

A Bibliometric Review of Creative Economy Entrepreneurship: Implications for Community Empowerment Strategies

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ABSTRACT

This study presents a bibliometric review of creative economy entrepreneurship, focusing on its implications for community empowerment strategies. Using data from Google Scholar and Scopus, the analysis covers publications from 1997 to 2024. The VOSviewer software was used to conduct co-citation, keyword co-occurrence, and network mapping analyses to identify key research trends, influential authors, and emerging topics. Results show that "creative industry" is central to discussions, with frequent connections to themes like "local wisdom," "business development," and "digital transformation." The study highlights the growing importance of digital tools and sustainability in creative entrepreneurship, particularly in empowering marginalized communities. The analysis also reveals distinct author collaboration clusters, pointing to limited interdisciplinary interactions that could benefit from further exploration. Overall, the findings suggest that while creative economy entrepreneurship is a promising tool for community empowerment, more research is needed on digital inclusion, sustainability, and cross-disciplinary collaboration. This review contributes to the understanding of how creative industries can drive both economic growth and social empowerment.

Keywords: *Creative Economy Entrepreneurship, Community Empowerment, Bibliometric Analysis, Digital Transformation*

1. INTRODUCTION

The creative economy has emerged as a vital catalyst for economic growth in both industrialized and developing nations. It includes a wide array of industries, such as arts, design, fashion, film, and digital media, among others. These industries are recognized for their substantial potential for innovation, employment generation, and cultural conservation, providing distinctive prospects for economies aiming to expand beyond conventional sectors. The proliferation of digital technology and globalization has significantly expedited the expansion of the creative industry by facilitating access to a global audience and fostering international collaboration among creative. The swift expansion of this industry has led to an increased scholarly focus on creative economy entrepreneurship, which involves establishing new enterprises within this dynamic field. Comprehending this phenomenon helps illuminate methods to promote sustainable growth and employment generation, especially in areas experiencing a downturn in traditional sectors.

Within the framework of community empowerment, entrepreneurship in the creative sector presents considerable potential. Entrepreneurship in the creative industries not only fosters economic activity but also enriches cultural expression and promotes social solidarity. Numerous communities, particularly in developing nations, possess valuable cultural assets that can be converted into economic value via entrepreneurship. These assets, encompassing traditional crafts, indigenous art forms, and culinary history, are frequently underexploited owing to insufficient knowledge, resources, and infrastructure. Entrepreneurship in the creative economy can mitigate these obstacles by establishing a framework for transforming cultural resources into lucrative

enterprises. To do this, communities require supportive policies that emphasise capacity growth, market access, and technology uptake.

Scholarly research has been essential in investigating the nexus between entrepreneurial activities in the creative economy and community empowerment. Bibliometric analysis, which entails the mapping and examination of academic literature, offers significant insights on trends, knowledge deficiencies, and impactful research within this field. In recent decades, there has been increasing academic focus on creative entrepreneurship, especially on its influence on regional development, innovation, and community empowerment. This body of literature demonstrates the growing acknowledgement of the creative economy as an essential component of contemporary economic systems. Despite the considerable body of research on the subject, a comprehensive evaluation of the available knowledge is necessary to discern the primary drivers and limitations of creative entrepreneurship as a means of community empowerment.

Community empowerment via creative enterprise can be analysed from various viewpoints, encompassing economic, social, and cultural dimensions. From an economic perspective, creative entrepreneurship can augment income generation, facilitate job creation, and contribute to poverty alleviation. It can cultivate a sense of ownership, agency, and identity among community members, empowering them to engage actively in decision-making processes that influence their livelihoods. Creative business can aid in the preservation and revitalisation of local traditions, offering a medium for their transmission to future generations. To actualise these benefits, it is essential to establish supportive policy frameworks, institutional collaborations, and market access methods. Despite the expanding research, there remains a limited comprehension of the precise techniques that can enhance the capacity of creative entrepreneurship to effectively empower communities.

Despite the growing acknowledgement of creative economy entrepreneurship's importance in promoting community empowerment, the scholarly literature on this topic remains disjointed. Research predominantly concentrates on singular case studies or certain sectors within the creative economy, resulting in a deficiency in the holistic comprehension of how creative entrepreneurship may be utilised as an instrument for community empowerment on a wider scale. Moreover, although extensive research emphasises the prospective economic advantages of creative entrepreneurship, there is very limited attention on the practical tactics and structures required to convert this potential into concrete community results. This study aims to fill these gaps by performing a bibliometric evaluation of the current research on creative economy entrepreneurship, specifically examining its implications for community empowerment. This study seeks to identify major trends, gaps, and future directions in the literature to contribute to the formulation of evidence-based policies that can amplify the influence of creative entrepreneurship on community development.

