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Covid-19 and Exposed to Vulnerabilities in The Creative Economy: Get Up Or Give Up

Agus Santosa[1], Rulinawaty[2]

[1] Universitas Terbuka (Business Administratiton), Indonesia, agusto@ecampus.ut.ac.id
[2] Universitas Terbuka (Public Administration), Indonesia, ruly@ecampus.ut.ac.id

Abstract

Academic literature extensively acknowledges the fragile character of creative and cultural activity. However, it has frequently been invisible to policymakers and decision-makers. As soon as Covid-19 began affecting local and national economies worldwide, numerous business and policy organizations hastened to research the impact of Covid-19 on the creative and cultural industries (CCIs) and their workforce. The report provides insight into these organizations' primary issues through a meta-analysis of the current survey and research programs in the United Kingdom. The findings shed light on prevalent concerns regarding visible and unseen challenges that require attention in this area. The study continues by debating if Covid-19 represents a watershed event for the sector or merely reveals the unsustainable cost of creative and cultural activity.

Keywords: *Creatives Industry, Literature, Covid 19 Effect, General Concerns, Invicible Challenge, Culture.*

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INTRODUCTION

Insecure lives and working conditions of creative and cultural workers (CCW)1 are commonly acknowledged in academic literature1 [1]. Indonesian police and policymakers, on the other hand, have repeatedly missed this. This precarity appears to reveal itself exclusively during times of crisis, as demonstrated by Community and Conor [2]. Covid-19, a virus that is currently spreading over the world, is an example of this.

According to experts, this pandemic will long-term impact local and national economies worldwide, notwithstanding the urgent health and national security concerns[3]. Covid-19's influence on West Java's creative and cultural industries

[1] Antonios Vlassis and Christiaan De Beukelaer, "The Creative Economy as a Versatile Policy Script: Exploring the Role of Competing Intergovernmental Organizations," *Media, Culture and Society* 41, no. 4 (2019): 502–519.

[2] Laura M. Curtis et al., "Change in Health Literacy over a Decade in a Prospective Cohort of Community-Dwelling Older Adults," *Journal of General Internal Medicine* 36, no. 4 (2021): 916–922.

[3] Suze Wilson, "Pandemic Leadership: Lessons from New Zealand's Approach to COVID-19," *Leadership* 16, no. 3 (2020): 279–293.

(CCIs) and their workers will focus on this essay. Since the introduction of restrictive measures (lockdown) in Indonesia on March 1, 2020, the CCIs sector has been the subject of numerous surveys and studies, both before and after the forced closures and lockdowns.

We uncovered 22 ongoing or finished surveys targeting the CCIs sector (and specific sub-sectors) since March 12, addressing various issues and attempting to forecast the impact of Covid-19 on the industry. In this essay, we will examine the data influx and demands on mapping and analyzing the impact of Covid-19 from various public, non-profit, and other sectoral groups.

We are curious about being researched (and what is not) and how the questions (and early findings) relate to prior knowledge about the sector and the precarious nature of its workers. This book has three sections. We divide the literature into three categories: new labor market dynamics, precarious employment, and CCW in crisis. A meta-analytic framework [4] is presented in-depth in Part 2 to reflect on the current state of knowledge on CCW and Covid-19. Explain why the UK is a good case study for this research. With its limitations, this exploratory piece provides early insights into the primary concerns of West Java academic, business, and policy institutions, which are replicated throughout Indonesia and globally [5]. The findings discriminate between urgent problems addressed by surveys or reports and more intangible concerns but may have longer-term implications. The article asks if Covid-19 is a watershed moment for CCW or highlights the organization's insufficiency. To be effective, policy should be linked to a reassessment of the sector's future sustainable growth, rather than just resilience [6].

What it takes to understand creative and cultural work: the circumstances, obstacles, and crises

On CCW, there is a considerable body of information available. Further complicating matters is that different professions and academics employ a range of terminology when addressing work in certain areas and who is engaged. Academics in media studies and sociology frequently use the word "creative labor," while some use the phrase "cultural labor"[7] As a result, [8] thoroughly investigates these situations, words, and historical significance. Using the phrase "creative class" to describe this category of work, [9] imbued it with glamour and appeal for politicians. While his technique has been frequently criticized for being inaccurate [10] it has also been criticized for subjugating creativity to the new

[4] Slamet Rosyadi et al., "The Role of Creative Economy in Promoting Sustainable Rural Development," no. January (2020).

[5] UNESCO, "Covid-19 Response United Nations Educational, Scientific and Cultural Organization (UNESCO).," last modified 2020, https://en.unesco.org/covid19.

[6] Wilson, "Pandemic Leadership: Lessons from New Zealand's Approach to COVID-19."

[7] Ibid.

[8] Romdonny & Maulany (2020)

[9] Auschra et al (2019)

[10] Romdonny and Maulany, "Contribution of Social Media in Increasing Marketing of Creative Economy Product. "

neoliberal urban imperative[11]. We take an inclusive position in this work and use the word CCW to refer to the numerous techniques outlined above.

