

## Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities



Tiara Widya Antikasari<sup>1</sup>, Eny Supriati<sup>2</sup>, Alwan Wibawanto<sup>3</sup>

<sup>1,2,3</sup> Institut Agama Islam Negeri Ponorogo, East Java, Indonesia

**ABSTRACT:** Menang Village in Jambon Sub-district, Ponorogo Regency, has become the focal point of research with the primary objective of economic empowerment of homemakers through creative industry product innovation. However, the response to business conditions could have been more optimal. So, this research aims to analyze the role of creative industries in improving the welfare of people with disabilities and the form of economic empowerment. This qualitative research uses interviews, documentation, and observation data collection techniques. The following research results were obtained from the field results: First, in Menang Village, there is a creative industry in the form of eco-print batik and household industries in the form of turmeric herbal drinks, cassava chips, and gadung chips. Second, the creative industry optimization strategy includes improving skills training, access to capital, and product marketing. The application of this model shows that with the right approach, the creative industry can effectively increase the economic empowerment of people with disabilities. The strategy also includes collaborative support internally and externally. Internal support comes from the village government, the PKK group, and also the village youth organization. In Menang Village, the eco-print batik industry and households, such as turmeric herbal drinks, cassava chips, and gadung chips, received internal funding support from the village government. The external party was the social service office of Ponorogo Regency. Training and cooperation with the PKK group, which has received training from the social service and then assists the disability group in making eco-print batik, is carried out in Menang Village. However, the disability training program is only incidental, and no sustainable program exists.

**KEYWORDS:** Economic, creative, disability, empowerment, welfare

### I. INTRODUCTION

The creative industry is a sector that has developed rapidly in the last few decades, involving various fields such as art, design, music, film, digital media, and others. This sector not only plays a role in creating jobs and improving the economy but also has a significant social impact, one of which is strengthening cultural identity and diversity. On the other hand, this sector can also be a forum for inclusivity, providing space for every individual to express themselves, including those with disabilities. (Huang *et al.*, 2024).

People with disabilities in many countries, including Indonesia, often experience marginalization in various aspects of life, including in the creative economy sector. The rapidly growing and diverse creative economy sector, from art, design, music, and film to digital technology, offers excellent opportunities for all individuals to participate. However, in reality, people with disabilities still face various obstacles that make them less involved in this sector. In Indonesia, based on data from the Central Statistics Agency (BPS) and various related organizations, there are around 10% of the total population who have some type of disability, whether physical, sensory, intellectual, or mental. However, this group often experiences marginalization and limited access to various opportunities, including employment and potential development. Meanwhile, the creative industry has the potential to become an inclusive sector where individuals with disabilities can participate actively and make significant contributions.

Ponorogo Regency, like many regions in Indonesia, has economic potential that has yet to be fully exploited. One group of people who often experience limited access to economic opportunities is people with disabilities. Physical, sensory, or cognitive limitations possessed by people with disabilities often become obstacles to getting work or engaging in productive economic activities. Therefore, efforts are needed to optimize the creative industry to empower people with disabilities economically in Ponorogo Regency. As stated by Dwi Septiyani, economic empowerment in Winning villages needs to be done because business conditions are not yet optimal, so there is a need for economic empowerment for people with disabilities through product

## **Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities**

innovation. Menang Village in Jambon District, Ponorogo Regency, has become the focal point of research activities with the main aim of empowering the economy of people with disabilities through creative product innovation. This shows that there are significant challenges in terms of economic empowerment and welfare for people with disabilities in this sub-district.

Menang Village holds training for middle- to lower-economic-level residents interested in and talented in making snacks/snacks. The training aims to increase the family's economic potential. The Head of Menang Village, Imam Tamami, S.Sos., hopes that the production results can become a unique icon of the village and be marketed widely to be a concrete step in empowering women and increasing the economic potential of families in Menang Village.

Of course, there has been much research related to the creative economy involving people with disabilities, for example, research results from (Luthfia, 2020), (Awaru *et al.*, 2021), (Mulyati, Rohmatiah and Lukito, 2019), (Satria *et al.*, 2022), and (Aldosari, 2024). The difference between this research and previous research is that this research focuses on developing creative industries involving the disabled community in Menang Village, Ponorogo Regency.