The purpose of this work is to provide a thorough bibliometric assessment of the literature on creative economy entrepreneurship, emphasising its significance for community empowerment measures. This study seeks to delineate the current research landscape, underscore the most impactful papers, and pinpoint significant trends, deficiencies, and prospective research avenues within this domain. This review aims to furnish policymakers, practitioners, and scholars with actionable insights derived from existing knowledge to guide the formulation of effective community empowerment programmes via creative entrepreneurship. The primary objective is to enhance the debate on sustainable development by examining how creative economy

entrepreneurship may be utilised to promote inclusive growth and community empowerment in urban and rural settings.

2. LITERATURE REVIEW

2.1 *Creative Economy*

The creative economy is a complex notion that encompasses the creation of economic value derived from innovation, cultural knowledge, and intellectual property. The United Nations Conference on Trade and Development (UNCTAD) identifies sectors like arts, design, media, and fashion, which substantially contribute to both developed and developing economies [1]. The adaptability and innovative capacity of the creative economy have established it as a crucial catalyst for contemporary economic development, facilitating new opportunities for employment generation, export expansion, and local economic diversification [2]. Moreover, its function in promoting entrepreneurship across diverse creative sectors is seen crucial for transforming economies from resource dependency to knowledge-based systems.

Richard Florida's research on the "creative class" provides essential understanding of the emergence of creativity as a pivotal element in urban and regional development [3]. He contends that cities and regions that nurture creative genius will undergo economic rejuvenation. Creativity's contribution to economic development extends beyond conventional cultural areas, encompassing technology, science, and commercial innovation. Consequently, creative economy entrepreneurship has emerged as a focal point for policymakers, economists, and social scientists seeking to comprehend how these processes foster economic growth and societal welfare.

2.2 *Creative Economy Entrepreneurship*

Innovative economy Entrepreneurship pertains to the establishment of enterprises within the creative industries, wherein creativity, intellectual property, and cultural assets are the foundation of business models. This form of entrepreneurship differs from conventional entrepreneurial endeavours by prioritising the monetization of creativity and the integration of cultural and commercial components [4]. Researchers such as [5] have characterised the creative industries as one of the most dynamic sectors of the global economy, propelled by innovations in digital technology and the international exchange of ideas. Creative entrepreneurs are pivotal in transforming intangible assets, like ideas, cultural expressions, and intellectual property, into economic goods and services.

Empirical studies on creative entrepreneurship have shown that the sector's success is highly dependent on the external environment, including access to markets, financing, and infrastructure. For instance, research indicates that creative businesses thrive in regions with strong networks of support, including mentorship, business incubators, and favorable policy environments [6]. Additionally, the advent of digital platforms has provided unprecedented opportunities for creative entrepreneurs to reach global audiences, diversify revenue streams, and scale their businesses without the traditional barriers posed by physical market constraints. However, while digital technology has democratized access to creative entrepreneurship, challenges such as intellectual

property protection and the saturation of digital markets remain critical concerns for entrepreneurs in this field.

2.3 *Bibliometric Studies in Creative Entrepreneurship*

Bibliometric analysis has become an effective instrument for comprehending the dynamic landscape of research in creative economy entrepreneurship. This entails the quantitative examination of scholarly publications to delineate research trends, co-authorship networks, and citation patterns [7]. This approach allows scholars to pinpoint significant publications, prolific writers, and deficiencies in the literature, offering a thorough perspective of the academic scene. Numerous bibliometric studies have concentrated on entrepreneurship; however, only a limited number have specifically examined creative entrepreneurship. Due to the increasing significance of the creative economy, a thorough literature review is necessary to explore the nexus of creativity, entrepreneurship, and community empowerment.

Current bibliometric analyses have underscored the interdisciplinary character of creative entrepreneurship research. Disciplines include economics, sociology, cultural studies, and innovation management enrich the debate, illustrating the intricacy of creative entrepreneurship as both an economic and cultural phenomena. These studies highlight the acknowledgement of creative entrepreneurship as a mechanism for promoting regional development, particularly in regions endowed with cultural values and lacking industrialisation [8]. Bibliometric analysis indicates that although creative entrepreneurship is a well-established field in Western nations, an increasing volume of literature is originating from developing regions like Asia and Africa, where creative industries are perceived as potential catalysts for economic transformation.

2.4 *Community Empowerment through Creative Entrepreneurship*

The correlation between creative enterprise and community empowerment is an increasingly significant subject of scholarly enquiry. Community empowerment, characterised as the process of empowering individuals and communities to assert control over their social, economic, and political circumstances, is increasingly recognised as a significant effect of creative entrepreneurship. Creative entrepreneurship equips marginalised communities with the means to create revenue, save cultural heritage, and strengthen social cohesion. In this framework, creative enterprises are perceived not merely as profit-generating entities but also as instruments for social transformation.

