
Actualization of the Creative Economy in Developing the Keris Industry in Aeng Tong-tong Village, Saronggi District, Sumenep Regency

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Abstract

This study aims to understand the concept of the creative economy so that it is then able to actualize it in developing aspects of the Aeng Tong-tong village keris industry. The existence of a keris as an heirloom object of Indonesia's noble cultural heritage must be preserved. The development of keris sales is one way to maintain the sustainability of the masters as keris craftsmen so that their economic needs are maintained. The fantastic selling value of the keris is also able to provide opportunities for business people to take part in being creative in the promotional aspects of keris sellers on an international scale. This research is to provide ideas and opportunities for creative economy actors to take part in preserving Indonesian culture as well as a means of opening up keris business opportunities.

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Introduction

The creative economy is a new economic concept that combines information and creativity that relies on ideas, ideas and knowledge from human resources as a factor of production. In economic studies, it is known that there are four factors of production, namely natural resources, human resources, capital (the main factor) and orientation or management (I Gusti Bagus Arjana, 2016: 227). The creative economy is considered a solution to global economic problems. In addition, Indonesia is a country rich in culture and a population that continues to grow so that it has the potential to develop a creative economy. Human resources are the most important resource for the development of a creative economy, which is created from ideas, thoughts and ideas. With the hope that in the future human resources (HR) can help the community to provide household income through creativity, transforming goods of low value into goods of high value and marketability as well as efficiency and effectiveness.

Sumenep has established itself as a city of keris, UNESCO has also designated Sumenep Regency as the largest area of keris craftsmen in the world. The large number of keris experts and masters in Sumenep Regency receive special attention from keris observers. In fact, they considered Sumenep worthy of initiating and declaring itself to be the City of Keris compared to other Regencies/Cities in Indonesia.

Apart from being an heirloom, a keris also has a function as a sign of greatness or social status, position or position, and rank. As well as being a complement to formal attire in formal ceremonies. Keris can also be used as a substitute for the groom in a wedding, if the groom is unable to attend. As in the wedding process of former President Abdurrahman Wahid (Gus Dur), because when the wedding day came, Gus Dur as the groom was still studying in Iraq (Sutrisno, 2010: 11) . For this reason, the keris is equipped with expensive materials such as silver, diamonds, gold, diamonds or diamonds, so that the appearance of the keris becomes more magnificent and beautiful (Sudrajat and Mulyadi, 2019).

Aeng Tong-tong Village is one of four tourist villages from East Java province that made it into the top 50 of ADWI 2022. Aeng Tong-Tong Tourism Village is included in the ADWI 2022 "best tourist village" category (Moch. Wispandono, 2022: 51). This is because Aeng Tong-tong Village has a unique culture and local wisdom that is not owned by other regions, and is a keris-producing village with the most masters. Aeng Tong-tong Village is surrounded by abundant natural resources, such as paddy fields, tobacco fields, rice fields, coconut plantations, and hills. Aeng Tong-tong Village is also a village that is home to around 640 masters or so-called keris craftsmen in Sumenep, with world-recognized quality.

In line with the times, the keris is not only the identity of the village of Aeng Tong-tong. But more than that, the keris is used as a source of income with a high commercial level. The market share of Aeng Tong-tong's keris reached the international level and was exported to Malaysia, Brunei Darussalam and the Netherlands. This high selling price is inseparable from the style and uniqueness of Aeng Tong-tong's keris itself, which is even said by some to have a mystical nuance that cannot be explained by reason. The market share of Aeng Tong-tong's keris that reaches abroad should get the attention of the local government to support the preservation of the keris and the welfare of the masters of Aeng Tong-tong village. According to local village officials, the majority (70%) of the people of Aeng Tong-tong village take on the role of producing keris (masters). The production of this keris is the main occupation of the people of Aeng Tong-tong village. Keris craftsmen are a cultural heritage that must be preserved, especially the keris as an *icon* of Sumenep Regency.