## **II. LITERATURE REVIEW**

### **A. Creative Economy**

The creative economy is a new economic concept that combines information and creativity, relying on ideas, notions, and knowledge originating from human resources as a production factor. According to the Indonesian Ministry of Trade (2009), The creative economy is defined as a manifestation of efforts to seek sustainable development through creativity, where sustainable development is a competitive economic climate with renewable resource reserves. 15 Creative Economy According to the United Nations Conference on Trade and Development (UNCTAD), it is defined as a production cycle of goods and services that use creativity and intellectual capital as the primary input. Definition of Creative Industries based on the UK DCMS Task Force Creative industries are industries that originate from individual creativity, skills, and talents that have the potential to create wealth and jobs through the exploitation and generation of intellectual property and individual creativity). The Ministry of Trade of the Republic of Indonesia (2007) defines the creative industry as "An industry that originates from the creative use of individual skills and talents to create prosperity and employment opportunities through the creation and utilization of that individual's creative power and inventiveness." Meanwhile, according to Simatupang (2007), the creative economy is a creative industry that relies on talent, skills, and creativity, which are essential elements of each individual. The main elements of the creative industry are creativity, expertise, and talent, which have the potential to increase welfare through offering intellectual creation.

Types of Creative Economy based on presidential instruction number 72 of 2015 which is a creativity-based industry are: 1) Advertising; Creative activities related to advertising services which include the process of creation, production and distribution of the resulting advertisements; 2) Architecture, creative activities related to building design services, construction cost planning, conservation of heritage buildings, overall construction supervision from the macro level to the micro level (for example: garden architecture, interior design, etc.); 3) Design Activities related to graphic design creation, interior design, product design, industrial design, corporate identity consultation and marketing research services as well as packaging production and packaging services; 4) Art Goods Market, creative activities related to the trade of original, unique and rare goods and having high artistic aesthetic value through auctions, galleries, shops, supermarkets and the internet; 5) Crafts, are creative activities related to the creation, production and distribution of products made and produced by craftsmen starting from the initial design to the product completion process, including, among other things, craft items made from: precious stones, natural and artificial fibers, leather, rattan, bamboo, wood, metal (gold, silver, copper, bronze, iron) wood, glass, porcelain, cloth, marble, clay, and chalk; 6) Music, creative activities related to the creation/composition, performance, reproduction and distribution of sound recordings; 7) Fashion, creative activities related to the creation of clothing designs, footwear designs and other fashion accessory designs; 8) Interactive Games, creative activities related to the creation, production and distribution of computer and video games that are entertainment, skill and educational in nature; 9) Video, Film and Photography, creative activities related to the creation of video production, films and photography services, as well as distribution of video recordings and films; 10) Computer and Software Services, namely creative activities related to the development of information technology, 11) Research and Development, Creative industries in research and development include creative activities related to innovative businesses that offer scientific and technological discoveries and the application of science and knowledge for product improvement and creation of new products, new processes, new materials, new tools, new methods and new technologies that can meet market needs; 12) Publishing and Printing, includes creative activities related to content writing and publishing books, journals, newspapers, magazines and tabloids; 13) Performing Arts, namely creative activities related to drama, theater and musical arts, as well as dance; 14) Television and Radio, namely creative activities related to the creation, production and packaging, broadcasting and transmission of television and radio; 15) Culinary Industry, namely creative activities related to culinary/cuisine/food typical of

## Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities

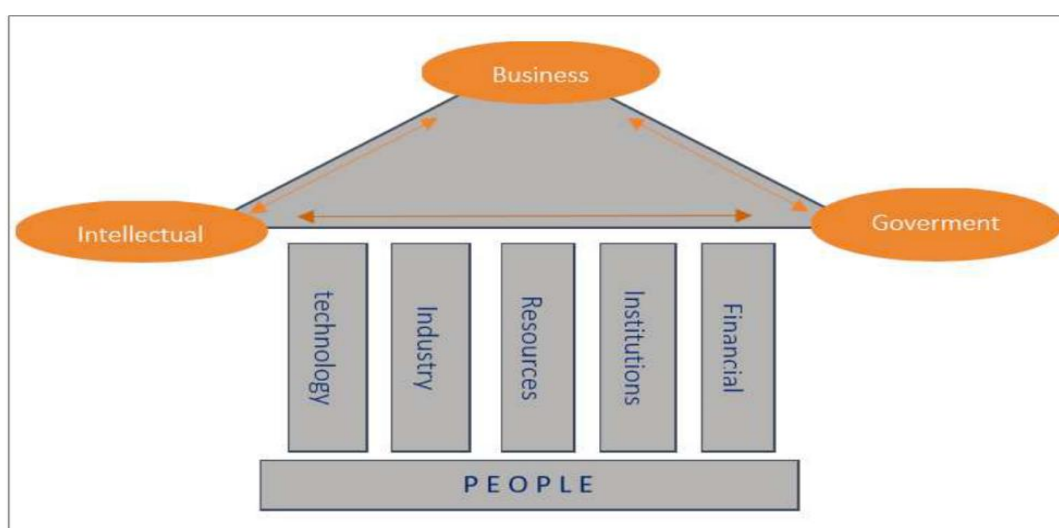
Indonesia; 16) Application and Game Developer, namely creative activities which include creative activities related to digitalization in application or game development.