Research has shown that creative entrepreneurship can empower communities in several ways. First, it provides opportunities for income generation, particularly in areas where traditional employment opportunities are scarce [2]. This is particularly important in rural or underserved urban areas, where cultural assets such as traditional crafts, music, and performance can be harnessed to create sustainable livelihoods. Second, creative entrepreneurship fosters cultural pride and identity, enabling communities to engage with and preserve their cultural heritage. This is particularly relevant in indigenous communities, where cultural knowledge is passed down through generations and can be commodified through creative enterprises [9]. Third, creative entrepreneurship can enhance social cohesion by bringing communities together to

collaborate on shared creative projects, thereby strengthening local networks and fostering a sense of belonging [10].

However, there are several challenges associated with leveraging creative entrepreneurship for community empowerment. One of the key issues is the lack of access to capital and resources, particularly in marginalized communities. Without adequate funding, creative entrepreneurs may struggle to commercialize their ideas and reach broader markets. Additionally, there is often a lack of business acumen and infrastructure in communities where creative entrepreneurship is seen as a potential driver of empowerment [5]. This highlights the need for targeted support, including training, mentorship, and infrastructure development, to enable creative entrepreneurs to succeed.

2.5 Creative Entrepreneurship in Developing Countries

In emerging nations, creative entrepreneurship is progressively acknowledged as a driver of economic and social advancement. The creative economy is regarded as a method for diversifying economies, especially those historically dependent on agriculture or resource exploitation. Countries such as Indonesia, Kenya, and Brazil have recognised creative industries as integral to their economic growth strategy, with governments actively implementing policies to encourage creative entrepreneurs [2]. In these situations, creative entrepreneurship not only yields economic advantages but also significantly contributes to the preservation of cultural heritage and the advancement of social inclusion.

A growing body of literature has examined the role of creative entrepreneurship in empowering women and youth in developing countries. Research shows that creative industries provide unique opportunities for women and young people to participate in the economy, often in ways that are more flexible and culturally appropriate than traditional forms of employment [9]. For example, in many African and Asian countries, women dominate sectors such as fashion, textiles, and crafts, where they can leverage their cultural knowledge to generate income. Similarly, young people are often at the forefront of digital creative industries, such as game development and digital media production, which offer new avenues for entrepreneurship and innovation.

3. METHODS

This study employs a bibliometric analysis to systematically review the academic literature on creative economy entrepreneurship and its implications for community empowerment strategies. The bibliometric method involves collecting and analyzing a large corpus of research articles to identify key trends, patterns, and influential works within the field. Data for this analysis was sourced from Google Scholar database, focusing on articles published between 1997 and 2024. Using VOSviewer software, co-citation analysis, keyword co-occurrence, and citation network mapping were conducted to identify research clusters, significant authors, and prominent themes related to creative economy entrepreneurship. Additionally, thematic analysis was applied to categorize the key findings and identify gaps in the literature.

4. RESULTS AND DISCUSSION

4.1 Research Data Matriks

Table 1. Research Data Metrics

Publication years	: 1997-2024
Citation years	: 27 (1997-2024)
Paper	: 980
Citations	: 22100
Cites/year	: 818.52
Cites/paper	: 22.55
Cites/author	: 18558.36
Papers/author	: 559.35
Author/paper	: 2.33
h-index	: 41
g-index	: 140
hI,norm	: 30
hI,annual	: 1.11
hA-index	: 20
Papers with ACC	: 1,2,5,10,20:417,244,110,48,20

Source: *Publish or Perish Output, 2024*

Table 1 presents research data metrics that summarise academic contributions to creative economy entrepreneurship from 1997 to 2024. Over this 27-year span, 980 papers were published, garnering 22,100 citations, which averages to 818.52 citations year. Each work received roughly 22.55 citations, however the average citations per author amounted to 18,558.36, with each author producing an average of 559.35 papers. The mean number of authors per manuscript was 2.33, signifying collaborative endeavours in research. An h-index of 41 indicates that 41 publications have garnered a minimum of 41 citations, signifying the influence of pivotal research in the discipline. The g-index of 140 underscores the significant quantity of papers with considerable citations. The normalised h-index (hI,norm) is 30, demonstrating constancy in the authors' work impact, whilst the annual h-index (hI,annual) of 1.11 reflects the yearly increase in significant research output. The hA-index of 20 underscores the significance of highly referenced publications. Finally, the "Papers with ACC" section indicates that the five most cited articles, with citation counts of 1, 2, 5, 10, and 20, received 417, 244, 110, 48, and 20 citations, respectively, demonstrating their significance and impact in the area.