Basically, the community is required to be much better at the level of competence and potential that exists in various regions and regions. The goal is to maximize the ability to live sustainably and the ability to meet all forms of needs that need to be met. With the existence of a creative economy, income can increase, welfare can increase and social status can increase. The creative economy industry has ideas and ideas for new innovations that have various prestige and different forms, so that marketing can be done online or offline. The creative economy industry can also improve national identity and image, by building local culture and heritage, as well as maintaining local wisdom values such as keris crafts in Aeng Tong-tong village.

Literature Review

Rekha (2021) with the title "Analysis of the Role of the Creative Economy in Increasing the Income of Embroidery Craftsmen in View of Islamic Economics (Study of the Embroidery Industry in Indrajaya District, Pidie Regency)" states that creative economic activity is an effort to increase household income in a good and lawful way. One of the creative economy activities is through the embroidery industry. Rekha's research has differences with this research, the difference is in the industry that is run while the location of the similarities is that they both examine how the role of the creative economy plays a role in increasing income.

Analysis of the Marketing Communication Mix Strategy in Increasing Sales of Keris Weapons in Aeng Tong-tong Village, Sumenep, Andi Barri Albar and Suyono's research in the journal Management Studies 2021. This study reveals several methods for increasing Keris sales in Aeng Tong-tong Village through a marketing mix strategy. The similarity with this research lies in the location and research object, namely the keris producer in Aeng Tong-tong Village.

Research conducted by Dwi Ramdani (2020) with the title "Analysis of the Role of the Creative Economy in Improving Community Welfare in Tompobulu Village, Rumbia District, Jeneponto Regency" which states that the community's creative economy (Sulawesi bamboo) is developing quite well because it can provide job opportunities for the community's economy. The welfare of the community after the existence of the creative economy (Sulawesi bamboo) has increased little by little and has changed, although not significantly, but it has been able to increase the welfare of the community through employment opportunities so that it can improve people's welfare, reduce the number of unemployed, and to meet the costs of their children's education. The role of the creative economy (Sulawesi bamboo) in improving people's welfare is that it can absorb labor for the people of Tompobulu Village, Rumbia District, Jeneponto Regency who are unemployed or do not have a job. Thus they will be able to increase their income so that their lives can be fulfilled. So the increase in income will affect the level of social welfare.

From the several previous studies described, this research has differences in the aspects of the theme and context of the study. This research is more focused on the actualization of the creative economy in developing the keris industry in Aeng Tong-tong Village, Saronggi District, Sumenep Regency.

Methodology

The approach used in this study is a qualitative approach. This is because the qualitative research methodology is a scientific research that aims to understand a phenomenon in a natural social context by prioritizing the process of in-depth communication interaction between the researcher and the phenomenon being studied. Natural here means that qualitative research is carried out in a natural environment without any intervention or treatment given by the researcher. It is not justified to manipulate or change the research setting (Moleong, 2005). Denzin and Lincoln (1994) consider qualitative methodologies to be able to gain in-depth understanding of specific organizations or events rather than describing the surface parts of a large sample of a population.

Analysis and Discussion

1. Understanding Creative Economy Theory

The creative economy itself is a combination of two words, each of which has its own meaning. Economics is the science of the principles of production, distribution and use of goods and wealth, while creative means the ability to have creativity and the ability to create. The creative economy is a new era that promotes information and creativity by relying on ideas and creativity from human resources as the main production factor in economic activity (Haswan Yunaz, 2022: 183).

In essence, this creative economy is a manifestation of efforts to seek sustainable development through creativity, where this sustainable development is an economic climate that is competitive and has reserves of renewable resources. (Mari Elka Pangestu, 2018: 1) In other words, the creative economy is a manifestation of the spirit of survival which is so important for developing countries. Utilization of resources that are not only renewable, even has no boundaries such as ideas, talents and creativity is a big message offered by the creative economy.

The creative economy requires the factor of creativity as the main instrument and creativity must be built through a concept that provides *space* for the growth of the creative community. The creative economy is a concept that places creativity and knowledge as the main assets in driving the economy. This economic concept has triggered the linkages of various countries to conduct studies around the creative economy and make the creative economy the main model of economic development.