Characteristics of the creative economy Quoting from the book *Creative Economy Based on Local Wisdom* (2020) by Sopanah, et al, the creative economy has six main characteristics, namely: First, the existence of intellectual creation in the creative economy, namely emphasizing the importance of creativity. Therefore, creativity and expertise in a sector are very much needed and are one of the main characteristics of the creative economy. Second, it is easy to replace, that is, creativity and innovation must continue to be developed in accordance with developments in economic activity. The goal is to be accepted by the market and be useful for consumers. Third, direct and indirect distribution, namely direct or indirect distribution based on company policy and consumer needs. Fourth, it requires cooperation, namely in the creative industry, cooperation is very important. For example, between entrepreneurs and the government which regulates policies. Fifth, based on ideas, which means ideas are the main thing that must be prepared in the creative economy. Ideas are very important in developing creative industries and will always be related to innovation and creativity; and sixth, has no limits, namely there are no limits on product creation. This means that innovation and creativity in product creation will always occur and this has no definite limits.

### B. Creative Economy Development Model

The Triple Helix theory, which was popularized by Etzkowitz and Leydersdorff (1995), is an approach to creating collaborative synergy between three actors, namely academics, business and government, to build a knowledge-based economy. Since 2009, Indonesia's creative economy development model has also used a triple helix, which requires synergy and partnership between three main actors: government, industry and intellectuals (academics). The following is a model for developing creative industries in Indonesia using the triple helix model:

The Triple Helix concept integrates the roles of academics, business, and government into creativity, innovation, and technology activities in the creative industry. Fernando (2012) states that creativity and innovation have a close relationship that supports innovation performance. Carayannis and Campbell (2009) stated the importance of government, university and industry policies and practices interacting intelligently, effectively and efficiently.



Gambar 1. Konsep Triple Helix dalam Ekonomi Kreatif

The role of intellectuals is to spread and implement science, art and technology and form constructive values for developing creative industries in society. Intellectuals are related to new creation activities that have bargaining power in the market and the formation of creative people. As part of intellectuals, academics have three roles, namely, education, which is aimed at encouraging the birth of future creative generations who support creation, innovation and work in the creative industry. The role of research is to provide the necessary instruments, manage the renewal of ideas and creative processes that will produce new products and services and produce technology that supports efficient working methods and resource use and makes the national creative industry competitive. Community service's role is to form a society with institutions/social order that supports the growth of the national creative industry. Realizing the importance of innovation performance in the creative industry, it is necessary to measure innovation performance that is appropriate for business actors in the creative industry.

## **Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities**

Intellectual actors are not only academics but also include cultural figures, artists, writers, pioneers, and figures in arts, culture and science who provide creative ideas and innovations in the creative industry. The business world is a link for economic exchange and the transformation of creativity into economic value. The role of the business world as business actors, investors and creators of new technology, as well as consumers of the creative industry, has a role, among others, as a creator, namely a centre of excellence for creators of creative products, services and culture, new markets that can absorb the products produced, and job creators. For creative individuals or other supporting individuals. The business world also plays a role as a community builder and creative entrepreneur, namely as a motor that creates space for thinking, honing creative ideas in doing creative industry business, business coaching or business management training in the creative industry.