4.2 Network Visualization

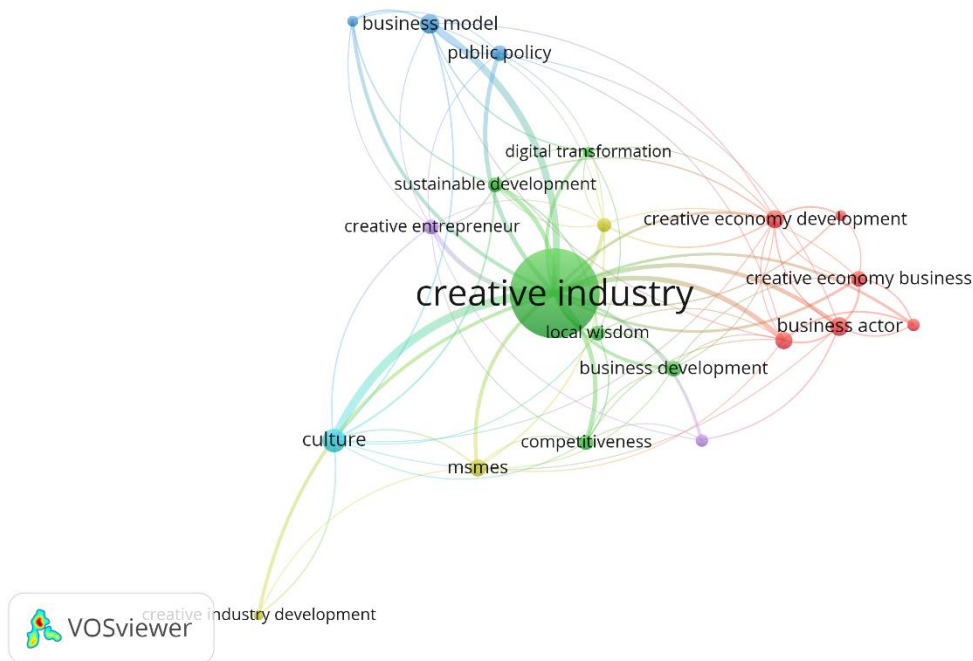


Figure 1. Network Visualization

Source: Data Analysis Result, 2024

The VOSviewer-generated network map illustrates the co-occurrence of keywords in the academic literature related to creative industries, highlighting the connections between various topics. At the center of the map, "creative industry" is the most prominent and frequently discussed term, symbolized by the largest node. This centrality indicates that the creative industry is a core focus within the body of research analyzed. The thickness of the connecting lines between the "creative industry" node and other keywords represents strong co-occurrence relationships, signifying that these topics are often explored together in the academic literature. This suggests that discussions surrounding the creative industry are interlinked with several other related concepts, pointing to a multi-faceted exploration of the topic.

One notable connection is between "creative industry" and "business model," which appears on the left side of the map. This suggests that discussions of how business models can be designed or adapted within the creative sector are prevalent in the research. Along with "public policy," which also appears near "business model," it implies that scholars are interested in understanding how supportive policies or frameworks can influence or regulate creative businesses. Additionally, terms like "sustainable development" and "digital transformation" indicate an interest in how the creative industry can align with broader global objectives, such as sustainability and the integration of digital technologies. This reflects ongoing efforts to modernize and make creative industries more resilient to current and future challenges.

On the right side of the map, clusters around "creative economy development," "business actor," and "creative economy business" suggest a focus on the entrepreneurial and developmental aspects of the creative economy. These clusters appear to emphasize the roles of individuals (business actors) and organizations in fostering economic growth through creative endeavors. The association of these terms with "creative industry" points to research that investigates how the creative sector contributes to the wider economy, particularly through innovation, local development, and business creation. This further supports the notion that creative economy entrepreneurship is a key driver of both economic diversification and community empowerment.

Lastly, the connections between "culture," "MSMEs," and "local wisdom" illustrate the role of cultural and local factors in the creative industry. This suggests that researchers are exploring how micro, small, and medium enterprises (MSMEs) within the creative sector are influenced by cultural values and traditional knowledge. The emphasis on "local wisdom" highlights the integration of cultural heritage into creative enterprises, which can be an important asset for communities, especially in developing regions. Overall, the map reflects the diverse and interconnected themes within the research on creative industries, encompassing business models, cultural preservation, technological transformation, and sustainable development.