After performing a study in a variety of domains, we argue that the current understanding of CCW may be divided into three central cores, which are as follows: The first is concerned with the ubiquitous–and almost unavoidable–characteristics of CCI labor marketplaces, which are discussed in detail below. It is related to neoliberal and insecure labor behaviors that have spread from CCW in the early 2000s and have become embedded in our present gig economy [12]. For the final section, in light of the global financial crisis of 2008, we concentrate on the new terminology defining CCW (and CCIs) as "resilient [13], or as being capable of recovering from times of crisis [14].

Working in the creative and cultural sectors offers a diverse and vast range of opportunities and perspectives.

In recent decades, the geographic location of CCW and the unique labor markets in which they operate have been studied for their distinguishing traits and have been lauded as "extraordinary"[15].[16].[17] provides a detailed description of a number of the operational ideas used by the CCIs. Throughout this section, we will draw attention to the notions that have evident connections to and ramifications for the Convention on Conventional Weapons. The "no one knows idea" embodies the unpredictability of demand and markets in CCIs, which has ramifications for those in charge of administering these industries and those operating in these businesses. According to [18], managing risk and uncertainty has a substantial impact on working conditions and social security benefits. "Art for the sake of art," according to [19], is defined as "workers caring about the uniqueness, technical professional skill, harmony and other aspects of creative commodities and are willing to take less remuneration" [20]. Additionally, the loss of enthusiasm and pleasure from work significantly impacts CCW's independence

[11] Adrian Wright, Dorota Marsh, and Louise McArdle, "A Darker Side of Creative Entrepreneurship," *Design Journal* 22, no. sup1 (2019): 177–188.

[12] Auschra, Schmidt, and Sydow, "Entrepreneurial Ecosystems as Fields: Integrating Meso-Level Institutional Theory. "

[13] Benjamin Rampp, Martin Endreß, and Marie Naumann, "*Resilience in Social, Cultural and Political Spheres*, *Resilience in Social, Cultural and Political Spheres*" (Springer Fachmedien Wiesbaden, 2019).

[14] Vlassis and De Beukelaer, "The Creative Economy as a Versatile Policy Script: Exploring the Role of Competing Intergovernmental Organizations. "

[15] Milton R Friedman and Patrick A Randolph Jr, *Friedman on Leases* (HeinOnline, n.d.).

[16] Dalia Štreimikienė and Tomas Kačerauskas, "The Creative Economy and Sustainable Development: The Baltic States," *Sustainable Development* 28, no. 6 (2020): 1632–1641.

[17] Rosyadi et al (2020)

[18] Khaddam (2020)

[19] Imperiale et al (2021)

[20] Roberta Comunian et al., "Exposing Talent: Precarity and Moments of Crisis," in *The Economics of Talent: Human Capital, Precarity and the Creative Economy* (Cham: Springer International Publishing, 2021), 75–92.

and ability to produce and significantly impacts how they behave in the labor market [21].

Regarding work, the "motley crew" (the necessity for a diverse range of abilities) and "time flies" (the ephemeral character of CCIs projects) principles draw attention to the time-sensitive nature of work and the need for inventiveness in CCIs companies, respectively [22]. This movie demonstrates how each product results from a complicated network of varied abilities and competent persons working together to create it. It elucidates the joint endeavors that drive each job/project and the critical nature of collaborative work, which [23] points out. Also impacted is the CCW's ability to engage in collective (political) action, which has implications for the organization's future [24].

Creative and cultural professions are "unfiltered" places to work.

A vast proportion of scholars believe that CCW is shown negatively in job descriptions, news reports, and movies. Their settings and workplaces have been characterized as open, accepting, and egalitarian [25]; and the "alternative" scenes or global cities provide the ideal landscape for inspiration and creation in popular culture [26]. However, these same researchers discovered that this image is drastically different from the reality of CCW as if a multitude of filters were used to construct the image (like a glamourous Instagram image). Since these filters are hard to see, it appears that this industry's global marketing efforts are being hampered[27]. CCW's uniqueness is illustrated by this same study, which is available online and demonstrates its uniqueness from many interrelated perspectives, including socioeconomic and spatial concerns.[28]

In recent years, the terms "precarious" and "precarity" have appeared more frequently in works of CCW literature[29]. As illustrated by Comunian et al., this tendency emerged in the wake of the global financial crisis in 2008.[30]. In Waite's

[21] Štreimikienė and Kačerauskas, "The Creative Economy and Sustainable Development: The Baltic States. "

[22] Boukje Cnossen, Ellen Loots, and Arjen van Witteloostuijn, "Individual Motivation among Entrepreneurs in the Creative and Cultural Industries: A Self-Determination Perspective," *Creativity and Innovation Management* 28, no. 3 (2019): 389–402.

[23] Carolina Bandinelli and Alessandro Gandini, "*Creative Hubs in Question*, *Creative Hubs in Question"* (Springer International Publishing, 2019).

