

Women's Empowerment Model: A Strategy for Increasing Local Economic Resources

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Abstract—This study aims to analyze: **Women's Empowerment Model: A Strategy For Increasing Local Economic Resources.** The location of the study was determined in seven rural and urban areas which included creative industry centers in Buleleng Regency. A number of key informants are set as many as 50 people who are determined by the sampling technique which is purposive sampling. Data triangulation steps can be done by checking the degree of confidence in the results of the study with several data collection techniques. The results showed that optimization of networks with branches and other creative industry branches as a means of developing a Family Economy. To increase business turnover and increase products, it is necessary to start standardizing prices, eliminating unfair competition, fostering positive competition in business and sharing benefits between women entrepreneurs and other business actors.

Keywords: *Women, empowerment, creative industries, economic resources.*

I. INTRODUCTION

Development in the economic field towards the creative industry is one form of optimism as outlined in the Master Plan for the Acceleration and Expansion of Indonesian Economic Development in line with Indonesia's vision for a developed country which contains thoughts, ideals, imagination and dreams to become a society with quality of life, prosperity and creativity tall one. Creative economy with creative industries in various countries in the world, proved to be able to provide a significant influence on the national economy. Sub-sectors in the creative industry have the potential to be developed, because Indonesian people have creative human resources and cultural wealth (Kamil, 2015). For this reason, the Province of Bali is currently working to develop the industrial sector, specifically the small industry sector towards the middle industry sector. These developments play a role in improving the quality of life of the community, economic growth and equity, an increase in the number of employment opportunities, improving people's lives and efforts to even distribution of the results of development in small regions. A balanced policy priority is the relationship that occurs between supply and demand between one sector and another by developing the sector to create their own

demand. So that the development of the tourism sector in Bali will be able to create a market for small industrial handicraft products. On the other hand, the development of small industries at the same time can support the development of the tourism sector. This happens because the results of the development of the two sectors are in the form of non-food products that can support the sustainability of tourism (Antara *et al.*, 2011).

One of the regencies in Bali Province that has a growing number of creative industries, namely Buleleng Regency. With abundant natural potential, and a resilient and open society, makes Buleleng an area that never dies from creativity. However, the development of the Creative Industry in Buleleng Regency has not been matched by the prevalence of quality improvement. The classic problem faced is low productivity. This situation is caused by internal problems faced by creative industry players, namely: low quality of human resources in management, organization, mastery of technology, and marketing, weak entrepreneurship of creative industry players, and limited access to the industry to capital, information, technology and markets, and other production factors. In the past, traditional crafts in Buleleng were done with conventional techniques carried out for generations, the raw materials used were materials that had fused with people's daily lives. The manufacturing process is classified as pure handmade with an indefinite time estimation, as well as with the local market domain.

The creative industry in Indonesia has become one of the most successful and promising industries since 2002. Looking at the positive contribution in the economy, in 2006 the Minister of Trade established the Indonesia Design Power program, which is a government program to develop the potential of the creative industry in the creative economy in the future. Research by (Schlesinger, 2016). The idea of creative economy in British cultural institutions such as the BBC and its supporting organizations has an impact on current orthodoxy on academic and research institutions that are being considered. Study by (Collins, Murtagh and Mahon, 2018) consider the rise of the creative economy in western Ireland in the broader trend of industrial and economic change. In his

research explained the performance of the creative industry in general in relation to culture and using a unique approach to doing business towards sustainable development in the periphery of Europe. (Collins, Murtagh and Cunningham, 2017), the research describes that the creative industry sector is developing significantly in rural areas that are closely related to the location where the business is run. In his research identified various traditional sectors such as crafts, supported by technology and digital. the results of his research show that the creative sector with complex spatial and socio-economic dynamics exists in this region. This complex relationship is explored by understanding how creative industries in western Ireland use their location as inspiration and how they overcome peripherals through networks and communal approaches in the production process. Women's empowerment is a delegation of power to someone and has become a mechanism to improve the quality of personal and work life (Setyaningsih *et al.*, 2012).