4.3 Overlay Visualization

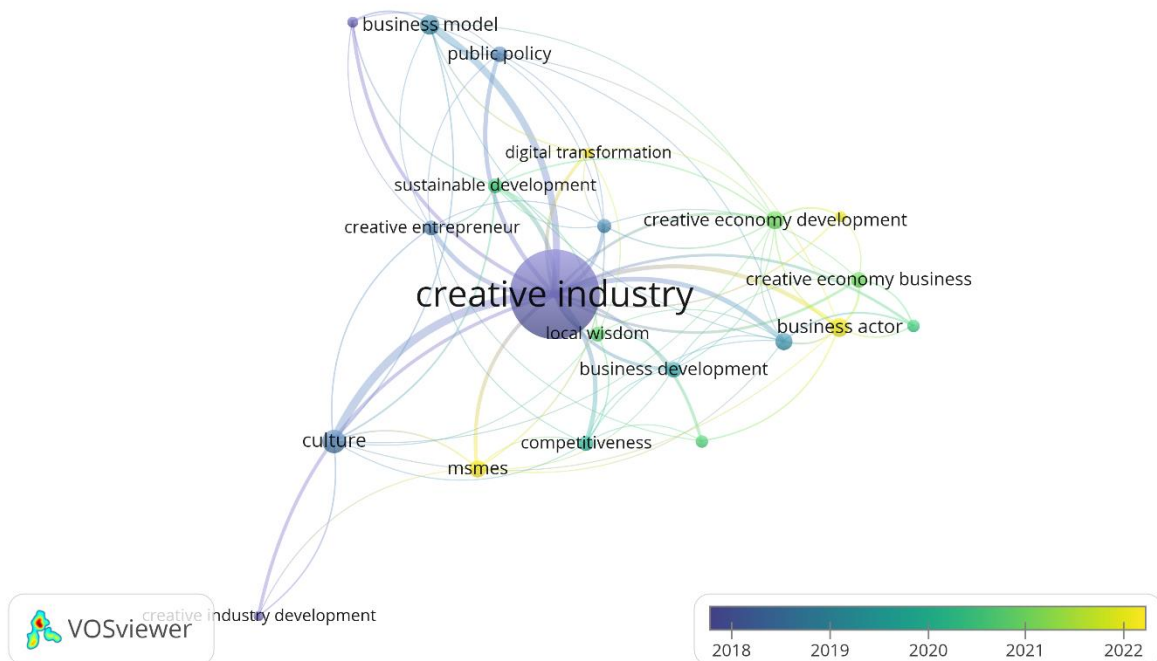


Figure 2. Overlay Visualization

Source: Data Analysis Result, 2024

This second figure includes a time overlay, which indicates the evolution of research topics over the years related to the creative industry. The color gradient from purple (older) to yellow (recent) demonstrates how the focus of academic literature has shifted over time. The central term "creative industry," marked in dark purple, suggests that this has been a long-standing and foundational topic, consistently explored across the years. Surrounding topics, such as "culture," "local wisdom," and "MSMEs," are also in the purple to blue range, indicating that these subjects have been central to discussions about the creative industry since earlier years of the research period. These concepts have likely formed the base for understanding how creative industries interact with traditional and cultural dimensions, especially in local or community contexts.

More recent topics, highlighted in green and yellow, include terms like "digital transformation," "business development," and "creative economy business," which appear to have gained prominence in the later years of research, particularly around 2021 and 2022. This suggests a growing academic interest in how digital tools and technological innovations are transforming the creative industry and shaping business models within it. These topics indicate an increasing recognition of the need for creative entrepreneurs to adapt to new digital environments, reflecting current global trends of digitalization and modernization across industries. The shift towards these

newer research themes likely reflects the increasing importance of digital platforms, e-commerce, and global connectivity in enabling creative businesses to scale and compete internationally.

The yellow areas associated with "creative economy development" and "business actor" demonstrate an emerging focus on the broader economic impacts of creative industries, particularly as they relate to entrepreneurship and business creation. These newer discussions point to a growing awareness of the role of creative industries in economic development strategies, as well as the need to support individual business actors in leveraging creative assets for economic empowerment. The progression from cultural and traditional topics to more business and technology-oriented themes highlights the dynamic and evolving nature of research in this field, as scholars continue to explore how creative industries contribute to modern economies.

4.4 Citation Analysis

Table 2. The Most Impactful Literatures

Citations	Authors and year	Title
5880	[11]	The creative economy: How people make money from ideas
1988	[12]	Creative industries
1650	[13]	From cultural to creative industries: An analysis of the implications of the "creative industries" approach to arts and media policy making in the United Kingdom
1475	[14]	Creative cities, creative spaces and urban policy
1251	[15]	Creative research: the theory and practice of research for the creative industries
824	[16]	The creative industries: Culture and policy
609	[17]	Creative industries after the first decade of debate
430	[18]	Designing creative places: The role of creative tourism
343	[19]	Include us out—economic development and social policy in the creative industries
341	[4]	Key concepts in creative industries