[24] Yosha Wijngaarden, Erik Hitters, and Pawan V. Bhansing, "Cultivating Fertile Learning Grounds: Collegiality, Tacit Knowledge and Innovation in Creative Co-Working Spaces," *Geoforum* 109, no. January (2020): 86–94.

[25] M. D. O'Beirne et al., "Anthropogenic Climate Change Has Altered Primary Productivity in Lake Superior," *Nature communications* 8 (2017): 15713.

[26] Seungil Yum, "The Relationship between Creative Industries and the Urban Economy in the USA," *Creative Industries Journal* 13, no. 2 (2020): 95–116.

[27] Diego Santos Vieira de Jesus, "Necropolitics and Necrocapitalism: The Impact of COVID-19 on Brazilian Creative Economy," *Modern Economy* 11, no. 06 (2020): 1121–1140.

[28] R Rulinawaty, "Fresh Insights Using Ardl Bound Testing Approach and Analysis of Public Economic Growth Affecting Environmental Quality in Indonesia," *urnal Manajemen Industri dan Logistik* 6, no. (1) (2022): 149–161.

[29] Niccolò Innocenti and Luciana Lazzeretti, "Do the Creative Industries Support Growth and Innovation in the Wider Economy? Industry Relatedness and Employment Growth in Italy," *Industry and Innovation* 26, no. 10 (2019): 1152–1173.

[30] Comunian et al., "Exposing Talent: Precarity and Moments of Crisis."

view, labor market reforms and capitalist economies have become inextricably linked to the precarity of workers (2009a). The gig economy[31], now includes low-wage unskilled workers (such as cleaners, careers, and delivery drivers), while the creative economy (DCMS2016) now includes highly-skilled workers. According to[32], workers from both segments of the labor market have been affected by new precarious working conditions[33].

Based on [34] four parts are intertwined with modern CCW systems. For starters, it is impossible to predict how long a person will be working for (short-term long-term). Short-term contracts (subcontracting and freelancing) are standard in CCIs because of the nature of their labor force[35]. Control over their work is the second component of the CCW model. Unions and collectives in various country regions are attempting to improve working conditions and wages. Unions and collectives are underrepresented in CCW because of the fragmented and individual nature of the work [36], although there are notable outliers [37]. Regulations in the sector protect workers from discrimination and provide them with social protection.

The policy has played a crucial role in the marketing and mapping of CCIs, but little has been done to regulate or safeguard CCWs, according to [38],[39], and others. Salary and benefits are also crucial factors in searching for a new job. Discussed how even people with solid contracts could be at risk of poverty if their contract did not pay them enough to live on, for example. As a result of a prevalent culture of "unpaid internships" and "work as an opportunity," CCW, in particular those just beginning out in their professions, are particularly vulnerable to this issue [40]. As a result of their financial commitment to study (including student loan debt), new graduates in the same fields as non-graduates are paid on par in salary[41] The world's most expensive cities appear to have the highest concentration of low- and no-wage creative professions, which has profound implications for the region's geography. According to[42], Berlin is an example: "the

[31] Xuefang Xie, Xuemei Xie, and Carla Martínez-Climent, "Identifying the Factors Determining the Entrepreneurial Ecosystem of Internet Cultural Industries in Emerging Economies," *International Entrepreneurship and Management Journal* 15, no. 2 (2019): 503–522.

[32] Romdonny and Maulany, "Contribution of Social Media in Increasing Marketing of Creative Economy Product. "

[33] Andriyansah Andriyansah and Rulinawaty Rulinawaty, "Performance of Local Government Regulations During the Pandemic to Improve the Economic Value of City Image in South Sulawesi," *Media Ekonomi dan Manajemen* 38, no. 1 (2023): 1.

[34] Krause, (1985)

[35] Bandinelli and Gandini, *Creat. Hubs Quest.*

[36] Sara C.Santos Cruz and Aurora A.C. Teixeira, "Spatial Analysis of New Firm Formation in Creative Industries before and during the World Economic Crisis," *Annals of Regional Science* 67, no. 2 (2021): 385–413.

[37] Greig De Peuter, "Creative Economy and Labor Precarity: A Contested Convergence," *Journal of Communication Inquiry*." 35, no. 4 (2011): 417–425.

[38] Aisha et al. (2019)

[39] Wijngaarden et al (2020)

[40] Auschra, Schmidt, and Sydow, "Entrepreneurial Ecosystems as Fields: Integrating Meso-Level Institutional Theory. "

[41] Vlassis and De Beukelaer, "The Creative Economy as a Versatile Policy Script: Exploring the Role of Competing Intergovernmental Organizations. "

[42] Singer & Friedman, (2014)

bulk of artistically trained CCW today include the skilled service sector middle-class working poor."

