quality comparable to that of the industry. They contend that, in reality, Indonesia does not yet have a film industry; rather, the film ecosystem is filled with independent

filmmakers. This is justified when comparing it to Hollywood, which is known as the film capital with a clear system governed by major studios. These studios have specific requirements for their workers. Meanwhile, in Indonesia, a single production house (PH) can handle all aspects of film production from start to finish.

The community views this initiative as a training and learning opportunity for students to develop critical media skills and sensitivity to surrounding issues. Whether or not they continue to create films after graduation remains a personal choice. The implementation of this initiative aims to standardize film education (pedagogical standardization) to establish uniform standards that do not vary widely. This is crucial as the collaboration between schools and communities continues to grow, while the human resources within the community for providing guidance remain limited. Consequently, it is essential to consider delegating responsibilities to teachers and extracurricular trainers in each school through the curriculum and module that have been officially approved by the government, thus providing a strong legal foundation.

Below is a list of schools under the guidance and direction of the JKFB community up until 2024, which are targeted for mass socialization and publication in the third (and final) year of the implementation of the film curriculum module design as part of the strategy for developing the film creative economy:

Tabel 6. List of Schools Collaborating with JKFB in Banyumas Raya

Purbalingga	Banjarnegara
SMK Darul Abror Bukateja Purbalingga	SMK Panca Bhakti Banjarnegara
SMK Negeri 1 Bukateja Purbalingga	SMK Al Fatah Banjarnegara
SMA Negeri 1 Kejobong Purbalingga	SMK Cokroaminoto 2 Banjarnegara
SMA Negeri 1 Padamara Purbalingga	SMK HKTI 1 Purwareja Klampok Banjarnegara
SMK Negeri 1 Purbalingga	MAN 2 Banjarnegara
SMA Negeri 1 Kutasari Purbalingga	SMA Negerai 1 Banjarnegara
SMK Maarif Bobotsari Purbalingga	SMK Negeri 2 Bawang Banjarnegaa
SMK HKTI 2 Purwareja Klampok Banjarnegara	SMA Negeri 1 Karangobar Banjarnegara
SMA Negeri 1 Bobotsari Purbalingga	SMK Darunnajah Banjarmangu Banjarnegara
Banyumas	Cilacap
SMK Negeri 1 Banyumas	SMK Dr Soetomo Cilacap
SMA Negeri 3 Purwokerto	SMK Negeri 1 Cilacap
SMA Negeri 5 Purwokerto	SMK Ar-Royyanna Kawunganten Cilacap
SMA Negeri 2 Purwokerto	SMA Negeri 2 Cilacap
SMA Negeri 1 Sumpiuh Banyumas	SMA Ya Bakii 1 Kesugihan Cilacap
SMK Diponegoro 3 Banyumas	SMA Neger 1 Maos Cilacap
	SMK Komputara Majenang Cilacap

Sumber: Research Data Analysis Results

CONCLUSION

The curriculum and module products resulting from this collaborative research are considered a suitable strategy for managing the development of the creative economy through critical media activism in film production, aimed at fostering a more critical film audience in the future while simultaneously enhancing the quality of national film products. Meanwhile, the standardization of pedagogical practices for educating film workers at the high school and vocational school levels, in line with industry needs, requires serious attention due to differing perspectives on the fundamental structure of learning outcomes- both formal and informal- among community members, academics, and practitioners. This discrepancy must be addressed or mediated by the government to reduce the existing gaps in the field.

Discussing strategies for managing the development of the film creative economy cannot be separated from the role of collaboration. Data indicates that films often originate from initiatives by various groups, which are then recognized and

regulated by government guidelines and governance structures. The New Public Services (NPS) paradigm, viewed through the frame of governance, is the most appropriate perspective for the sustainability of filmmaking as a public matter with the potential for entertainment, education, critique, and even diplomacy.

The limitations of this research lie in the inability to measure the success of this program, as it has only recently been implemented and remains a pilot project while seeking effective strategies and formulations for mass socialization. There is a need for intensive monitoring and measurement using appropriate tools for future research. Practically speaking, the quadruple helix approach employed in the activities conducted has shortcomings in terms of media publication. The pentagon helix model may be more suitable, considering that media serves as an effective publication tool, particularly if this process or product holds high expectations for future public consumption.

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