Source: *Publish or Perish Output*, 2024

4.5 Author Collaboration

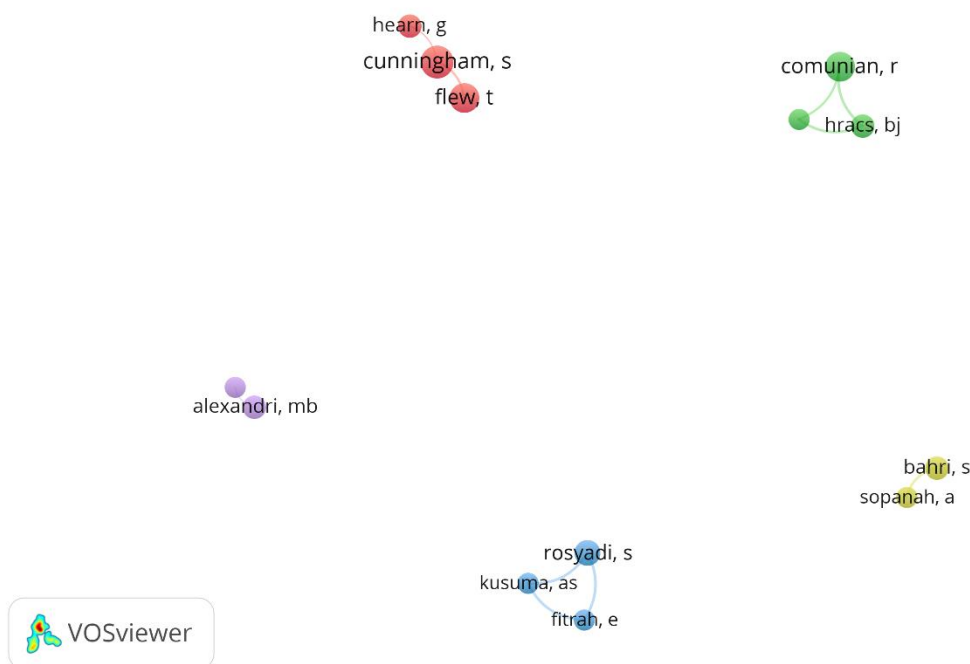


Figure 3. Author Collaboration
 Source: Data Analysis Result, 2024

This figure illustrates clusters of researchers who have collaborated on topics related to creative industries. Each color represents a different group of authors who frequently co-author papers together. For example, in the red cluster, prominent authors such as G. Hearn, S. Cunningham, and T. Flew are shown to collaborate closely, likely contributing to research in the fields of digital transformation and creative economy development. Similarly, the green cluster shows collaboration between R. Comunian and B.J. Hracs, who might focus on cultural and creative economy topics. Other clusters, such as the blue one with authors like S. Rosyadi, A.S. Kusuma, and E. Fitrah, and the yellow cluster with S. Bahri and A. Sopanah, suggest focused research groups, possibly working on region-specific or niche aspects of creative entrepreneurship. The relatively sparse connections between the clusters suggest limited cross-collaboration among these groups, indicating that while there are distinct research teams, broader inter-group collaboration could be further explored. Additionally, some authors, such as M.B. Alexandri (in purple), appear isolated, indicating their research may be more independent or specialized.