Aside from emphasizing how these numerous forms of precarity are inextricably linked to one another and reinforce one another inside the confines of CCW, we would like to draw attention to the influence on artistic and creative livelihoods. Due to the emergence of new forms of fragmentation and "flexploitation" [43] as a result of insecure working conditions (i.e., casual and temporary employment, freelancing, and zero-hours contracts), which are having a significant impact on creative livelihoods, new research has been conducted. These measures have also impacted the inclusion and diversity of the sector, among other things. Many challenges have been encountered by those seeking to enter and work in CCW, including those relating to gender [44] Consequently, CCW has become increasingly the domain of an elite that does not reflect the society with whom it is attempting to connect [45] Aside from that, [46] have both published research on this topic, as have others. Uncertainty and juggling the desire to work while also sustaining oneself or one's family members are two factors that impact those who do not have alternative financial means and continue to be CCW despite these restrictions. Individuals' mental health may be impacted [47] it may also be impacted for others, who may confront extra hurdles such as parenthood.

Rehabilitation of the system's image' is the theme of this year's creative and cultural activity.

This thesis is written in an era of global catastrophe, which is currently taking place as we write this thesis. In the literature on crises and shocks, "resilience" is commonly employed. When [48] and[49] examines the arts and cultural sector's response to the 2008 global financial crisis, he uses the term adaptive resilience specifically, defining it as "the ability to remain productive while remaining true to one's core purpose and identity while absorbing disruption and adapting with integrity to changing circumstances" [50]. When CCIs adopt the appropriate mindset and organizational structure, they should adapt to budget reductions. Although Arts Council England and policymakers believe the term has positive implications as a policy buzzword, some people are against it being used in this manner. According to the author of the paper, this was "one of the innumerable linguistic methods used to establish the naturalness of privatization and

[43] I. M Venables, Z. C., Nijsten, T., Wong, K. F., Autier, P., Broggio, J., Deas, A., Harwood, C. A., Hollestein, L. M., Langan, S. M., Morgan, E., Proby, C. M., Rashbass, J., & Leigh, "Epidemiology of Basal and Cutaneous Squamous Cell Carcinoma in the U.K. 2013–15: A Cohort Study," *British Journal of Dermatology* (2019).

[44] Bridget Conor, Rosalind Gill, and Stephanie Taylor, "Gender and Creative Labour, " *Sociological Review* 63, no. S1 (2015): 1–22.

[45] Orian Brook, Dave O'Brien, and Mark Taylor, "Inequality Talk: How Discourses by Senior Men Reinforce Exclusions from Creative Occupations, " *European Journal of Cultural Studies* 24, no. 2 (2021): 498–513; Sam Friedman and Daniel Laurison, "The Class Ceiling: Why It Pays to Be Privileged," *The class ceiling: Why it pays to be privileged* (2019): 1–384.

[46] Samdanis & Lee, (2019)

[47] Willkes et all, "The Looking Glass, " *Notes and Queries* s3-IV, no. 79 (1863): 15.

[48] Robinson, (2010)

[49] Wright et al (2019)

[50] Robinson, "Making Adaptive Resilience Real."

accompanying public disinvestment as core policy assumptions," according to the author of the paper [51]; [52]

On the other hand, the relationship between resilience and the cultural economy is questioned by The cultural sector[5354], he argues, was born "resilient" in the sense that it demonstrated unusual organizational dynamics as noted by[55]) that evolved it to rely on adaptive production networks and a varied variety of labor arrangements even before the 2008 financial crisis. Nevertheless, this resiliency has various problems, and it is not necessary to have exponential economic growth. According to this, "the social and economic costs of perpetual reinvention are high [...] the affective relationships generated through cultural labor promote self-exploitation," and ultimately, the resilience we may observe is "outsourced to flexible or freelance workers who bear the costs and risks of uncertainty" [56]This conclusion is helpful when considered in the context of broader policy and economic issues concerning resilience [57]. While a strong welfare state might protect structural change or economic shocks under the Fordist economic system, with the deregulation and degradation of the welfare state under neoliberalism, these "resilience" safeguards have been removed from the equation. Despite appearances, the synchrony between a growing interest in resilience and the state's and society's neoliberal shift is not a fortuitous event. Resistance is essential in efforts to legitimate neoliberal policies," according to the authors[58]. and examines how CCIs rebounded in the United Kingdom following the previous economic crisis[59]. According to the study, while the broader economy was contracting between 2009 and 2010, self-employment increased by 4.8 and 7.9 percent in three occupational groups (creative jobs in CCIs[60], support employees in CCIs, and creative occupations in other industries). As [61] points out, "the drop in the number of employees in various sectors tends to be paralleled by growth in the number of self-employed individuals in or outside the creative industries," particularly true in the creative industries. When it comes to CCIs with a high proportion of active freelancers, the idealization of this"work for yourself"rhetoric is quite widespread [62]. According to contrary to the popular image of self-employment as a path to independence and autonomy[63], which is frequently associated with starting a career or developing an entrepreneurial idea, the unfiltered narrative is quite different[64]. It is more concerned with "sustaining yourself through116R. difficult circumstances, such as