The government (Government) has a significant role in providing incentive programs, controlling a conducive business climate, directing educational direction and direction towards the community, and developing creative industries. The government also plays a role as a catalyst, facilitator, and advocate that provides stimulation, challenges and encouragement so that ideas innovation moves to a higher level of competence. This support can be in the government's commitment to use its political power proportionally by providing good public administration services and supporting financial assistance, incentives, or protection. The government also acts as a regulator that produces policies related to society, industry, institutions, intermediation resources and technology. The government can accelerate the development of the creative industry if the government can create policies that create a conducive business climate for the creative industry. As an investor, the government must be able to empower state assets to be productive in the scope of creative industries and be responsible for investment in industrial infrastructure.

In the creative industry, the government created a model based on creative individuals with five main pillars, namely: (1) industries involved in the production of creative industries; (2) technology as a supporter of realizing individual creativity; (3) resources such as natural resources and land; (4) institutions ranging from norms and values in society, industry associations and supporting communities to protection of intellectual property; and (5) financial intermediation institutions (Ratna Wijayann Daniar Paramita *et al.*, 2021).

### **C. Economic Empowerment**

Economic empowerment is a series of activities to strengthen and optimize the empowerment of weak groups in society, including individuals who experience poverty problems. As a process, empowerment refers to the ability to participate in obtaining opportunities and accessing the resources and services needed to improve the quality of life (both individually, in groups and society in the broadest sense). With this understanding, empowerment can be interpreted as a planned process to increase the scale/upgrade the utility of the empowered object. Community empowerment is a process where communities, especially those poor in resources, women and other neglected groups, are supported so that they can improve their welfare independently. Currently, economic empowerment can be done through several approaches, as expressed in Mardi Yatmo's theory.

First, Capital Strengthening. Capital is an important factor in business, but not the most important. The most important thing is how the capital aspect in economic empowerment efforts can provide capital assistance that does not result in community dependency. One of the problems faced by homeless people is capital. The capital factor is one of the reasons why new businesses outside the extractive sector do not appear. Therefore, economic empowerment is important and must be resolved from a capital perspective.

Second, the Development of Marketing Infrastructure. It is important to strengthen infrastructure development efforts because marketing and transportation will increase revenue for farmers and micro-entrepreneurs. In this case, the development of marketing facilities can be carried out to support business activities.

Third, Mentoring. Social assistance is something that determines the success of community empowerment programs. Community empowerment pays excellent attention to the importance of strong public participation. In this context, the role of a worker is often realized in his capacity as a companion.

Fourth, Institutional Strengthening. A group approach to building a separate financial institution is difficult to achieve. The most realistic is that economic grouping aims to make it easier to gain access to capital from existing financial institutions and build economical businesses. Another aspect is partnerships between business scale and type of business, goods markets and production output markets. According to Mardi, these three aspects of the institution are important to handle to empower the community's economy.

## **III. METHODOLOGY**

This research includes qualitative research with field research methods in the form of descriptive data, speech or writing and observed behaviour of the subjects. Qualitative research has the characteristics of a natural setting; the researcher becomes the

## **Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities**

instrument and the primary data collection tool, inductive analysis. The research was conducted in Ponorogo Regency, specifically in Menang Village, Jambon District. In qualitative research, the main instrument (key person) is human. Researchers act as instruments and data collectors to explore strategies to improve the creative economy. This role allows researchers to collect descriptive data, speech, writing and behaviour from informants related to the implementation of improving the creative economy. This approach describes the variables or conditions related to strategies for increasing the creative economy.

Data sources consist of two types, namely primary and secondary data. Primary data was obtained through interviews with village heads, who are policymakers and motivators in empowering the village economy and involving citizen participation. Meanwhile, secondary data includes official documents, journals, and publications supporting the strengthening of the observation activities' results.

Data collection techniques include participant observation, in-depth interviews, and documentation. This interview was carried out with the Village Head and residents with disabilities in Menang Village. In addition, documentation was used to explore the geographical location of the two villages, while direct observations were made to observe the atmosphere in the two locations.

### **IV. RESULT AND DISCUSSION**

#### **A. *Optimizing the Creative Industry for Disabled Communities***

According to Mr Imam Tamami, Village Head, Menang Village has excellent potential to develop creative industries based on local resources. To strengthen the economy of people with disabilities, the village government implemented an intensive training and mentoring policy. There are six residents with disabilities recorded in Menang Village, including deaf people and emotional and mental disorders. Among them are the creative industry of eco-print batik, home industries in the form of gadung chips and banana chips, and turmeric herbal drinks.