4.6 Density Visualization

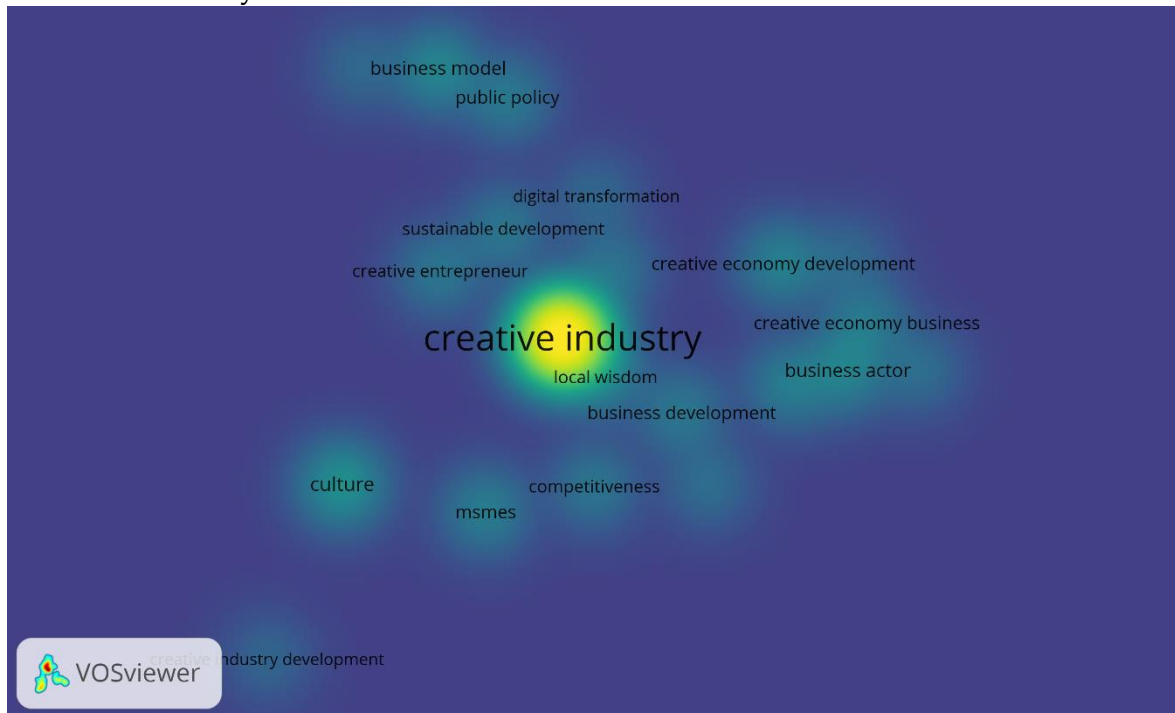


Figure 4. Density Visualization

Source: Data Analysis Result, 2024

This figure represents the intensity of keyword co-occurrence within the literature on creative industries, with "creative industry" at the center being the most frequently mentioned term. The bright yellow area surrounding "creative industry" indicates that it is the focal point of research, showing high co-occurrence with many other terms. The more intense the color (moving from dark blue to green to yellow), the higher the frequency and relevance of those terms in connection with "creative industry." Closely related terms such as "local wisdom," "business development," and "creative economy business" also appear in regions of higher intensity, suggesting these topics are frequently explored together in the literature, indicating a strong research focus on the relationship between the creative industry and local, entrepreneurial, and business development aspects.

Less intense regions, such as the blue-green areas around "business model," "culture," "MSMEs," and "sustainable development," show that while these topics are related to the creative industry, they are less frequently co-occurring compared to the central themes. This suggests that while researchers recognize the importance of these topics, they are not as extensively discussed in the existing body of literature compared to core terms like "creative industry" and "business development." This heatmap helps illustrate not only the key areas of focus within the creative industry literature but also areas that may benefit from further exploration or deeper integration into future research.

Discussion

Key Themes in Creative Economy Research

The central focus on "creative industry" in the keyword co-occurrence maps and heatmaps highlights its foundational role in the academic discourse surrounding the creative economy. This is not surprising, given that the creative industry serves as an umbrella term encompassing various sectors such as arts, fashion, film, and digital media. The strong co-occurrence of "creative industry" with terms like "local wisdom," "business development," and "creative economy business" underscores the emphasis on practical entrepreneurial outcomes. These terms suggest that much of

the academic focus has been on how creative industries contribute to local economies through entrepreneurship, business creation, and the preservation of cultural heritage. This aligns with previous literature on the creative economy, which has emphasized the dual role of these industries in both economic development and cultural preservation (Florida, 2002; UNCTAD, 2020).

The cluster around "local wisdom" reflects a strong interest in how indigenous knowledge and cultural practices are integrated into creative entrepreneurship. This indicates that researchers are recognizing the value of local culture as a resource for creative industries. This is particularly significant in developing countries, where cultural assets can be leveraged to foster community empowerment and economic resilience. Creative entrepreneurs in these contexts often tap into local knowledge, arts, and crafts to create products or services that not only have economic value but also help preserve cultural heritage. These insights align with previous findings that stress the role of cultural assets in enhancing the competitiveness and sustainability of creative businesses, especially in rural or underserved regions (Cunningham, 2014; Gibson & Kong, 2005).

The Role of Digital Transformation and Sustainable Development

A notable shift in recent research is the growing prominence of terms like "digital transformation" and "sustainable development," as highlighted in the more recent clusters on the time-overlay map. This reflects an increasing awareness of the ways in which digital technologies and sustainability concerns are reshaping the creative economy. The rise of digital platforms has democratized access to creative markets, enabling entrepreneurs to reach global audiences without the traditional constraints of physical marketplaces. This is evident in the connections between "digital transformation" and "creative entrepreneur," suggesting that scholars are exploring how digital tools can enhance entrepreneurial opportunities in creative industries.

Sustainability has also become a critical issue in creative entrepreneurship, as reflected by the co-occurrence of "sustainable development" with key terms like "creative industry" and "business model." This suggests a growing interest in how creative industries can contribute to broader global sustainability goals. For example, creative businesses are increasingly being called upon to adopt sustainable practices in production, distribution, and consumption. This trend aligns with global initiatives like the United Nations' Sustainable Development Goals (SDGs), which call for industries to integrate sustainability into their core operations. Research into how creative entrepreneurs can balance profitability with environmental and social responsibility is an emerging area that warrants further exploration (Cunningham, 2014).

