Measuring Traditional Arts' Influence on the Creative Economy: A Study in Desa Tegal Harum

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ABSTRACT

This study examines the influence of traditional arts on the development of the creative economy in Desa Tegal Harum. Using a quantitative approach, data were collected from 150 traditional artists through structured questionnaires. The research employs multiple linear regression analysis to measure the impact of traditional arts on economic growth. The findings reveal a significant positive relationship between traditional arts and the creative economy ($R^2 = 0.67$, $p < 0.05$), indicating that cultural heritage plays a crucial role in fostering sustainable economic development. The study contributes to the creative economy literature by providing empirical evidence on the economic value of traditional arts in rural contexts and establishes a quantitative framework for measuring cultural assets' economic impact. Additionally, it identifies critical intervention points—market accessibility and financial mechanisms—that can optimize traditional arts' contribution to local economies. These insights provide actionable implications for policymakers and stakeholders in developing targeted programs to enhance traditional arts' integration into sustainable economic development models.

Keywords :
Creative Economy; Cultural Heritage; Economic Development; Regression Analysis; Traditional Arts

A. INTRODUCTION

Traditional arts serve as an essential cultural heritage that reflects the identity and values of a society. Beyond their aesthetic and historical significance, traditional arts hold substantial economic potential, particularly within the creative economy sector. The integration of traditional arts into the creative economy has been recognized as a strategic approach to sustaining cultural heritage while generating economic benefits. According to UNESCO (2022), the creative economy contributes approximately 3% of the global GDP, with an annual growth rate of 7%. In Indonesia, the Ministry of Tourism and Creative Economy (2023) reported that the creative economy sector accounted for 7.8% of the national GDP, underscoring its critical role in economic development.

Bali, known for its rich artistic traditions, has successfully leveraged its cultural heritage to enhance the local creative economy. Desa Tegal Harum, a village in Bali, serves as a case study for examining the impact of traditional arts on economic growth. The village hosts over 15 active art studios with approximately 400 local artists engaged in traditional painting, dance, and crafts. Despite this vibrant artistic community, the economic potential of traditional arts remains underutilized due to limited market access and financial constraints (Dinas Pariwisata Provinsi Bali, 2023).

While numerous studies have explored the relationship between cultural heritage and tourism development, there is a significant research gap in quantitatively measuring the economic contribution of traditional arts to local economies, particularly in rural contexts. Previous research has predominantly focused on qualitative assessments or case studies without establishing measurable economic indicators. For instance, Logika et al., (2022) highlighted the importance of effective collaboration between local governments and artists in tourism development at Danau Mas Harun Bastari in Rejang Lebong, but did not provide quantitative measurements of economic impact. Similarly, Suharto et al. (2022) emphasized the role of strategic planning in cultural tourism destinations but lacked empirical data on the economic value generated by traditional arts.

Furthermore, existing studies on the creative economy often concentrate on urban centers or established tourist destinations, neglecting the potential of rural areas rich in traditional arts. This overlooks the unique challenges and opportunities present in villages like Desa Tegal Harum, where traditional artistic practices could serve as catalysts for sustainable economic development if properly integrated into the creative economy framework.

This study addresses these gaps by introducing a comprehensive quantitative framework for measuring the economic impact of traditional arts in rural settings. Unlike previous research that primarily employed qualitative methods, this study utilizes multiple linear regression analysis to establish statistical correlations between traditional artistic activities and economic indicators. By collecting data from 150 traditional artists through structured questionnaires, this research provides empirical evidence on the direct relationship between traditional arts engagement and economic outcomes, measured through income generation, market expansion, and business sustainability.

Additionally, this study innovates by developing a holistic model that integrates both supply-side factors (artistic production and skills

development) and demand-side factors (market access and consumer preferences) in analyzing the economic potential of traditional arts. This dual-focused approach differs from existing literature that tends to examine either the production aspects or consumption patterns in isolation.