UNCTAD in the Creative Economy Report, (2008:3), states that "Creativity in this context refers to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creation, observable in the way it contributes to entrepreneurship, fosters

innovation, enhances productivity and promotes economic growth". The creative economy concept is an economic concept in the global era that intensifies information and creativity by relying on ideas, ideas and stock of knowledge from Human Resources (HR) as the main production factor in its economic activities.

John Howkins introduced the term "Creative Economy" in the book "The Creative Economy: How People Make Money from Ideas" (2001). Howkins realized the birth of a new economic wave based on creativity after seeing that in 1997 the United States produced Intellectual Property Rights (IPR) products worth 414 billion dollars which made IPR the number 1 export to the United States. Howkins briefly defines the creative economy, namely "The creation of value as a result of an idea". (<http://indonesiakreatif.bekraf.go.id>).

From various previous studies regarding the development of the creative economy conducted by Herie Saksono 2012: 98 it was concluded that the creative economy is talent/(creative and innovative ideas) with economic value that is able to change the quality of human life to become more prosperous. That there are challenges that must be overcome in developing ideas, creative and innovative as an important instrument of the creative economy. Even though the creative economy is considered as an alternative solution to economic problems, in its implementation it still encounters various obstacles, especially in seeing how far creativity can trigger regional and national competitiveness. Indonesia's opportunities in developing the creative economy include demographic bonuses until 2025, development of digital lifestyles, an increase in the number of middle class, an increase in demand for creative products and the potential for cultural natural wealth (Hamdan, 2016) are important capital towards the development of a creative economy.

The era of globalization requires people to continue to innovate and be creative to compete in the business world. Technological sophistication opens up new opportunities for economic actors to be creative in order to get additional income. Several theories about the creative economy indicate that there is a great opportunity for business actors to increase their creations both from the aspect of production and sales. The quality of human resources is the main potential in increasing the actualization of the creative economy. The dynamic conditions of the times have forced humans to adapt to circumstances. The following is an overview of economic movements, Figure 1.



Creative economy is a concept to realize sustainable economic development based on creativity. Utilization of resources that are not only renewable, but even unlimited, namely ideas, ideas, talents or talents and creativity. The economic value of a product or service in the creative era is no longer determined by raw materials or production systems like in the industrial era, but rather the use of creativity and the creation of innovations through increasingly advanced technological developments. Industry can no longer compete in the global market by relying solely on price or product quality, but must compete based on innovation, creativity and imagination.

2. Types of Creative Economy

Rochmat Aldy Purnomo (2016) in the book *Creative Economy Pillars of Indonesia's Development* shares the types of creative economy based on the provisions of the Indonesian government which has identified the scope of the creative economy covering 15 sub-sectors, including:

a. Advertising (*Advertising*)

Creative activities related to advertising services, namely one-way communication using certain media and targets. Covers the process of creating, operating and distributing the resulting advertisements, for example starting with market research, after which planning for advertising communications, outdoor advertising media, production of advertising materials, promotions and public relations is made.

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b. Architecture

Creative activities related to building design as a whole, from the macro level (town planning, urban

design, landscape architecture) to the micro level (construction details). For example, city park architecture, construction cost planning, preservation of historical heritage buildings, construction supervision, urban planning, consulting on engineering and engineering activities such as civil buildings and mechanical and electrical engineering.

c. Art Goods Market

Creative activities related to the trading of original, unique and rare goods with high artistic and historical aesthetic value through auctions, galleries, shops, supermarkets and the internet, including music, printing, crafts, auto-mobile, and film . As well as vintage items and relics from famous people.

d. Craft (*Craft*)

Creative activities related to the creation, production and distribution of products made or produced by artisans. It usually starts from the initial design to the product completion process. These include handicrafts made of precious stones, precious stones, natural and artificial fibres, leather, rattan, bamboo, wood, metal (gold, silver, copper, bronze and iron), glass, porcelain, cloth, marble, clay. , and lime. Handicraft products are generally only produced in relatively small quantities (not mass production).

e. Design

Creative activities related to the creation of graphic design, interior design, product design, industrial design, corporate identity consulting and marketing research services as well as packaging production and packaging services. Making apartment designs, apartment designs for example.