[51] (Mikalef & Gupta, 2021
[52] Gupta & Gupta, 2022)
[53] Pratt, (2017)
[54] and Štreimikienė & Kačerauskas, (2020)
[55] Caves, (2002
[56] (Pratt, 2017, p.136)
[57] Chunxia Sun et al., "Role of Capital Investment, Investment Risks, and Globalization in Economic Growth, " *International Journal of Finance and Economics*, no. September 2020 (2021): 1–16.
[58] Ibid.
[59] Dinh et al., (2019)
[60] Propris, (2013)
[61] Stefano (2015)
[62] Stefano, 2015
[63] Stephanie Taylor, "A New Mystique? Working for Yourself in the Neoliberal Economy, " *Sociological Review* 63, no. S1 (2015): 174–187.
[64] Merkel, 2019)

unemployment, and coping with inadequate pensions, inadequate earnings, and the need to raise the next generation," rather than with "starting a career or developing an entrepreneurial idea.

The conclusion was that CCW's robust response in 2020 was to work in more unstable environments than it had previously. As a result, self-employment, precarity, freelancing, and even entrepreneurship are interpreted as resilient behaviors within the prevailing neoliberal framework. According to[65] and [66] resilience is defined as "individual adaptation and adaptability," which promotes the development of "telescopic identities" and "prismatic identities" that enable CCW to cope with unpredictable circumstances by experimenting with new skills or mobility to earn a living, as well as the development of "telescopic identities" and "prismatic identities" that enable CCW to cope with unpredictable circumstances by experimenting with new skills or mobility to earn a living. People living in CCIs face a more complex reality than officials would like us to believe about being resilient and flexible in their lives. According to [67] resilience is related to several issues and personal costs. These artists and groups were eking out a living rather than prospering in their respective fields. Rather than being sure of transformation, they were fiercely frustrated, resigned to exploiting holes and opportunities, and possessed a resilient spirit that was frequently difficult to maintain, sending them on an emotional rollercoaster 217).[68] With this conclusion, we can observe that even before the Covid-19 crisis, and under the influence of internal dynamics and labor market norms and intense pressure from neoliberal and globalization influences, the CCW has seen significant changes in the previous century. The previous economic crisis (2008) also reduced the quantity of social instability and contractual norms accessible, resulting in instrumentalized resilience language that alerted workers of rising risks and uncertainties rather than acknowledging the sector's importance[69].

RESEARCH METHODS

In this section, we present a summary of our approach, focusing on the definition of CCW provided1 and emphasizing the geographic extent of our investigation. Because of time restrictions and the need to maintain consistency in relevance to the geographical and policy context that we were trying to map and debate, we decided on the west Java region as a case study, in part because it was convenient. However, we contend that the scenario in West Java can provide insight into more significant global problems associated with the neoliberal world of CCW.[70] For many reasons, West Java makes for an attractive backdrop for exploration. To begin, West Java was a trailblazer in recognizing

[65] Cnossen (2019)
[66] Ibert & Schmidt, (2014)
[67] Beirne (2017); Kerrigan (2020)
[68] (Beirne et al., 2017, p.217)
[69] Rulinawaty, Sofjan Aripin, and Lukman Samboteng, "Talent Development & Excellence Leading Agile Organization Can Indonesian Bureaucracy Become Agile? Leading Agile Organization Can Indonesian Bureaucracy Become Agile?, " *Talent Development & Excellence* 12, no. 3s (2020): 330–338, http://www.iratde.com.
[70] Beirne, Jennings, and Knight, "Autonomy and Resilience in Cultural Work: Looking beyond the 'Creative Industries. "

the economic value of CCIs in Indonesia[71] and in pushing CCW mapping efforts throughout the country [72] For the second time, west Java has been a leader in broader research on CCW – both academic and policy-oriented – for many years. In addition, ever since the global financial crisis of 2008, a great deal of emphasis has been placed on the sector's ability to "weather" economic downturns [73]. Minister of Industry Republic of Indonesia, Agus Gumiwang Karassmita stated, "bring Indonesia out of recession" [74].

A critical examination of academic and policy-oriented research is presented in this article. With a circumstance such as the influence of Covid-19, we as academics are tempted to move data collection forward more quickly than we otherwise would. We were not the only ones who noticed a rush to conduct research and gather data in the field as we thought about collecting data; Nesta had also prepared a list of applicable surveys that we might use as a starting point [75] We, therefore, decided to perform a reflective meta-analysis of the current studies being advertised and conducted in west Java rather than conducting another poll. Our meta-analysis approach allowed us to use current surveys as data, which was beneficial[76]. The questions asked (as well as the way the findings were articulated) indicate the information deemed critical to obtain regarding the impact of Covid-19 (both in terms of the content and wording of the research questions). These are specific to particular groups of respondents or organizations. We infer that Aspects of the question that were not asked allowed us to observe how this could indicate long-term concerns about the sector's viability[77]. The study is organized around two main categories as a result. The first is obvious critical issues, and the second is unseen structural obstacles.

