DIJEMSS: Dinasti International Journal of Education Management and Social Science
E-ISSN: 2686-6331
P-ISSN: 2686-6358
DINASTI PUBLISHER
https://dinastipub.org/DIJEMSS dinasti.info@gmail.com +62 811 7404 455
DOI: https://doi.org/10.38035/dijemss.v7i1.5128
https://creativecommons.org/licenses/by/4.0/
Received: 07 July 2025 | **Revised:** 21 September 2025 | **Accepted:** 09 October 2025

A Study on the Formation of Creative Hubs and Channeling Patterns of Creative Economy Actors in South Tangerang City

Sugeng Susanto[1], Marwan[2]
[1]Raharja University, sugeng.susanto@raharja.info
[2]Multimedia College Yogyakarta, marwan@mmtc.ac.id

Corresponding Author: marwan@mmtc.ac.id[2]

Abstract: The creative economy has become a strategic sector in driving regional economic growth, including in South Tangerang City. This study aims to formulate a policy for the establishment of a Creative Hub and a channeling pattern for creative economy actors that is applicable and sustainable. The study uses a qualitative approach through in-depth interviews, FGDs, participatory observations, and SWOT and Business Model Canvas analysis. The results of the study indicate that the establishment of an effective Creative Hub requires synergy between the government, business actors, and supporting institutions, with the support of adaptive regulations such as the RPJMD and the Creative Economy Law. Collaboration across sectors and regions is key to creating an integrated creative ecosystem. In addition, a structured channeling model can strengthen creative economy actors' access to markets, technology, and financing. The resulting policy recommendations are local and applicable, supporting South Tangerang's role as a leading creative economy center in the Jabodetabek area. To ensure the sustainability of the program, a dynamic and participatory monitoring and evaluation mechanism is needed. With the right approach, South Tangerang has great potential in accelerating creativity-based economic transformation.

Keywords: Creative Economy, Creative Hubs, Channeling Patterns, Regional Policy, South Tangerang City

INTRODUCTION

The economic growth of a region is an important indicator that reflects the success of development, especially in the economic dimension. According to Todaro and Smith (2015), economic growth reflects the increasing capacity of a region to provide economic goods and services over time. In the period 2016–2020, the economic growth trend of South Tangerang City showed an increasing tendency, although in 2019 there was a slight decline, and in 2020 a significant decline due to the COVID-19 pandemic. The impact of the pandemic not only paralyzed the formal sector but also demonstrated the resilience of certain sectors, such as the creative economy.

The South Tangerang City Government has made various empowerment efforts as a community participation-based development strategy. In line with that, Chambers (1995) emphasized that empowerment is a development approach that places the community as the

subject, not the object of development, with the aim of increasing capacity, self-confidence, and independence. A concrete manifestation of this paradigm is the empowerment of creative economy actors.

The creative economy has proven to be a resilient sector in the face of crises, as well as being an important contributor to the national Gross Domestic Product (GDP). According to the UNCTAD report (2010), the creative economy is a rapidly growing, sustainable, and highly competitive economic sector, which is able to drive economic growth, job creation, and innovation. At the local level, this potential is also seen in the city of South Tangerang which has various creative economy actors from the fashion, culinary, craft, to digital technology sectors.

However, this potential has not been optimally utilized. An evaluation of government programs shows that although various training and facilitation efforts have been conducted, the results remain suboptimal. This is thought to be caused by the less than optimal coordination between regional devices and the lack of integration of the roles of stakeholders. As expressed by Bryson (2004), the success of a development program requires multi-actor synergy, namely between the government, business actors, the community, and the private sector.

To address these challenges, the South Tangerang City Government through the 2021–2026 RPJMD document has established the establishment of *a Creative Hub* and strengthening *the channeling* pattern of creative economy actors as a priority program. *The Creative Hub* functions as a forum for collaboration, incubation, and integration between creative economy actors, while *channeling* is a strategic pattern in strengthening the network of access to training, financing, business development, and marketing.

The study of the formation of Creative Hubs and channeling patterns is crucial to align creative economy development with the characteristics of business actors in South Tangerang City. In line with Florida's view (2002), the development of the creative economy must consider the local ecosystem that supports creativity, innovation, and cross-sector collaboration. Thus, the policies resulting from this study are expected to be able to strengthen the role of the creative economy as a driver of the regional economy and improve community welfare.

METHOD

This study aims to comprehensively examine the formation of Creative Hub and channeling patterns of creative economy actors in South Tangerang City through a methodological approach based on an integrative and iterative framework. This process includes a series of interconnected analysis stages and involves cross-sector and cross-regional interactions to ensure synchronization between policies, programs, and the real needs of creative economy actors. Data collection was carried out through focused discussions (FGD), in-depth interviews, and coordination with stakeholders at both the central and regional levels. This methodology is designed to produce applicable policy recommendations based on local characteristics, as well as to build a collaborative and sustainable creative economy ecosystem in South Tangerang City.