f. Fashion

Creative activities related to the creation of clothing designs, footwear designs, and other fashion accessories designs, the production of fashion clothing and accessories, and can also be related to the distribution of fashion products.

g. Video, Film and Photography

Creative activities related to the creation of video production, films, and photography services, as well as the distribution of video recordings and films. This includes script writing, film dubbing, cinematography, soap operas, and exhibitions or film festivals.

h. Interactive Games (*Games*)

Creative activities related to the creation, production and distribution of computer or android and iOS games as well as videos that are entertainment, agility and educational in nature. The interactive games sub-sector is not dominated as mere entertainment, but also as a learning or educational aid.

i. Music

Creative activities in the form of activities with the creation or composition, performance, reproduction and distribution of sound recordings.

j. Performing Arts (*Showbiz*)

Creative activities related to content development efforts, performance production. For example, puppet shows, ballet, traditional dance, contemporary dance, drama, traditional music, theatrical music, opera, including ethnic music, design and manufacture of performance clothing, stage setting, and lighting arrangements.

k. Publishing and Printing

Creative activities related to content writing and publishing of books, journals, newspapers, magazines, tabloids and digital content as well as activities of news agencies and news seekers. This sub-sector also includes the issuance of postage stamps, duty stamps, paper money, blank checks, demand deposits, letters of contribution, bonds, stocks and other securities, passports, airplane tickets, and other special issues. Also includes the publication of photographs, engravings and postcards, forms, posters, reproductions, printing of paintings and other printed matter , including microfilm recordings.

l. Computer Services and Software (*Software*) or Information Technology

Creative activities related to information technology development, including computer services, data processing, database development, software development, system integration, system design and analysis, software architectural design, software and hardware infrastructure design, and portal design including maintenance .

m. Television & Radio (*Broadcasting*)

Creative activities related to the creation, production and packaging of television shows (such as

games, quizzes, reality shows, infotainment, and others), broadcasting and content transmission of 23 television and radio shows, including radio and television broadcast relay station activities .

n. Research and Development (*Research and Development*)

Creative activities related to innovative businesses that offer scientific and technological discoveries, and take applied benefits from this science and technology for product improvement and the creation of new products, new processes, new materials, new tools, new methods, and new technologies that can meet market needs . Including those relating to the humanities, such as research and development of language, literature, and arts as well as business and management consulting services.

o. Culinary

Creative activities with innovative businesses that offer interesting culinary products, starting from the presentation, how to make them, to the composition of the food or drink served. Like the son of the President of Indonesia, Joko Widodo, namely Gibran, who created a catering business by combining the innovation and creation sectors into food and beverages.

3. History of Keris Aeng Tong-tong Village

Aeng Tong-Tong Village is a village located in the Saronggi District. This village is the only one in Sumenep and even in Indonesia where many of its residents are Empu (keris craftsmen). The skill of making keris in Aeng Tong-Tong Village was passed down from generation to generation from their ancestors. It is said that in the past the need for weapons in the Sumenep kingdom was supplied from this village, which until now the relics of the old keris are still stored in the Sumenep Palace.

Although Aeng Tong-Tong Village is a village that is home to Mpu (keris craftsmen). The name Aeng Tong-Tong itself has nothing to do with the keris, the word "AENG" itself means "Water" while the word "TONG-TONG" means "Carrying". water from outside the village to meet their daily needs. The name of this village describes how difficult it is to find water sources in their village which looks dry. Villagers find it very difficult to find water for agriculture, that's why farming there is only a side job.

The people of Aeng Tong-tong Village can be said to be a creative community who are persistent in managing agricultural products by utilizing the skills they have. The various pressures and problems that arise do not discourage the craftsmen from continuing to process a piece of metal into a valuable object with high value. In 1970, craftsmen emerged with a more modern mindset, they dared to restart the industry in Aeng Tong-tong. They usually receive orders from traders and middlemen . To start their own karis business, the first step is to collect data and receive orders to repair kerises that have been damaged by the passage of time. The income obtained from this method is also still far below the standard of living in the industrial world, but having a little income is certainly better than before.