Women's empowerment in the micro sector is the steps taken to get added value that is beneficial to humans. So far the programs carried out to empower women even for the wider community have not been fulfilled, due to various unusual obstacles, because they relate to information received by the whole community. The use of female workers in the country's economic development is minimal. The country's political scope, in general, is reserved for men only. The place of women in society is also degraded to contribute minimally to the social development of the country. In addition, women's rights are not protected properly so that women can participate in various problems in their country but are subject to extraordinary violations. Moreover, women are strongly influenced by environmental problems, and emphasize less on their participation in environmental protection (Bayeh, 2016). The level of community poverty can be reduced by changing the paradigm of community empowerment from the top down, namely by using the power of local resources, including building social inclusion and equal opportunities through the development of creative industries in a series of poverty chains, isolated resources, and empowerment of women and indigenous people, thus leading to social, economic and structural transformation (United Nations Industrial Department Organization, 2013).

Most of the poor people in Indonesia are women, and not less than 6 million of them are as heads of poor households with an average income below Rp 10,000 per day. To maintain the survival of themselves and their families, they generally work in the informal sector, the agricultural sector as farm laborers and factory workers. They face difficulties in gaining access to economic resources, especially financial resources. This is partly due to the reason that they are deemed unfit to get financing, lack of collateral, remote locations, and not infrequently these conditions are related to gender issues (Elene *et al.*, 2013). The Indonesian government, in line with the millennium development goals (MDGs), which are now developed into sustainable development goals (SDGs), puts poverty as one of the main problems that must be addressed.

The number of poor people reached 28.51 million (11.13%). The percentage of poor people in the village is much larger (14.09%) than the city (8.2%). The Gini ratio reaches 0.41, the value in the city area is greater (0.43) than the village (0.33) (Badan Pusat Statistik, 2015). When viewed as gender-based, data shows that women are more economically vulnerable, poorer. Various factors underlying it cannot be separated from the values imposed in society on women, which then conditions groups of women with lower education, married at a younger age, economically dependent on men (families), and others.

The problem of women's poverty is becoming increasingly complicated, because it turns out that women's poverty is not only caused by limited access to economic resources. But what happens is that structural problems with causal factors and complex constraints tend to vary according to social, economic and political conditions in their environment. The existence of gender inequality in various aspects of life also exacerbates conditions of poverty in women. The reality shows that the burden of poor women is more commonly found (Birdsall and Griffin, 1988). Research by (Appold, Siengthai and Kasarda, 1998), the research on the rapid growth of current labor demand with the aim of isolating organizational strength that determines the representation of women in jobs that require high skills. They examine the key factors taken from three theoretical perspectives: according to market incentive theory, companies are motivated to use human resources, including highly skilled women, optimally; whereas according to cultural theory, national core values can influence organizational management practices, while social psychology studies show that employee preferences for social homophilia can make discriminatory behavior efficient. The results show that male employee preferences are the basis for gender inequality in organizational practices.

Policies to improve the role of women in a gender perspective have been realized by the government since the 1980s, the policy was implemented through special programs aimed at women to pursue integration of women's roles, interests and aspirations in the general program. The general policy on increasing the position and role of women in development is by paying attention to the diversity of Indonesian women and their needs and aspirations. Programs to enhance the role of women must reach all walks of life or groups, but their main attention is aimed at women with weak economies in rural areas, as well as socioeconomic vulnerable areas in urban areas (Mangkunegara, 2010).

Increasing the development of the ability of small-scale entrepreneurs to become medium-sized entrepreneurs to strengthen the national economy can be done through the empowerment of Small and Medium Industries in each region, as the spearhead of the irregular development of Bali Province. The prominence and local potential that stand out in every regency (city) in Bali Province are small and medium industries, especially handicraft industries, as a support for the tourism sector. This sector is able to shift the economic

structure of the Province of Bali, which initially had advantages in the agricultural sector as the primary sector, shifting to the secondary and tertiary sectors. The economic structure of Bali Province experiences a leap from agriculture to services or from primary to tertiary (Hukom, 2014).