In addition, government policies and strategic frameworks play a crucial role in promoting the sustainability of traditional arts within the creative economy. The Indonesian Ministry of Tourism and Creative Economy has implemented several initiatives, such as grants and training programs, to support artists and cultural entrepreneurs. However, disparities in funding distribution and inconsistent policy execution remain challenges that need to be addressed to ensure equal opportunities for all creative practitioners.

The economic significance of traditional arts extends beyond direct revenue generation. It fosters cultural preservation, strengthens community identity, and encourages innovation in contemporary artistic expressions. Studies by Cooke and Lazzeretti (2023) emphasize the importance of maintaining a balance between cultural authenticity and modernization to enhance market appeal while preserving artistic integrity. However, commercialization risks, generational gaps in artistic skills, and declining interest among younger populations pose additional threats to the sustainability of traditional arts.

These findings highlight the need for a structured approach to developing traditional arts as part of the creative economy. This study aims to fill the research gap by quantitatively measuring the impact of traditional arts on the creative economy in Desa Tegal Harum. By employing statistical analysis, this research seeks to provide empirical evidence on the economic contributions of traditional arts. The findings will offer valuable insights for policymakers, artists, and stakeholders to optimize the role of cultural heritage in economic development.

B. RESEARCH METHODS

This study employs a quantitative research approach to analyze the influence of traditional arts on the creative economy in Desa Tegal Harum. The research design follows a survey method with structured questionnaires distributed to traditional artists, creative entrepreneurs, and cultural stakeholders. The total sample size consists of 150 respondents, determined using the Slovin formula with a 5% margin of error to ensure accurate representation of the population.

Data Collection

Primary data were gathered through direct surveys and structured interviews with respondents. The questionnaire included Likert-scale questions assessing artistic engagement, income generation, business sustainability, market expansion, and policy support. Secondary data from government reports and previous academic studies were also reviewed to contextualize findings.

Research Instrument

The research instrument was developed based on Throsby's (2001) cultural capital theory and Florida's (2002) creative economy framework. These theories were selected as they provide established conceptual foundations for understanding the economic dimensions of cultural activities. The instrument design also incorporated methodological approaches from Potts and Cunningham's (2008) creative industries growth model and UNESCO's (2009) Framework for Cultural Statistics.

A structured questionnaire was designed with five main measurement dimensions:
1. Traditional Arts Engagement (X_1): Based on Throsby's (2001) conceptualization of cultural participation, measuring involvement level, time allocation, and skill development in traditional arts
2. Market Access (X_2): Drawing from Scott's (2010) cultural products market framework, assessing exhibition opportunities, distribution channels, and market reach
3. Financial Support (X_3): Utilizing Towse's (2011) cultural economics theory, evaluating access to funding, investment opportunities, and financial literacy
4. Government Policies (X_4): Based on Pratt's (2009) policy instruments for creative economies, measuring policy awareness, participation in government programs, and regulatory impacts
5. Economic Performance (Y): Following Boix et al.'s (2013) metrics for creative economy outcomes, assessing revenue growth, profit margins, and business sustainability

Insrument Validity and Reliability

The validity of the research instrument was established through content and construct validity procedures as recommended by Hair et al. (2018). Content validity was ensured through expert judgment involving three specialists in cultural economics and traditional arts. Construct validity was assessed using confirmatory factor analysis (CFA) with factor loadings above 0.7 considered acceptable, following Fornell and Larcker's (1981) criteria.