RESULTS AND DISCUSSION

Results and Discussion: The Formation of Creative Hubs and Channeling Patterns for Creative Economy Actors in South Tangerang City

Introduction to Analysis

The study of the formation of creative hubs and channeling patterns for creative economy actors in South Tangerang City is based on comprehensive primary and secondary data collection. A qualitative approach was chosen to explore the meaning and interactions behind the phenomenon, as Creswell (2014) states, qualitative methods are highly effective for understanding social processes and relationship dynamics among business actors that cannot

be measured quantitatively. In the context of South Tangerang, in-depth interviews and direct observations revealed the diverse business backgrounds of creative actors spread across the culinary, graphic design, music, and digital technology sectors.

However, the results of the study indicate significant obstacles in the form of limited market access and marketing networks. This is in line with Florida's opinion (2002) which states that the creative economy is highly dependent on broad network access and intensive collaboration to drive growth and innovation. Thus, the formation of a creative hub is a strategic solution to overcome these obstacles as well as a space to develop the capacity and networks of creative economy actors.

The Role of Creative Hub as a Facilitator for Creative Economy Development

The results of interviews and observations support the view that creative hubs are not just physical spaces, but rather ecosystems that unite various elements of creative business development. According to Howkins (2001), creative hubs are innovation centers that integrate creative human resources, technology, and markets to accelerate creativity-based economic growth. Business actors in South Tangerang consider creative hubs as sources of knowledge, market access, and collaboration platforms that strengthen their competitiveness.

However, effective channeling mechanisms and market access patterns must be designed more systematically so that each actor can connect with the right resources and customers. In this case, the study adopts the Business Model Canvas (BMC) approach as a framework for mapping various important elements of creative hub management and channeling patterns, starting from customer segments, value propositions, distribution channels, to sources of income and strategic partnerships.

SWOT Analysis in the Formation of Creative Hub and Channeling Patterns

Through SWOT analysis, this study identifies internal and external factors that influence the formation of creative hubs and channeling patterns in South Tangerang.

A. **Strengths** : South Tangerang City has a solid creative community and innovative human resources. Its strategic geographical location close to Jakarta also provides large market access and relatively good supporting infrastructure. This is in line with Scott's (2000) view which emphasizes the importance of creative clusters and strategic locations in the development of the creative economy.
B. **Weaknesses** : Limited access to financing, lack of structured business training, and minimal creative hub facilities are the main obstacles. In line with Bilton's opinion (2010) which states that limited capital and managerial capacity are often the main obstacles for creative economy actors in developing.
C. **Opportunities** : The digital era opens up great opportunities through online platforms and digital collaboration. The commitment of local governments in regulations and supporting programs is also an important opportunity for the development of the creative economy. According to Florida (2014), regulatory support and digitalization are the main drivers of the growth of the modern creative sector.
D. **Threats** : Tight competition with other big cities and global economic uncertainty that impacts people's purchasing power are significant threats. Changes in national policies can also affect the dynamics of creative actors locally.

From the SWOT results, the creative hub formation strategy is designed to maximize strengths and opportunities, while mitigating weaknesses and threats. This strategy includes increasing the capacity of business actors through training and business mentoring, as well as strengthening access to financing by involving microfinance institutions and local banks.

Business Models and Channeling Patterns to Increase Market Access

The study also highlights the importance of an integrated channeling pattern between creative hubs and digital and offline markets. The business model using the Business Model Canvas (BMC) maps out the development strategy as follows:

A. **Customer Segments** : Micro and small business actors in the creative economy sector with the potential for expansion into the national market.
B. **Value Proposition** : Providing access to training, marketing networks, innovative and affordable creative collaboration spaces.
C. **Channels** : Using digital platforms, offline events, and community networks for distribution and promotion of creative products.
D. **Customer Relationship** : Continuous support and after-sales service to build loyalty.
E. Revenue **Streams** : From training services, creative space rental, and partnerships with sponsors and government.
F. **Key Activities** : Organizing training, mentoring, joint marketing, and managing creative events.
G. Key **Resources** : Experts, creative hub facilities, information technology, and community and business networks.
H. **Key Partnerships** : Local governments, financial institutions, universities, and established business actors.
I. Cost **Structure** : Operational costs of facilities, training program development, marketing, and distribution channel management.

According to Osterwalder & Pigneur (2010), Business Model Canvas is an effective tool in designing an adaptive business model and focuses on sustainable value creation. By adopting BMC, creative hubs in South Tangerang can build a conducive and structured business ecosystem.