The potential of economic resources better known as economic potential can basically be interpreted as something or all the resources that are owned and belonging to natural resources as well as the potential human resources that can be utilized and can be used as the basic capital of economic development that has a dependency on resources. In addition, the increase in economic resources has a tremendous impact on the population or the whole community, then what is done by a group of people is for the welfare of all its members. This condition seems to be uncontrollable especially in relation to economic implementation and autonomy in the region, because each region has its own needs to develop its potential, but the emergence of inequality of economic development between regions in Indonesia is a difference in the characteristics of abundance of natural resources and human resources (Kuncoro and Kadar, 2016). The issue of women's poverty is very complicated, because women's poverty is not only caused by limited access to economic resources. There are structural issues with causal factors and constraints that are not single, tend to vary according to social, economic and political conditions in their environment. The existence of gender inequality in various aspects of life also exacerbates the condition of poverty in women. Coupled with the impact of the crisis on women and children seems to be much worse, where women are forced to extend their working hours because men have lost their jobs. The decline in family income also has the effect of reducing access to health services and other basic services as well as an increase in cases of domestic violence caused by economic pressure. So that the expansion of employment opportunities in the city with the existence of development in various sectors is not always able to absorb all the workforce which is increasingly large in number. The division of roles, in the public sector for men and in the domestic sector for women, is especially evident in the upper middle class economic family, while in low economic families, the dichotomy of the division of work based on the patriarchal system undergoes changes. Economic difficulties force women from economic class low to play a role in increasing family income by working outside the domestic sector.

Based on the above background, there are therefore several problems that are formulated: (1) What are the factors that support women's capacity in developing creative industries in Buleleng Regency? (2) Knowing the extent to which women's contributions to economic resources increase? (3) Design of a model for empowering women in the creative industry sector.

II. LITERATURE REVIEW

A. *Social Action Theory*

According (Weber, 1978) Social action is a behavior that gives subjective meaning to individuals who do it. He suggested that four types of social action are: traditional, affective, value oriented, and instrumental (Hedstrom, Karlsson and Kolkowska, 2013). Human action is basically meaningful: it involves interpretation, thought and intentionality. Social action is a deliberate action, both for the actor itself and for others, where the mind is actively interpreting each other's behavior, communicating, and interacting with each other.

B. *The Social Construction Theory of Reality*

The construction of social reality as a theory is a theoretical and systematic study of human action as a creative actor in its social reality. The essence of their theory states that "socially formed reality" and sociology of science (sociology of knowledge) must analyze the process of how it happened. Humans create social reality through three processes, namely: externalization, objectivation, and internalization (Berger and Luckmann, 1991). Research by (Dixson, 2001), the social construction of reality theory (SCT) is a theory that approaches philosophical views. Social Construction has been instrumental in overhauling the grounded theory. As an attempt to understand the social world, social constructionist views knowledge as being constructed and opposed to being created (Andrews, 2012).

C. *Phenomenology Theory*

Phenomenology as a term (Muhadjir, 2001) has been used since Lambert was a contemporary with Kant, as well as Hegel and Peirce. Hegel understood that phenomena are stages to arrive at noumenon. Pierce argues that a phenomenon is not just to give an object description, but to include elements of illusion, imagination, and dreams. Phenomenology was further developed by Alfred Schutz as outlined in his work entitled *The Phenomenology of The Social World* which was inspired by his teacher, Husserl. Phenomenology understood by Husserl (Basrowi and Sukidin, 2002) departs from the mindset of subjectivism which not only looks at a visible phenomenon, but tries to explore the meaning behind these symptoms. Phenomenology is essentially the study of lived experience or the life world (van Manen, 1997), discuss the essential similarities and differences between hermeneutical phenomenology and phenomenology from a historical and methodological perspective. The consideration is on a philosophical basis and assumptions (Lavery, 2003).

III. RESEARCH DESIGN

This research will be directed to the Model of Women's Empowerment in Improving Economic Resources in the Creative Industry Actors in Buleleng Regency. These steps will also include: (1) The need for the support of all stakeholders (both government, private sector, NGOs and universities) to carry out gender responsive poverty reduction programs by