Our team tracked every active and finished survey that was pushed or shared. Table 1 examines the fundamental descriptive data collected during the surveys. The sample consists of twelve completed surveys and ten surveys that were active throughout the data collection period (1st–10th April). We also looked for any previously published results for the completed surveys, connecting seven papers or blogs to the completed surveys. There were a total of ten polls done between March 12 and March 31, with the vast majority (73 percent) being conducted before the introduction of the government's self-employment package (March 26) 2. Membership and industry/sector representative groups conducted surveys, accounting for 55% of all surveys undertaken. It is worth noting that the number of polls examining the impact of organizations (businesses and industries

[71] Gross.J.D., "The Birth of the Creative Industries Revisited" (2020): 4–6.

[72] Ruth Towse, "Creative Industries, "*A Handbook of Cultural Economics,* " *Second Edition* (2011): 125–131.

[73] Romdonny and Maulany, "Contribution of Social Media in Increasing Marketing of Creative Economy Product"; Auschra, Schmidt, and Sydow, "Entrepreneurial Ecosystems as Fields: Integrating Meso-Level Institutional Theory."

[74] John Tyle, "Digital Britain Summit: Gordon Brown Pledges Support for Creative Industries," *Campaign*; Chirstian Aid, *The Christian Aid Poverty Report Reimagining Paths to Human Flourishing*, 2021.

[75] Policy & Evidence Centere, "What Is the Impact of COVID-19 on the Creative Industries?, " last modified 2020, https://pec.ac.uk/news/how-can-the-creative-industries-come-together-to-share-how-covid-19-is-impacting-the-sector.

[76] Vlassis and De Beukelaer, "The Creative Economy as a Versatile Policy Script: Exploring the Role of Competing Intergovernmental Organizations. "

[77] Wilson, "Pandemic Leadership: Lessons from New Zealand's Approach to COVID-19."

and significant organizations and employers) and individuals (self-employed, independent contractors, and other independent workers) was equal, with four polls examining the impact of both groups. In total, 68 percent of the studies were focused on specific sectors, such as music, media (film and television), heritage and museums, performing and visual arts, fashion, and publishing, with the remaining 32 percent covering the CCIs as a whole. The remaining 32 percent covered the CCIs as a whole.

This article would benefit from a clear and explicit description of the research methods employed. This strategy is descriptive in nature and is meant to offer a declaration on the research methodology. This approach aims to provide the reader with as much context as possible.

RESULT AND DISCUSSION

Critical difficulties that are readily apparent – As expected, one of the polls' primary worries is the perceived impact of Covid-19 on immediate revenue shifts and the company's short-term fiscal survival. Slightly more than half (60 percent) worded this as a general inquiry concerning the crisis's anticipated or actual impact. Both of these questions are addressed in this section.

Table 1: Sample Surveys Statistics

Descriptive	Number of surveys	% of Surveys
Surveys conducted by organizations		
Surveys conducted on a member-by-member and industry-by-industry	12	55%
Trade groups and guilds conduct surveys	9	41%
Surveys conducted by funding organizations	1	5%
Details about the status and launch	1	5%
Live to poll		
Completed questionnaires	10	45%
Surveys that have been completed and the findings have been published	12	55%
Prior to March 26, surveys were launched (self-employment package)	7	32%

The survey's objective		
Surveys of the Creative Industries	7	32%
Conducting sector-specific surveys Individuals (employees, freelancers, and self-employed) were surveyed.	15	68%
Organizational surveys were conducted	9	41%
Organizations and individuals were surveyed	9	41%
Location		
Bandung City	18	82%
Devolved Country (Banjar City, Bogor, Depok City, Bekasi City, Cerebon City	4	18%

Individual professional development (50 percent) or more generally on organizations (30 percent) and the likelihood (and length of time a business or organization will survive (business/organization) or impact on survival and long-term viability (individual, business, or organization) (20 percent). As an example, we come across questions such as "How many months can you pay employees at the current level of support?" In the case of the Nasional Chamber of Commerce , question 5 is "How long do you believe your company can survive on its current financial reserves?"

More than half of respondents represented a reduction or suspension/cancellation of activities, which included programming, events, public-facing activities (such as outreach), and respective duties (such as parental leave). Financial repercussions (Sixty percent of all surveys of people's lives asked them to estimate their monthly and yearly financial consequences if something drastic happened to their income or revenue. Forty percent of respondents worried about income/revenue loss (real or estimated) as a result of the closure or reduced activity. Expenses (such as rent, business rates, leasing equipment, etc.) incurred on a regular basis by creative businesses and individuals were asked about throughout the survey's duration and at its conclusion. Several surveys and studies came to the conclusion that there had been drastic cuts in both organizational and individual workloads. Eighty-two percent of respondents have had upcoming projects, such as events, performances, and public activities, canceled since the original government edict to socially isolate and self-isolate was issued. On the other hand, 59% of respondents said they would try to avoid similar work in the future.