The keris maker in 1971 was Mpu Murka'. He was born in 1943 and grew up in Aeng Tong-tong Village. Mpu Murka' has studied keris from the age of 7. Now he has been named the Maestro of Indonesian keris. Mpu murka' became an important figure for the Aeng Tong-tong area, his work opened wide opportunities for the keris industry business. In 1972 a meeting agenda was formed which was attended by various groups with the main discussion being on how to attract customers from all walks of life in the country. The meeting had a positive impact so that little by little the craftsmen progressed in terms of mentality, skills and ability to manage the sale of goods on the market. (Unggul Sudrajat, The History of Industrial Keris in Sumenep Madura 2017) . The meeting resulted in an agreement to design a ready-to-eat product that could be recognized by various levels of society, namely in the form of a keris on the grounds that it was easy to produce, not too difficult to obtain and easy to maintain.

4. Original Indonesian Cultural Keris

Keris is one of the many original Indonesian art and cultural works that have been passed down from generation to generation from the nation's ancestors. According to Harsrinuksmo (1986: 14) the existence of the keris is thought to have existed since before the 10th century AD. Originally, the keris was created as a stabbing weapon for war, but in its development, the function of the keris has turned into an heirloom, a symbol of social status, a symbol of royal authority, and a piece of traditional clothing with high artistic value. In the past, a person's status in society could be identified by looking

at the keris he wore. A keris that has high artistic value is a sign that the owner has a high social status, such as a relative of a king, aristocrats or high-ranking government officials. As a cultural object, the keris has not only beautiful artistic value, but also high economic value.

In fact, keris is often used as an object of investment and speculation. Therefore, many people in society are interested in becoming keris collectors. Some of them are Haryono Haryoguritno (Indonesian keris maestro), Djoko Susilo (Former Head of the National Police Traffic Corps), and Fadli Zon (Deputy Chair of the Indonesian Parliament). Apart from making the keris as a private collection item, collectors also carry out the business of selling and buying keris. The values of the kerises that are traded are fantastic because they penetrate billions of rupiah. For example, Djoko Susilo once sold three keris to a German citizen named Andrias Gosman worth IDR 6,524,600,000. Apart from that, Djoko Susilo also bought 16 kerises for IDR 1,700,000,000. (Mulyadi, et al: 93)

The high value of kerises makes collectors compete to hunt for ancient kerises, so that the number of ancient kerises circulating in society is decreasing. On the other hand, the process of retraditionalization of lifestyles among urban communities is showing signs of increasing. Retradditionalization is an act of returning to love traditional culture in everyday life. A simple phenomenon such as the increasing number of people in the area of the island of Java returning to the habit of wearing batik clothes, both at official events or while working in offices, is clear evidence of the growing seeds of retraditionalization. In fact, nowadays many Javanese families, especially those who live in urban areas, wear traditional clothing and keris accessories for official events, such as weddings.

Sumenep is a part of the Singasari and Majapahit kingdoms which at that time was led by Duke Arya Wiraraja. Until finally, Adipati Arya Wiraraja was transferred to Sumenep in 1269 AD and led as Duke in the Sumenep area (Ardan Dikri Puranama et al, 2021). Counted from the existence of the duchy until now, Sumenep has a lot of wealth in it. One of the interesting things can be found when entering the City of Sumenep. There is a keris replica located at the gate, with the words "Welcome to Keris City". Sumenep was named the City of Keris in 2012.

Keris in Indonesia has made high achievements, right on November 25, 2005 UNESCO recognized the keris as Indonesian cultural heritage. UNESCO calls it "a Masterpiece of the Oral and Intangible Heritage of Humanity". This acknowledgment and the branding carried out by the Sumenep City government cannot be separated from this. In 2012, Sumenep was named the City of Keris by UNESCO with a record, as the most keris craftsmen in the world are located in Sumenep. There were around 652 heritage craftsmen in 2018.