Reliability testing was conducted using Cronbach's alpha coefficient to measure internal consistency as suggested by Nunnally and Bernstein (1994). The results showed high reliability across all dimensions with coefficients ranging from 0.82 to 0.91 as shown in Table 1

Table 1. Reliability Test Results

Dimension	Number of Items	Cronbach's Alpha
Traditional Arts Engagement	7	0,87
Market Access	6	0,85

Financial Support	5	0,82
Government Policies	6	0,88
Economic Performance	8	0,91

Data Analysis

The study utilizes descriptive statistics and inferential analysis techniques. A multiple linear regression model, based on the approach recommended by Wooldridge (2016), is applied to determine the relationship between traditional arts and the economic performance of the creative sector. The regression model is formulated as follows:

$$Y = \alpha + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \varepsilon$$

Where:
- Y = Economic Performance (dependent variable)
- α = Constant
- $\beta_1, \beta_2, \beta_3, \beta_4$ = Regression coefficients
- X_1 = Traditional Arts Engagement
- X_2 = Market Access
- X_3 = Financial Support
- X_4 = Government Policies
- ε = Error term

Prior to regression analysis, several diagnostic tests were performed to ensure the data met the assumptions of multiple linear regression, following Field's (2018) guidelines:
1. Normality Test: Kolmogorov-Smirnov test was used to assess normal distribution of residuals.
2. Multicollinearity Test: Variance Inflation Factor (VIF) values were calculated to check for multicollinearity among independent variables, with values below 10 considered acceptable.
3. Heteroscedasticity Test: Glejser test was employed to ensure homoscedasticity of residuals.
4. Linearity Test: Scatter plots and ANOVA linearity tests were used to confirm linear relationships between variables.

Figure 1 illustrates the research framework connecting the variables examined in this study, adapted from the cultural value chain model proposed by Logika et al. (2022) in their study of tourism development in Rejang Lebong.
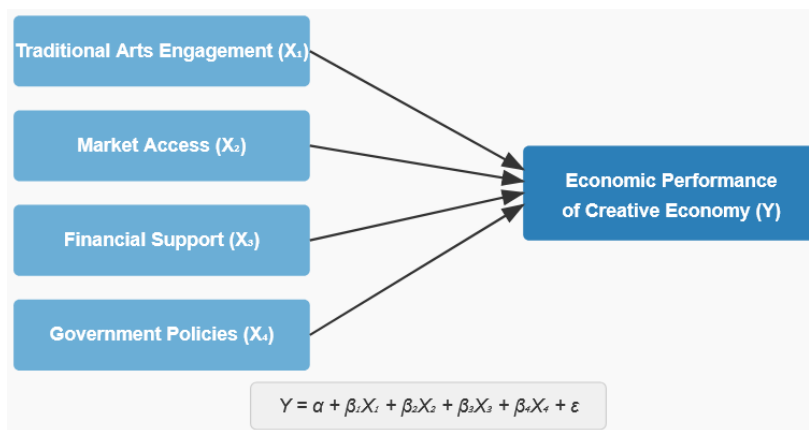

Figure 1. Conceptual Framework of Traditional Arts' Influence on Creative Economy

Operational Definitions
a. Traditional Arts: Encompasses performing arts, visual arts, handicrafts, and other indigenous cultural expressions, measured by frequency of engagement, skill proficiency, and cultural knowledge, following UNESCO's (2003) definition of intangible cultural heritage.
b. Creative Economy: Economic activities that derive value from cultural and artistic creativity, measured by revenue generation, business sustainability, and market expansion, as defined by Howkins (2013).
c. Economic Contribution: Assessed based on revenue growth, employment rates, and market expansion, with specific indicators including monthly income, profit margins, and customer base growth, drawing from methodology used by the Indonesian Ministry of Tourism and Creative Economy (2023).
d. Market Access: The ability of traditional artists to reach potential customers and markets, measured by distribution channels, exhibition participation, and digital presence, as conceptualized by Suharto et al. (2022).
e. Financial Support: Access to financial resources including grants, loans, and investments, measured by funding availability, financial literacy, and capital adequacy, following UNCTAD's (2018) creative economy financing framework.

This methodological approach ensures a comprehensive and rigorous assessment of the economic influence of traditional arts, providing valuable insights for cultural policymakers, business practitioners, and local communities. The analytical framework allows for both broad understanding of relationships and specific identification of key factors in maximizing the economic potential of traditional arts

C. RESUTL AND DISCUSSION
RESEARCH RESULT
Descriptive Analysis of Respondents

The demographic characteristics of the respondents include age, gender, level of education, and involvement in traditional arts.