Menang Village develops the potential of the batik industry through eco-print products. Training in batik techniques and promoting typical motifs from local leaves are the main focus. Empowerment of people with disabilities through this activity was coordinated by Carik village and the Menang Village PKK team, with an emphasis on batik techniques and the development of motifs from typical regional leaves. Mrs. Reni Mariani said that the eco-print batik motif is taken from leaves, making it easy to make. Residents with disabilities can also help produce these eco-printed bariks. People with disabilities are given training as well. So it could help the economy.

Mr. Halim Pradana confirmed this. People with disabilities were given training to make eco-print batik from leaf motifs to make it easier. Residents with physical and mental disabilities are trained and assisted by village officials, including PKK and Karangtaruna women. Based on observations, several people with disabilities were happy to participate in the eco-print batik production process. The eco-print batik process begins by selecting and arranging the leaves on a white cloth. The cloth is then rolled up with the leaves and tied. Next, the fabric is boiled in water and mixed with a natural fixator for dyeing. After boiling for 1-2 hours, the cloth is removed and allowed to cool, then the ties are opened, and the leaves are removed from the cloth. The cloth is then rinsed with clean water and dried. The result is a naturally coloured leaf pattern.

Apart from that, the creative industries in Menang Village are also being optimized through home industries, such as making food and drinks and processing traditional snacks in the form of banana chips and gadung chips. Mrs Arina Munawaroh, the coordinator, said that Menang Village also produces snacks in the form of banana chips and grading chips. There is also a drink made from turmeric.

Based on observations of several steps for making turmeric drinks in Menang village, residents wash and peel fresh turmeric, then grate or slice it thinly. Next, boil the turmeric in water until it boils for 5-10 minutes. After that, strain the boiled water to separate the turmeric dregs, and add honey or sugar to make it taste better. Meanwhile, promoting these products through local markets, exhibitions, and school cooperatives will help expand the market and increase people's income.

#### **B. *Strategy to increase the role of the creative industry in supporting the economic empowerment of people with disabilities***

First, Strengthening Human Resources (HR) in Menang Village and Karangpatihan Village. In Menang Village, the documentation results show that the Ponorogo Regency Government is also trying to revive the economy through the Micro, Small and Medium Enterprises (MSMEs) and Creative Economy programs. One of the initiatives taken was to hold eco-print batik training for cooperative members in the hall of the Regional Indonesian Cooperative Council (Decopinda) building on Tuesday, March 23 2021, by providing new skills, increasing production capacity, and increasing the competitiveness of local products in the market. Through this training, PKK member mothers sent to the district will share their knowledge with residents in Menang Village, including residents with disabilities. They will act as coordinators and intensive companions for residents with disabilities, helping develop their abilities in economic empowerment. The Menang village government has held training on making eco-print batik,

## Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities

but what is done still needs to be routine and incidental. Persons with disabilities are given training according to their abilities, for example, cleaning turmeric, cutting bananas and grading for chips, packing and labelling processed food, and helping with the boiling and drying process of eco-print batik. Providing education as a step to strengthen Human Resources is by research results (AlTaleb *et al.*, 2024);(Ercolani and Lazarova, 2024);(Aldosari, 2024) and (Inomata *et al.*, 2024).

Second, Capital Strengthening in Menang Village; funding sources come from internal villages because there is no external funding yet, so it uses village funds and Bumdes. Mr. Imam Tamami explained this. Village funds are used to implement village programs, including training and mentoring village MSMEs because village funds cannot be used to produce capital. This is reinforced by the opinion of Mrs. Arin Munawaroh, who said that the training and mentoring program was from the village. At the same time, the production capital came from the residents' self-help, and equipment such as stove pans and cooking utensils came from the social service. Capital raising in the context of economic empowerment is by research (Putu Ayu Sita Laksmi and I Gde Wedana Arjawa, 2023).

Third, Infrastructure Development and Marketing in Menang Village, according to Mr Imam Tamami, most of the infrastructure development comes from village funds and an internet network to support online marketing. This internet network was started in 19 Covid. Meanwhile, the development of supporting facilities, in the form of providing pans, kitchen utensils, and stoves, comes from Social Service. Promotion of marketing creative industry products in Menang Village through bazaars held by district trade and law services, cooperatives and schools. However, a marketing strategy that utilises online media optimally has yet to be developed. Infrastructure development and marketing have an impact on empowerment, according to research (Galuk *et al.*, 2016),(Winarni and Mahsun, 2021), and (Ost and Saleh, 2021).