taking into account all the potential of poor women entrepreneurs and taking advantage of opportunities that exist without neglecting the obstacles faced by poor women; (2) The existence of an Achievement Motivation Training for poor women entrepreneurs as an intervention in overcoming internal obstacles so that there is an awareness (empowerment) of the importance of developing family entrepreneurship towards; (3) Increasingly established networks between poor women entrepreneurs and local entrepreneurs. Networking among business actors needs to be strengthened through the formation of joint business groups that can be used as a medium of learning by doing or learning while working on skills that produce commodities that are in line with market tastes. While networking between business groups and local entrepreneurs is intended to expand markets and strengthen capital; (4) Joint business groups need to be formed on the basis of similar types of businesses, which can be used to standardize prices, eliminate unfair competition, foster positive competition in business and share benefits between poor women entrepreneurs; (5) It is necessary to foster creativity through skill training capacity building so that the products produced are attractive to buyers and according to market tastes, both in terms of product display, business diversification, and packaging; (6) Interventions against poor women business actors need to be done by taking into account the market potential so that the products produced can truly be absorbed by the market which is available both in the local scope and wider scope. (7) The Foster Father System needs to be expanded by involving as many local entrepreneurs as possible so as to strengthen business capital and markets for poor women entrepreneurs. (8) With various interventions being carried out, it is expected to grow family entrepreneurship which is characterized by strengthened self-confidence, development of creativity, growth of innovation, resilience to various fluctuating, and flexible situations so that the efforts they make are able to increase the source of women's economic income poor and his business develops sustainably. (9) Through improvements in product diversification, product quality improvement, packaging diversification and market expansion, it is expected that poor women entrepreneurs can increase their welfare.

The location of this research was conducted at the center of creative industries in Buleleng Regency. The location of the study was determined in seven rural and urban areas which included creative industry centers, namely 1) Ambengan Village, with innovative bamboo woven crafts; 2) Tejakula Village, with Silver handicrafts; 3) Bondalem, Jinengdalem, and Singaraja Villages, with aluminum crafts and cagcag weaving; 4) Sawan Village, with blacksmiths; 5) Nagasepaha Village, glass painting, wayang kulit, and saab mote.

Data sources used are primary data sources and secondary data sources. While the data collection techniques used are observation, interviews, literature studies and documentation. In this study the research instrument used was the researcher himself, field notes, and interview guidelines. Analysis of the data used is according to Miles and Huberman which includes data collection, data reduction (Ilyas, 2016).

Indicators of successful implementation of empowerment programs include: (1) reduced number of poor people; (2) the

development of efforts to increase income by the poor through the utilization of available resources; (3) increasing public awareness of efforts to improve the welfare of poor families in their neighborhoods; (4) the increase of women's independence which is characterized by the growing development of productive businesses of members and groups; (5) increasing community capacity and income distribution. In this research activity which is a member of the population are all female workers who are involved in the creative industry in Buleleng Regency which consists of 6 villages. the total population of research that has been determined above, a number of key informants are set as many as 50 peoples whom are determined by the sampling technique which is purposive sampling, the sample is aimed. Data triangulation steps can be done by checking the degree of confidence in the results of the study with several data collection techniques.

IV. RESULTS AND DISCUSSION

A. Research result

According to the Schumpeter Economic Theory, economic development is a source of historical economic progress, because the history of economic progress is the history of the development of human creativity. From economic developments derived from entrepreneurial creativity and competence which are reflected in its activities, high economic growth cannot be avoided. This is due to the pattern of individuals who have a model of creativity that they use to create innovations so that they have high bargaining power in a sustainable economy. From this explanation an application can be drawn, namely that when the quantity of women is large enough, with empowerment through an empowerment strategy that involves three main parties or referred to as the Triple Helix approach, increasing the bargaining position of women will be even stronger. To form a creative and productive human being, the collaboration of the three main actors is needed, namely scholars, business, and government, and women creativity which is then called the triple helix plus. Environment as a driving force for creativity, ideas and science, technology and an enabling environment for the growth and development of an economy supported by gender equality. When the three actors in the concept of The Triple Helix are mutually symbiotic mutualism, it will create output and human resources (women) who have a high level of bargaining so that participation in the utilization of factors of production, skills, technology, knowledge, and strengthening women's economic and social fields. The condition of human resources in Indonesia in terms of great quality, Indonesia ranks fourth in the world in terms of population quantity. And in quality, using the human development index indicator released by UNDP, Indonesia generally continues to improve over time. Meanwhile, the predictions of experts on the demographic bonus in Indonesia from 2020 to 2030 with 80 per cent domination by women must be managed well by directing to the creative industry sector. This is due to the fact that the socio-economic conditions and the culture of the community still exclude the role of women in the aspect of development in all fields. This fact can be measured using the Gender Development Index which shows that the majority of women in Indonesia still have limitations in self-actualization.