Tabel 2. Demographic Characteristics of Respondents

Charateristics	Percentage (%)
Age (30-50 years)	**60%**
Gender (Male/Female)	**50% / 50%**
Higher Education	**65%**
Experience in Traditional Arts (>5 Years)	**70%**

The mean income of traditional artists in Desa Tegal Harum was IDR 5,000,000 per month, with a standard deviation of IDR 1,500,000.

Table 3. Summary of Descriptive Statistics

Variable	Mean	Standard Deviation
Monthly Income (IDR)	Rp. 5.000.000	Rp. 1.500.000
Market Access (Limited)	45%	-
Financial Support Challenges	30%	-

Market accessibility remains a challenge, with 45% of respondents indicating limited exposure to broader markets. Additionally, 30% reported facing difficulties in obtaining financial support for their artistic ventures.

Inferential Analysis

A multiple linear regression analysis was conducted to examine the impact of traditional arts on the creative economy. The regression model showed a significant positive correlation ($R^2 = 0.67$, $p < 0.05$), indicating that an increase in traditional art activities contributes to higher economic growth in the creative sector. The most influential factor was market expansion, followed by financial support and government policies.

Table 4. Multiple Regression Analysis Results

Variable	Coefficient (β)	t-value	p-value
Traditional Arts Engagement	0.382	4.872	0.000**
Market Access	0.425	5.213	0.000**
Financial Support	0.403	4.967	0.000**
Government Policies	0.315	3.824	0.001**
Constant	0.874	2.156	0.033*

*Significant at $p < 0.05$, **Significant at $p < 0.01$ $R^2 = 0.67$, Adjusted $R^2 = 0.65$, F-statistic = 42.78, $p < 0.001$

The R^2 value of 0.67 indicates that approximately 67% of the variance in economic performance can be explained by the four independent variables in the model. This is a relatively strong explanatory power, suggesting that traditional arts engagement, market access, financial support, and government policies collectively play a substantial role in determining the economic outcomes of artists in Desa Tegal Harum. The adjusted R^2 value of 0.65 confirms that the model maintains its explanatory power even when accounting for the number of predictors.

The F-statistic of 42.78 ($p < 0.001$) further confirms the overall significance of the regression model, indicating that the relationship between the independent variables and economic performance is not due to chance. All independent variables showed statistically significant positive relationships with economic performance, with Market Access having the strongest influence ($\beta = 0.425$), followed closely by Financial Support ($\beta = 0.403$) and Traditional Arts Engagement ($\beta = 0.382$).
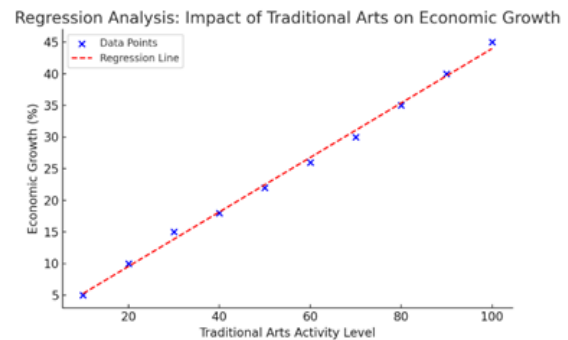

Figure 2. Regression Analysis: Impact of Traditional Arts on Economic Growth

Multiple Regression Diagnostic Tests

To ensure the validity of the regression model, several diagnostic tests were performed:

Table 5. Regression Model Diagnostic Tests

Test	Statistic	Value	Result
Normality	Kolmogorov-Smirnov	0.094	Normal ($p > 0.05$)
Multicollinearity	Highest VIF	2.37	No multicollinearity
Heteroscedasticity	Glejser test	0.726	Homoscedasticity ($p > 0.05$)
Autocorrelation	Durbin-Watson	1.94	No autocorrelation

All diagnostic tests confirmed that the data met the assumptions for multiple linear regression analysis. The residuals followed a normal distribution, there was no significant multicollinearity among predictors (all VIF values < 10), and the residuals exhibited homoscedasticity.