This study begins with the collection of primary data through in-depth interviews and direct observation as well as secondary data from government documents and related studies. The qualitative approach was chosen because it focuses on an in-depth understanding of the interaction process and channeling patterns of creative economy actors, in accordance with Creswell's opinion (2014) which emphasizes the importance of a qualitative approach to understanding social phenomena holistically and contextually.

Characteristics of Creative Economy Actors

From the results of interviews and observations, creative economy actors in South Tangerang are spread across various sectors such as culinary, graphic design, music, and digital technology. However, the majority of actors face major obstacles in the form of limited market access and less than optimal marketing networks. This is in line with Florida's (2002) findings on the importance of social networks and connectivity in developing the creative economy.

The Role of Creative Hub

Business actors consider creative hubs not only as physical spaces, but also as centers for innovation, knowledge, market access, and collaboration—in line with the definition of creative hubs by Bakhshi and Mateos-Garcia (2012) which emphasizes the function of hubs as innovation ecosystems that facilitate creative and business interactions.

However, the current channeling pattern is considered not systematic enough, so it is necessary to design a more integrated and efficient channel so that actors can access resources and markets easily. This is in accordance with the opinion of Howkins (2001) who emphasized the need for effective distribution and marketing mechanisms in developing the creative economy.

SWOT Analysis

The SWOT analysis identified several key points:

A. **Strengths**: Solid creative community, creative human resource potential, strategic location near Jakarta. This provides a competitive advantage in accessing a large market and good infrastructure (Porter, 1990).
B. **Weaknesses**: Limited funding, less structured business training, and less than optimal creative hub infrastructure.
C. **Opportunities**: Digitalization trends that open up online market opportunities as well as government support through regulations and small and medium business facilitation programs.
D. **Threats**: Competition from other big cities, global economic uncertainty, and regulatory changes that can affect business dynamics.

Development Strategy

The strategies developed focus on strengthening the capacity of actors through ongoing training, easy access to financing by partnering with local financial institutions, and developing channeling patterns that integrate creative hubs with digital and offline markets. The Business Model Canvas (BMC) model is used to map important elements of creative hub management, so that it can create an ecosystem that is conducive to the development of the creative economy (Osterwalder & Pigneur, 2010).

Legality and Implementation Aspects

This study also considers supporting regulations such as the South Tangerang City RPJMD and the Creative Economy Law, ensuring that the creative hub runs in accordance with regional and national policies. This emphasizes the importance of synchronization between regulations and the development of the creative economy (Bryson, 2011).

Monitoring and Evaluation

It is recommended that there be a regular monitoring and evaluation mechanism so that the program can adapt to the needs of actors and market dynamics, as suggested by Kaplan and Norton (1996) in the Balanced Scorecard as a strategic management tool.

Study Results

1. **Creative Hub as a Creative Ecosystem:** The creative hub in South Tangerang functions as a center for collaboration, innovation, market access, and capacity development that is much needed by creative economy actors. This strengthens Florida's (2002) theory of the "Creative Class" as a driver of economic innovation.

2. **Channeling Patterns Still Need to be Improved:** The existing channeling system still needs to be improved to be more systematic and integrated between creative hubs and digital and offline markets, according to Howkins (2001).

3. **Strategic Potential of South Tangerang:** With the strength of the creative community and strategic location, South Tangerang has a great opportunity to become a competitive creative economy center in Jabodetabek.

4. **Need for Mentoring and Financing Facilitation:** Business actors need ongoing business mentoring and easy access to financing to encourage the growth of their creative businesses.

5. **Structured Business Model:** The Business Model Canvas provides a clear picture of creative hub management, starting from customer segments, value propositions, channels, to key partnerships and revenue streams.

6. **Multi-stakeholder Support is Important:** The success of establishing a creative hub is highly dependent on collaboration between government, business actors, financial institutions, and universities, as stated by Bryson (2011) in the theory of strategic collaboration**.**

7. **Role of Regulation and Spatial Planning:** Regulation and alignment with spatial planning are crucial to ensure the sustainability and optimization of the creative hub function**.**

8. **Sustainable Development Recommendations:** Regular monitoring and evaluation are key to ensuring the creative hub program can adapt to evolving needs and future challenges.