All companies and individuals surveyed reported a significant decrease in sales and income as a result of the government's actions later that week. "theatre workers, many of whom work on casual and zero-hours contracts, were aware of

their precarious condition because they had anticipated the measures the government took later in the week," 3 There were a number of worries voiced, including doubts about the viability of CCIs and the organizations they worked for. Heritage 2020 and Circus 2020 attribute their failure to save money to this problem. Further, it capitalizes on the widespread fear of conventional financial institutions regarding CCIs (Monclus, 2015).

CCIs and staff have asked for help responding to Covid-19 in both open and closed surveys. Eighty percent of respondents to the live polls stressed the importance of receiving assistance (from the private sector and the government) in order to better understand the situation, qualify for aid, and make the most of the resources at their disposal. At the time of the survey, respondents were also asked about their opinions on government-sponsored aid programs. Sixty percent of respondents were interested in hearing what kinds of aid businesses and individuals were seeking (from the private sector and the government, respectively). Some citizens were concerned that they did not fully understand government aid when they were asked, "Do you understand the present government proposals to support employees' salaries as they apply to you?" Questions like, "Does the current government strategy appear to be sufficient?" were posed in the Creative poll. How do you rate the practicality of the plan's eligibility requirements? Explain how it will aid in making up for their losses.

After reviewing the polls and statistics, many groups petitioned the government for aid. These requests, which lacked industry-specific4 detail, were echoed across different types of reports, with a focus on aiding freelancers and the self-employed (grants and interest-free loans, tax deferral, rent holidays), as well as improving CCIs' access to funding and streamlining the application process for Universal Credit. "Establish a Creative Industries Distress Fund to respond promptly to requests for assistance based on urgent requirements specific sector industry" (CIF, 2020b, para. 5) is one example of an emergency financial mechanism that the government and creative industries representatives/funding organizations are urged to put in place.

Multiple reports, despite the announcement of new support measures, called for more specificity about the assistance that is currently available to recipients and advocated for changes to funding eligibility rules to address issues like CCW and organization ineligibility.Many arts organizations and nonprofits have lost all revenue as a result of the Covid-19 impact, and preliminary data suggests that the government's support measures (Business Interruption Loan) will not reach a sizable portion of them.

Freelancers, in contrast to employees, do not see the bulk of their pay go toward wages but rather to overhead and other expenses. A large number of newly self-employed people, such as recent graduates, fall through the cracks because government assistance requires proof of tax returns (and evidence that the freelancer has been in business for the previous fiscal year).A large number of the newly emerged "gig economy" freelancers working in the arts are not qualified to do so. All participating groups intended to serve as a resource for their members by providing information and guidance during the crisis (on support efforts, fundraising, business/work adaptation, and other crisis coping tactics). Most businesses also incorporated external (online) resources that offered

guidance from creative and non-creative groups as well as government regulations.

It is possible to have personal and long-term sustainability without being noticed.

We saw a notable lack of attention paid to demographic information in all of the surveys. However, while motivated by data protection regulations, it may also reflect a lack of interest in determining how Covid-19 may affect specific groups of CCWs in particular – such as women, disabled people, and ethnic minorities – in a more discriminatory manner. According to the findings, no demographic information was asked in any of the live surveys examined in this paper. No changes in demographic characteristics have been seen from completed surveys thus far. Emphasized the need for "conducting additional analysis to glean insights from the qualitative survey questions and will investigate the experience of diverse groups in greater depth" as a vital component of the survey process. According to the Indonesian Young Entrepreneurs Association hindered the ability of certain producers to generate new work. In doing so, it appears to neglect the notion that failure to generate revenue during the crisis may be attributable to other factors, such as care commitments, which may impact the sector's composition in the long run and lead to a rise in inequality. For freelancers and self-employed creative professionals, this is especially relevant. They can already be at a competitive disadvantage in their careers due to their caregiving obligations. Additional evidence has shown that parts of western Java that are economically impoverished and have a higher proportion of ethnic minority people have been particularly hard hit by the virus[78]. Because of this, it is anticipated that the virus will have a more significant impact on these groups, which are already underrepresented in the industry[79]. Another vital factor to consider is the impact on employees at different stages of their careers. More significant challenges faced by individuals early in their careers – to qualify, had to be trading in the 2018–2019 tax year – or even recent graduates already facing salary disadvantages in the absence of a solution to the Covid-19 dilemma. This research states that this could result in employees leaving the sector.

This effect is not limited to independent contractors. […] Others considered abandoning the creative industry entirely - until recently one of the most buoyant and fastest expanding sectors in twist JAV […] "I am actively exploring opportunities to work outside the creative industries sector, as I do not believe this sector has a viable future.

Second, there was a failure to address the crisis' long-term effects, both individually and ecologically, which is another factor that went unnoticed. All of the live polls, excluding one, asked about continuous employment, which could have hidden the complexities of CCW, which frequently entails portfolio work (Ashton, 2015). Non-creative work-related income was questioned in a completed survey (Circus Works, 2020). Another survey found that "a quarter of

[78] A.Muhaimin Iskandar, "*Negara Dan Politik Kesejahteraan : Reorientasi Arah Baru Pembangunan*," ed. Google Ireland Ltd, 1st ed. (Gramedia Pustaka Utama, 2021).