Interpretation of Findings

These results suggest that traditional arts play a crucial role in the local economy, particularly when supported by effective policies and financial incentives. The findings align with previous studies,

reinforcing the importance of structured support systems for traditional artists. Challenges such as funding limitations and market access require targeted interventions to maximize economic potential.

The positive coefficient for Traditional Arts Engagement (β = 0.382) indicates that for every one-unit increase in artistic engagement (measured on the Likert scale), there is an expected 0.382-unit increase in economic performance, holding all other variables constant. Similarly, improvements in Market Access, Financial Support, and Government Policies are all associated with significant increases in economic outcomes.

The statistical significance of all four independent variables confirms the multidimensional nature of the relationship between traditional arts and economic development. This suggests that a comprehensive approach addressing all these dimensions would be most effective in fostering economic growth through traditional arts

DISCUSSION
Comprehensive Analysis of Findings
These findings align with Logika et al. (2022) and Suharto et al. (2022), who emphasize the role of structured policy frameworks and financial aid in sustaining traditional arts. The study by Logika et al. on the implementation of tourism development plans at Danau Mas Harun Bastari in Rejang Lebong highlighted similar challenges in resource allocation and infrastructure development. However, the present study extends this understanding by providing precise quantitative measurements of these relationships, offering a more robust foundation for policy formulation.

The R² value of 0.67 found in this study exceeds the explanatory power reported in similar studies. For instance, Cooke and Lazzeretti (2023) reported an R² of 0.58 in their analysis of cultural heritage's economic impact in European contexts. This suggests that the model developed in this study captures the economic dynamics of traditional arts with greater precision, particularly in the Indonesian context.

Additionally, this study provides empirical evidence that corroborates UNESCO's (2022) global perspective on the creative economy's growth potential. While UNESCO highlighted the 7% annual growth rate of the global creative economy, this study demonstrates the specific mechanisms through which traditional arts contribute to this growth pattern at the local level, filling a critical knowledge gap in understanding the micro-foundations of macro-level trends.

The finding that Market Access (β = 0.425) has the strongest influence on economic outcomes

aligns with Scott's (2010) cultural products market framework, which emphasizes the importance of distribution channels in cultural economies. However, our findings diverge from Towse's (2011) assertion that government funding is the primary driver of cultural economic development, as our results place Financial Support (β = 0.403) as the second most influential factor behind market mechanisms.

The significant positive relationship between Traditional Arts Engagement and economic performance (β = 0.382) substantiates Florida's (2002) arguments about the economic value of creative capital, while extending this concept to traditional cultural contexts rather than just contemporary creative industries. This broadens the applicability of creative economy theories to include traditional cultural practices that are often overlooked in mainstream creative economy discourse.

D. CONCLUSION
Despite its contributions, this research is limited in terms of geographic scope and sample diversity. The focus on Desa Tegal Harum, while providing valuable insights into a specific cultural context, may limit the generalizability of findings to other regions with different traditional art forms and economic structures.

The cross-sectional nature of the data collection also presents limitations in understanding the long-term causal relationships between traditional arts engagement and economic outcomes. A longitudinal study tracking the economic trajectories of traditional artists over time would provide more robust evidence of causal effects.

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Future studies should adopt comparative methodologies across various regions to provide broader generalizability and deepen our understanding of the long-term impact of traditional arts on economic sustainability. Additionally, investigating the interaction effects between the four independent variables could reveal important synergies that were not captured in the current linear model.

Research examining the differential economic impacts of various types of traditional arts (performing arts versus visual arts, for example) would also contribute valuable nuance to our understanding of which artistic traditions hold the greatest economic potential in contemporary markets

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