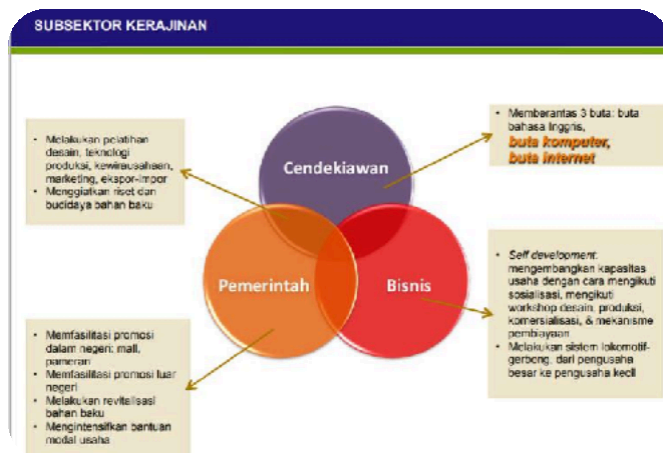
5. Creative Economy Actualization in Aeng Tong-tong Keris Industry

The creative economy is a new era that promotes information and creativity by relying on ideas from human resources as the main production factor in economic activity. The use of digital platforms is one of the supporters of this creative economy activity. Developed countries have already implemented this creative economy in business and trade aspects.

As an heirloom, the keris is able to attract the attention of foreign tourists visiting Indonesia. The existence of a creative economy when actualized in promoting kerises will be a great opportunity for keris producers to market their keris production on an international scale. The economic value of a product or service in the creative era is no longer determined by raw materials or production systems like in the industrial era, but rather the use of creativity and the creation of innovations through increasingly advanced technological developments. Industry can no longer compete in the global market by relying solely on price or product quality, but must compete based on innovation, creativity and imagination.

Quoting from the 2025 Creative Economy Blueprint, the creative economy is an idea-based creation of added value (economic, social, cultural, environmental) born of the creativity of human resources (creative people) and based on the utilization of knowledge, including cultural and technological heritage. Creativity is not limited to works based on art and culture, but can also be based on science and technology, engineering and telecommunications. There are 3 main things that form the basis of the creative economy, including creativity, innovation and invention. Figure 2 opportunities for the craft

subsector.



According to UNCTAD and UNDP in *the summary of the creative economics report*, potentially the creative economy plays a role in the economy of a nation, especially in generating: first, *Incoming Generation*, secondly, Creating jobs (*Job Creation*) Third, Adding intellectual property (*intellectual property*).

Actualizing the creative economy in the Aeng Tong-tong village keris industry is a fresh idea to develop the keris industry on an international scale. Creating innovations and creations in various aspects, both production and promotion aspects, is expected to be able to add to the selling value of kerises in a sustainable manner. Besides being able to increase GDP figures, in particular this is also at the same time protecting Indonesia's ancestral cultural heritage.

Conclusion

The creative economy is one of the concepts for economic development in Indonesia. Indonesia can develop a model of ideas and talents from the people to be able to innovate and create something new. A creative mindset is needed to keep growing and surviving in the future. So it can be concluded that to be a creative worker it is not enough to have the talent to be good at drawing, dancing, singing and writing stories. He must have the ability to organize multi-disciplinary ideas and also the ability to solve problems in modern ways as a form of adaptation to technological developments.

Aeng Tong-tong Village as a world-recognized keris industry needs to maximize its production in order to maintain the noble cultural values. On the other hand, this is also a business opportunity to develop keris sales globally in an effective, easy and reliable way. Of course, by actualizing the creative economy of business people as a form of support for the development of the Aeng Tong-tong village keris industry.

Contributions and Suggestions

In compiling this the author is grateful for the contribution of several Aeng Tong-tong villagers who are willing to be interviewed by the author including; Mr. Sukron, Mr. Upik and Mr. Ismail as Empu, and Mr. Hadi Sudirfan as the village head.

The author's suggestion for keris lovers is to be creative in the promotional aspect to increase the selling value of kerises at the international level by utilizing digital platforms and so on.

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Declaration of Competing Interest

The author made this research purely to add insight and contribute ideas to society in general and academics in particular.

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