Fourth, Mentoring and Mentoring in the Village. These trainings involve PKK mothers, youth groups, and the village government. However, it is carried out infrequently and is only incidental according to the Menang village budget. For training from external or related agencies in the form of invitations, Menang village sends representatives from the PKK to take part and then share experiences from the training both with other PKK mothers and the disabled community. Monitoring and mentoring can increase economic empowerment, according to research results. (Linatul Chariro, 2023).

Fifth, in Menang Village, the institutional prioritization strategy currently being implemented involves close collaboration between the village government, youth organizations and the district government through related agencies. With the commitment of all elements of society, Menang Village can improve the overall welfare of its residents, including residents with disabilities, said Mr Imam Tamami. This can be supported by collaboration with financial institutions to facilitate access to capital and collaboration with health and insurance institutions to protect the health of people with disabilities. This is by research (Zhang *et al.*, 2024); (Rodríguez Gatta *et al.*, 2024), and (Lestari and Nisa, 2024).

## V. CONCLUSIONS

Fifth, in Menang Village, the institutional prioritization strategy currently being implemented involves close collaboration between the village government, youth organizations, and the district government through related agencies. With the commitment of all elements of society, Menang Village can improve the overall welfare of its residents, including residents with disabilities, said Mr Imam Tamami. This can be supported by collaboration with financial institutions to facilitate access to capital and collaboration with health and insurance institutions to protect the health of people with disabilities. This is by research. Suggestions and recommendations from this research are as follows: First, the development of intensive and sustainable training programs to improve the skills of people with disabilities in the creative industries, which are tailored to market needs and involve creative industry experts and practitioners. Second, providing easy and affordable access to capital for people with disabilities by the government and financial institutions through low-interest loans or grants; and third, improving marketing strategies and distribution of creative industry products through digital platforms and collaboration with significant marketplaces, as well as effective marketing campaigns. Fourth, support for policies and regulations from local governments that support the economic empowerment of people with disabilities through creative industries, including regulations that facilitate access to permits and incentives for companies that employ people with disabilities. Fifth, strong collaboration between government, private sector and non-profit institutions in providing comprehensive support for people with disabilities, including training, funding and marketing.

## REFERENCES

- 1) Aldosari, M.S. (2024) 'Factors affecting the attitudes of principals of Saudi general education public schools toward the inclusion of students with disabilities', *Research in Developmental Disabilities*, 148, p. 104720. Available at: <https://doi.org/10.1016/J.RIDD.2024.104720>.
- 2) AlTaleb, H.M. *et al.* (2024) 'Facilitators and barriers to learning faced by female students with disability in higher