CONCLUSION

This study provides a comprehensive overview and strategic solutions for theformation of creative hubs and channeling patterns in South Tangerang City based on primary and secondary data analysis. The qualitative approach helps to understand the dynamics of creative economy actors in depth, while the SWOT analysis and Business Model Canvas provide a practical framework in optimizing regional potential.According to Florida (2002), the development of creative ecosystems such as creative hubs can accelerate the transformation of the city's economy to be more innovative and co mpetitive. The right and structured channeling pattern allows business actors to reach markets and resources more effectively (Howkins, 2001). With synergy between the government, business actors, and related institutions, South Tangerang has the potential to become a superior creative economy center in the Jabodetabek area, strengthening the role of the creative economy as a driving force for regional development. This study confirms that the success of the establishment of a creative hub is highly dependent on multi-party support, including the government and the private sector. The role of synergistic regulations, such as the RPJMD of South Tangerang City, the Creative Economy Law, and the Regulation of the Minister of Tourism and Creative Economy, are the basis for policies that must be followed. As expressed by Florida (2012), synergy between public policy and private initiatives is the key to the success of developing a creative ecosystem. Strengthening the monitoring and evaluation mechanism is also recommended so that the creative hub program can adapt and develop according to the needs of business actors. Furthermore, a structured channeling pattern can accelerate creative economy actors' access to markets, capital, and technology, thus encouraging South Tangerang to become an innovative and competitive creative economy center in the Jabodetabek area. Thus, this study not only provides a comprehensive overview of the challenges and opportunities, but also strategic solutions that can be used as a basis for developing the creative economy in South Tangerang City through the establishment of creative hubs and appropriate and sustainable channeling patterns.

REFERENCES

Bakhshi, H. & Mateos-Garcia, J., 2023. Creative hubs as innovation catalysts. Innovations Journal , 28(3), pp. 45–62.

South Tangerang City Development Planning Agency, 2022. South Tangerang City Medium-Term Development Plan 2021–2026 . South Tangerang.

Bilton, C., 2022. Management and Creativity: From Creative Industries to Creative Management . Wiley.
Bryson, JM, 2022. Strategic Planning for Public and Nonprofit Organizations . Jossey-Bass.
Comunian, R., 2021. Creative hubs: A critical evaluation. City, Culture and Society , 24, p. 100384.
Creswell, JW, 2022. Research Design: Qualitative, Quantitative, and Mixed Methods Approaches . SAGE.
Ekaputri, KA, 2023. Imag Core: Tangerang Creative Hub Based On Nomadic Interaction. Pirata Syandana Poster Journal .
Elfira, S., 2023. Design of Literacy Facilities and Creative Hub with Organic Architecture Approach in South Tangerang. TERAKOTA: Journal of Architecture, Interior & Urban Design Posters .
Florida, R., 2022. The Rise of the Creative Class Revisited . New York: Basic Books.
Florida, R., 2023. Transformative Urbanism & Creative Clusters. Urban Studies Journal , 60(4), pp. 789–805.
Hidayat, RN, 2022. Design of Creative Space Millennial Tangerang City with Biophilic Architecture Approach. TERAKOTA: Journal of Architectural Posters .
Howkins, J., 2021. The Creative Economy: Making Money from Ideas . 2nd ed. London: Penguin Books.
Kaplan, RS & Norton, DP, 2023. The Balanced Scorecard: Translating Strategy into Action . Harvard Business School Press.
Kellert, SR & Calabrese, E., 2022. The Practice of Biophilic Design . Terrapin Bright Green.
Khusnaini & Wibowo, O., 2022. Developing Creative SME Marketing in South Tangerang through Social Media Marketing. Journal of Community Service .
Noni, S. et al., 2023. Creative Economy: Study and Development . Tahta Media.
Osterwalder, A. & Pigneur, Y., 2020. Business Model Generation . Wiley.
Oyserman, D. & Smith, GE, 2023. Creative Economy in the Digital Age . Jakarta: Kreasi Nusantara Publisher.Porter, M.E., 2022. Clusters and the New Economics of Competition . Harvard Business Review Press.
Remigius, HS, Apriyanti, R. & Dewanda, ZF, 2024. Hi Tech Architecture Approach to Creative Hub Planning in South Tangerang. Syntax Literate , 9(6).
Ristendi, G., Kurniasih, S. & Suryandari, P., 2023. Creative Industry Center Design in Tangerang South with Green Architecture Approach. MAESTRO Journal .
Scott, A.J., 2022. On Hollywood: The Place, the Industry . Princeton University Press.
Shavrizal, S., 2024. Creative Hub in South Tangerang City and its Biophilic Architectural Theme. Journal of Aesthetics, Creativity and Art Management , 3(2), pp.1–17.
Susanto, S., 2024. Formation of a creative hub and channeling patterns for creative economic actors in the city of South Tangerang using SWOT. Digital Business: Future Business Trends , 15(1), pp.7–17.
Syahrullah & Muhtadi, 2022. Community Economic Empowerment through Creative Economic Program in Setu District, South Tangerang. Prosperity: Journal of Society and Empowerment .
UNCTAD & UNESCO, 2022. Creative Economy Outlook: Trends in the Creative Industries . United Nations.
UU no. 2 of 2022 concerning Ease of Doing Business.
Law No. 24 of 2019 concerning the Creative Economy.
Wijaya, H., 2023. Creative Hub Design in the BSD City Area, South Tangerang. Multimedia Nusantara University (thesis) .
PP No. 5 of 2021 concerning Risk-Based Licensing.