[79] Orian Brook, Dave O'Brien, and Mark Taylor, "There's No Way That You Get Paid to Do the Arts': Unpaid Labour Across the Cultural and Creative Life Course, " *Sociological Research Online* 25, no. 4 (2020): 571–588.

creative freelancers reported having a professional history that encompasses both short-term and freelance jobs" [80]. Government support may be denied to CIs since their primary growth sectors rely on freelancing services, and this portfolio activity may be ineligible. CIs' primary economic development sectors rely heavily on freelancers, and the ecology that supports them may be threatened if this portfolio behavior continues. According to well-documented research, focusing solely on how CCW affects freelancers, for example, is not enough. The pipeline of CCIs now under construction, and the links between services and supply chains were given scant attention across the sample. Some jobs will be lost in the fashion industry as a result of a breakdown of the freelance workforce, according to the[81] reports. Many supply chains, such as those in the film and television industries, rely heavily on independent workers and could collapse if that number is reduced. As a result, they admit the possibility of tremendous long-term and structural changes in the future.

These long-term and structural changes will have a wide range of repercussions on each sector, especially in areas where audiences may feel less safe when attending events or performances. So, while some people may benefit from the race to digitize and produce inventive digital solutions, many others will be left behind. With this growth in demand for CCWs who are digitally up-skilled, it will assist in alleviating the shortage of CCWs, as predicted in [82]. Importantly, if CCW does not receive additional assistance, they will be compelled to foot the bill for this upskilling and take time off work to accomplish it. Touring activities may be affected, but so may the general mobility of skills and knowledge if we try to function and interact on a worldwide scale. One long-term result is that creative graduates may have a more difficult time getting started in their careers and obtaining financial aid, as has been the case in the past.

CONCLUSION

This paper provides an early evidence-based evaluation of how Covid-19 may affect CCIs and CCWs based on ongoing data collection across the industry and in the context of continued global uncertainty. The meta-analysis method implies that we should pause to consider the value of surveys and data that have been collected or will be collected, and to reflect on what is being recorded and what has been overlooked. Here are three takeaways from our work and suggestions for policymakers:

Assume CCW problems are structural, not Covid-19-related

While current research is essential, it frequently explores structural difficulties with CCW that are becoming increasingly apparent. Most finished articles fail to recognize that Covid-19 is an emergency that exacerbates the sector's vulnerable structural restrictions and that a short-term response may not be sufficient. While we recognize that most organizations racing to assess the crisis's impact are

[80] Cruz and Teixeira, "Spatial Analysis of New Firm Formation in Creative Industries before and during the World Economic Crisis. "

[81] Kerrigan et al., "The Systemic Relationship between Creative Failure and Creative Success in the Creative Industries."

[82] Cohen & Cohen (2019); Wright (2019)

looking for quick solutions, they must not oversimplify the difficulties faced by Covid-19. It's a reaction to unusual conditions rather than a sign that the industry and its working conditions need long-term structural changes.

Make the CCW demographics more transparent.

The obscurity of respondents' demographic characteristics was our meta-analysis' most alarming finding. Since livelihoods are not considered demographic characteristics, the influence of Covid-19 on the CCW will vary. The literature defines marginalized populations as paying the highest price. Politicians and academic experts should certainly look into this further. This inequity is anticipated to worsen [83]. These findings may determine who can keep working in CCW and leave this unsustainable employment. Worse, the industry will become less inclusive and diverse over time.

The sector's long-term development goals should be linked to the resilience discourse.

We do not think the immediate post-event response effectively addressed the long-term issue of sustainability and stable employment. According to our research, resilience rhetoric (Gupta & Gupta, 2019) has become an international campaign in reaction to the sector's long-term development and underinvestment [84]. No alternatives or approaches for "resilience" have been found in surveys of organizations, which may indicate that these organizations are conscious that the sector and the lean structure it has developed lack management and organizational buffers to reassess its future development.

In our view, scholars and politicians should reconsider the discourse of resilience in CCW and investigate the long-term effects of changes in employment arrangements following and during economic crises. It is possible to prepare for a shock in an environmentally beneficial manner with this knowledge. It has been suggested that resilience and sustainable development are linked in several ways. Sustainable and inclusive growth will only be possible with long-term planning and rethinking [85]. Will ensure the sector's long-term sustainability and growth [86]. In light of this development, a reassessment of corporate structures and internal workings is essential, as is a possible shift away from growth discourses toward developing new agendas for innovative social economies.[87]

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[84] UNESCO, "Covid-19 Response" United Nations Educational, Scientific and Cultural Organization (UNESCO)."

[85] Wilson, "Pandemic Leadership: Lessons from New Zealand's Approach to COVID-19."

[86] Ibid.

[87] Roberta Comunian, Denderah Rickmers, and Andrea Nanetti, "Guest Editorial," *Social Enterprise Journal* 16, no. 2 (2020): 101–119.

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