## Disability Economic Empowerment: The Role of Creative Industries in Improving the Welfare of People with Disabilities

- education', *Heliyon*, 10(10), p. e30774. Available at: <https://doi.org/10.1016/J.HELIYON.2024.E30774>.
- 3) Awaru, A.O.T. *et al.* (2021) 'Efektivitas Pemberdayaan pada Penyandang Disabilitas oleh Binaan Dekranasda Gowa Kecamatan Bontolempangan', *Jurnal Simki Economic*, 4(1), pp. 23–34. Available at: <https://doi.org/10.29407/jse.v4i1.54>.
  - 4) Ercolani, M.G. and Lazarova, E. (2024) 'The UK Disability Discrimination Act 2005: Consequences for the education and employment of older children', *Economics of Education Review*, 100. Available at: <https://doi.org/10.1016/j.econedurev.2024.102544>.
  - 5) Galuk, M.B. *et al.* (2016) 'Innovation in creative economy micro-enterprises: A multiple case study', *Revista de Administracao Mackenzie*, 17(5), pp. 166–187. Available at: <https://doi.org/10.1590/1678-69712016/administracao.v17n5p166-187>.
  - 6) Huang, J. *et al.* (2024) 'Prevalence of meeting 24-hour movement guidelines and its associations with health indicators in people with disabilities: A systematic review and meta-analysis', *Disability and Health Journal* [Preprint]. Available at: <https://doi.org/10.1016/j.dhjo.2024.101616>.
  - 7) Inomata, S. *et al.* (2024) 'Association between education and disability-free life expectancy among Japanese older people: The Ohsaki Cohort 2006 study', *Archives of Gerontology and Geriatrics*, 125, p. 105466. Available at: <https://doi.org/10.1016/J.ARCHGER.2024.105466>.
  - 8) Lestari, R.P. and Nisa, F.L. (2024) 'Ekonomi Kreatif dan Pembangunan Ekonomi : Sebuah Tinjauan Literatur tentang Peran dan Kontribusi', *Jurnal Ilmiah Ekonomi Manajemen Bisnis dan Akuntansi*, 1(2), pp. 385–390. Available at: <https://doi.org/10.61722/jemba.v1i2.61>.
  - 9) Linatul Chariro (2023) 'Efektivitas Pemberdayaan Ekonomi Keluarga Tunagrahita Dalam Konsep Sustainable Development Goals Di Desa Karangpatihan Kecamatan Balong', *ETesis IAIN Ponorogo*, 3(1).
  - 10) Luthfia, A.R. (2020) 'Urgensi Pemberdayaan Penyandang Disabilitas Di Masa Pandemi', *Jurnal Ilmu Administrasi*, 11(2), pp. 94–100. Available at: <https://journal.unpas.ac.id/index.php/kebijakan/article/view/2897>.
  - 11) Mulyati, T., Rohmatiah, A. and Lukito, M. (2019) 'Pemberdayaan Penyandang Disabilitas Dalam Mewujudkan Kemandirian Ekonomi (Kasus Di Desa Simbatan, Nguntoronadi, Magetan)', *Jurnal Daya-Mas*, 4(2), pp. 57–60. Available at: <https://doi.org/10.33319/dymas.v4i2.26>.
  - 12) Ost, C. and Saleh, R. (2021) 'Cultural and creative sectors at a crossroad: from a mainstream process towards an active engagement', *Built Heritage*, 5(1). Available at: <https://doi.org/10.1186/s43238-021-00032-y>.
  - 13) Putu Ayu Sita Laksmi and I Gde Wedana Arjawa (2023) 'Kearifan Lokal Dalam Mendukung Pengembangan Industri Kreatif Di Provinsi Bali', *JOURNAL SCIENTIFIC OF MANDALIKA (JSM) e-ISSN 2745-5955 | p-ISSN 2809-0543*, 4(1), pp. 1–15. Available at: <https://doi.org/10.36312/10.36312/vol4iss1pp1-15>.
  - 14) Ratna Wijayann Daniar Paramita, M. *et al.* (2021) *INDUSTRI KREATIF INDUSTRI KREATIF Manajemen*. Available at: <http://repository.itbwigalumajang.ac.id/1151/1/Ebook EKONOMI KREATIF.pdf>.
  - 15) Rodríguez Gatta, D. *et al.* (2024) 'Access to general health care among people with disabilities in Latin America and the Caribbean: a systematic review of quantitative research', *The Lancet Regional Health - Americas*, 32. Available at: <https://doi.org/10.1016/j.lana.2024.100701>.
  - 16) Satria, S.A. *et al.* (2022) 'Peran Stakeholders Dalam Pemberdayaan Masyarakat Disabilitas Dan Pelestarian Lingkungan Melalui Inovasi Sosial Di Daerah ...', *... Sosial dan Ilmu Politik*, 6. Available at: <https://www.ejournal.unibba.ac.id/index.php/jisipol/article/view/723%0Ahttps://www.ejournal.unibba.ac.id/index.php/jisipol/article/download/723/610>.
  - 17) Winarni, E. and Mahsun, A. (2021) 'Faktor-Faktor yang Mempengaruhi Keberhasilan Usaha Mikro Kecil Berbasis Ekonomi Kreatif di Kota Sidoarjo', *Pengaruh Inflasi Terhadap Kestabilan dan Eksistensi Usaha Ekonomi Mikro*, 3(1), pp. 70–77.
  - 18) Zhang, X. *et al.* (2024) 'Association between health insurance programs and rehabilitation services utilisation among people with disabilities: evidence from China', *Public Health*, 232, pp. 201–207. Available at: <https://doi.org/10.1016/j.puhe.2024.04.025>.



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.