Author Collaboration Patterns

The author collaboration map provides valuable insights into the network of researchers contributing to the field of creative economy entrepreneurship. Notably, the map reveals several distinct clusters of authors who frequently collaborate within their respective research groups. The red cluster, which includes prominent scholars like G. Hearn, S. Cunningham, and T. Flew, is particularly significant as these authors are known for their influential work on the digital creative economy and media industries (Flew & Cunningham, 2010). Their collaborative efforts suggest that a substantial portion of the research on creative entrepreneurship is driven by experts focusing on how digital technologies are transforming creative industries.

However, the overall sparsity of connections between different author clusters suggests limited cross-collaboration between research groups. While individual clusters are working on related themes, there appears to be little interaction between them, potentially leading to a fragmented body of literature. This fragmentation may hinder the development of a more holistic understanding of how creative entrepreneurship can be leveraged to empower communities. Greater collaboration between research groups—especially those focused on digital transformation and those exploring local cultural empowerment—could lead to more integrative insights that account for the complex dynamics of creative entrepreneurship in both global and local contexts.

Additionally, the isolated position of some authors, such as M.B. Alexandri, indicates that certain researchers may be working on niche topics or operating independently within the broader academic field. This further suggests that there may be unexplored opportunities for collaboration that could enrich the academic discourse on creative economy entrepreneurship. Encouraging interdisciplinary and international collaboration could help bridge these gaps and foster a more comprehensive understanding of the global creative economy.

Implications for Community Empowerment

The emphasis on "business development," "creative economy business," and "business actor" in the co-occurrence maps highlights the growing recognition of creative entrepreneurship as a tool for economic empowerment. In particular, the connection between "creative industry" and "MSMEs" (micro, small, and medium enterprises) points to the role of small-scale businesses in driving community-based economic growth. MSMEs, especially in creative sectors, often serve as vehicles for social mobility, providing individuals and communities with opportunities to generate income and gain economic independence.

Research suggests that empowering communities through creative entrepreneurship can lead to various positive outcomes, such as increased social cohesion, cultural preservation, and poverty alleviation (Peredo & Chrisman, 2006). However, for these benefits to be realized, there must be targeted support mechanisms in place. For example, access to markets, mentorship, and financial resources are critical for enabling creative entrepreneurs to succeed. The co-occurrence of "public policy" with "business model" indicates that scholars are increasingly recognizing the role of policy interventions in facilitating the growth of creative industries. Governments and international organizations can play a crucial role by implementing policies that support the creative economy, particularly in regions where traditional industries are in decline.

Gaps and Future Research Directions

Despite the growing body of literature on creative economy entrepreneurship, several gaps remain that warrant further exploration. First, while digital transformation is a recurring theme, there is limited research on how digital platforms specifically enable community-based creative entrepreneurship. Future studies could explore the intersection between digital inclusion and community empowerment, particularly in rural or marginalized areas where access to technology is limited. Research could also investigate the role of e-commerce platforms, social media, and online marketplaces in providing creative entrepreneurs with access to global markets.

Another key area for future research is the relationship between sustainability and creative entrepreneurship. While there is growing interest in sustainable development, more empirical studies are needed to explore how creative businesses can balance economic growth with environmental and social responsibility. For example, how can creative entrepreneurs adopt circular economy practices, reduce waste, or use sustainable materials in production? Additionally, research could explore how the creative economy can contribute to achieving specific SDGs, such as gender equality, decent work, and responsible consumption and production.

Lastly, the limited collaboration between research clusters points to the need for more interdisciplinary studies that bridge gaps between cultural studies, economics, business, and sustainability science. Integrating insights from multiple disciplines could provide a more holistic understanding of how creative entrepreneurship operates in diverse contexts. This would also help address the complexity of community empowerment through creative industries, recognizing that cultural, economic, social, and environmental factors are deeply interconnected.

CONCLUSION

The bibliometric analysis of creative economy entrepreneurship offers valuable insights into the key themes, author collaborations, and emerging trends within the academic literature. Central

themes such as "creative industry," "local wisdom," "digital transformation," and "sustainable development" underscore the multifaceted nature of creative entrepreneurship and its potential to drive community empowerment. While significant progress has been made in exploring these areas, several research gaps remain, particularly in terms of interdisciplinary collaboration, digital inclusion, and sustainability. By addressing these gaps, future research can provide more comprehensive strategies for leveraging creative entrepreneurship as a tool for community-based economic growth and social empowerment.

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