In order to achieve positive demographic bonuses (take advantage of the Demographic Bonus opportunities) and improve Indonesia's economy later, the role of women must be optimized and prepared from the start. The role of women's empowerment is very important in fostering families to realize the creative economy in Buleleng Regency, including:

1. Strengthening networks among women entrepreneurs with sub-cooperatives under the auspices of cooperatives under the auspices of the Cooperatives and MSMEs Service, especially in an effort to increase business turnover and product quality.
2. Developing a work culture "learning by doing" (learning while working) among fellow women entrepreneurs with other entrepreneurs, so that they are able to learn from one another, exchange information and skills, strengthen each other.
3. Building a climate of togetherness in work, so that there is a shared motivation to develop business.

B. Discussion

Based on the results of the analysis of the potential, opportunities, constraints and policies of the Buleleng Regency Regional Leadership program relating to the improvement of economic resources, a model of the empowerment movement for women was formulated. This model based on the research by (Huis *et al.*, 2017), This research is about women's empowerment which can occur in three different dimensions: (1) micro level, referring to individual personal beliefs and actions, where personal empowerment can be observed (2) meso level, for beliefs and actions in relation to others relevant, where relational empowerment can be observed and (3) macro level, referring to results in the broader social context in which community empowerment can be observed.

(White, 2010) describes the potential and challenges of the creative industry sector in rural areas based on cases that occurred in rural western regions of Ireland and the activities of the Development Commission. The creative sector in this region accounts for around 3 percent of employment and 1.3 percent of Gross Added Value, dominated by micro businesses and individuals who work alone and have low export activities. Development of policy and network opportunities is important in supporting the growth of the sector in rural areas. In a creative industry-based movement, it is demanded to regulate and direct the women of creative industry craftsmen, official traditional villages and villages, housing complexes, and certain professional group environments as a means to foster and market the results of family entrepreneurial products. Optimizing networks with branches and branches of other creative industries as a means to develop a Family Economy. To increase business turnover and improve products. It is important to start standardizing prices, eliminating unfair competition, encouraging positive competition in business and sharing benefits between women entrepreneurs and other businesses. Local governments and universities are more aggressively developing creativity through increasing skills training skills so that the products produced are attractive to buyers and according to market tastes, both from product appearance, business diversification, and packaging. The main

finding of (Drda-Kühn and Wiegand, 2010) research shows that networks such as continuous learning systems are central success factors in these processes. At present, there are only a few successfully working networks in Germany with a cultural economic focus that could possibly serve as a role model for small towns nationwide. Local actors from culture, business and local administration have rarely developed institutionalized ways of cooperation in order to generate income and economic benefit for all parties. Motivating local actors via networks to join cooperations with an economic focus offers enormous economic potential, which has not yet been sufficiently explored. The research by (Lazzeretti, Boix and Capone, 2008) about The role of creativity and culture as factors in local economic development, showed a concentration of creative industries in the largest urban systems, although different patterns of concentration of creative industries are revealed between the two countries.

Opportunities for Women Skillers of creative industries to develop family entrepreneurship include:

- a. The availability of abundant raw materials in the form of rattan and wood, as processed products.
- b. There are skills to make crafts for generations, even though conventionally includes marketing.
- c. The geographical location of villages in Buleleng Regency which are close to the mountains and the sea makes it easier to find raw materials.
- d. The existence of cooperatives, Badan Usaha Milik Desa and Lembaga Perkreditan Desa in each village under the guidance of the Department of Cooperatives and MSMEs.

Obstacles of Women Creative Industry Developers in developing family entrepreneurship to create a creative economy, namely:

1. Limited knowledge of the majority of women entrepreneurs.
2. Low skills to develop the creative economy for most women entrepreneurs.
3. Limited business capital for the development of production equipment for most women entrepreneurs.
4. Limited access to information, capital and market potential for most women entrepreneurs.

V. CONCLUSION

A. Conclusion

Female craftsmen as a component of society engaged in the creative economy have shown their work for enlightenment, empowerment, and progress that provides benefits for family welfare. With the entrepreneurial movement in empowering people, especially women through a process of social change, from being less prosperous to being more prosperous and independent by Economic Empowerment through the Family Development Program.

B. Suggestion

The model that has been formulated needs to be tested and re-examined its effectiveness so that models can be developed that really suit the needs of women creative industry entrepreneurs in Buleleng Regency. Because all this time what has been done by craftsmen is only limited to religious fields. Need Optimization of networks with branches and other creative industry branches as a means of developing a Family Economy. To increase business turnover and increase products.

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