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DIGITAL ENTREPRENEURSHIP AND THE TRANSFORMATION OF CREATIVE INDUSTRY MSMEs: A SYSTEMATIC REVIEW

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Abstract

Digital transformation has emerged as a disruptive force reshaping Indonesia's creative industry ecosystem, generating both opportunities and structural challenges for MSMEs. Despite extensive scholarship on MSME digitalisation, no systematic review has explicitly integrated three critical dimensions: digital entrepreneurship, creative industry transformation, and Indonesia's MSME policy ecosystem. This study presents a Systematic Literature Review (SLR) conducted in accordance with PRISMA 2020 guidelines to identify, evaluate, and synthesise evidence on the implementation and impact of digital entrepreneurship on the transformation of Indonesia's creative industry MSMEs. A comprehensive search across five major academic databases yielded a substantial pool of records, from which a final set of high-quality studies published within a recent multi-year period were selected through rigorous CASP-based quality assessment and inter-rater validation. Inductive thematic analysis identified five overarching themes: digital transformation mechanisms of creative MSMEs, digital entrepreneurship as a core competency, structural barriers to digital adoption, enabling policy and institutional ecosystems, and research gaps for future agenda. Findings show that digital entrepreneurship significantly drives creative MSME transformation through global market expansion, business model innovation, financial inclusion, and enhanced dynamic capabilities. However, implementation remains constrained by digital literacy deficits, infrastructural limitations creating a creative digital divide, policy fragmentation across ministries, and disproportionate adoption costs. This review develops an original three-layer CDE framework as a theoretical contribution, offering an evidence base for designing inclusive and sustainable digital transformation policies.

Keywords : *digital entrepreneurship; creative industry;, Indonesian MSMEs; digital transformation*

Abstrak

Transformasi digital telah muncul sebagai kekuatan disruptif yang membentuk ulang ekosistem industri kreatif Indonesia, menghasilkan peluang sekaligus tantangan struktural bagi UMKM. Meskipun kajian mengenai digitalisasi UMKM telah berkembang pesat, belum ada tinjauan sistematis yang secara eksplisit mengintegrasikan tiga dimensi krusial: kewirausahaan digital, transformasi industri kreatif, dan ekosistem kebijakan UMKM Indonesia. Penelitian ini menyajikan SLR yang dilakukan sesuai dengan pedoman PRISMA 2020 untuk mengidentifikasi, mengevaluasi, dan mensintesis bukti mengenai implementasi dan dampak kewirausahaan digital terhadap transformasi UMKM industri kreatif di Indonesia. Pencarian komprehensif pada data akademik utama menghasilkan sejumlah besar rekaman, yang kemudian disaring menjadi sekumpulan studi berkualitas tinggi yang diterbitkan dalam rentang waktu beberapa tahun terakhir melalui penilaian kualitas metodologis berbasis CASP serta validasi kesepakatan antarpenilai secara ketat. Analisis tematik induktif mengidentifikasi lima tema utama: mekanisme transformasi digital UMKM kreatif, kewirausahaan digital sebagai kompetensi inti, hambatan struktural terhadap adopsi digital, ekosistem kebijakan dan kelembagaan yang mendukung, serta kesenjangan penelitian dan agenda masa depan. Temuan menunjukkan bahwa kewirausahaan digital secara signifikan mendorong transformasi UMKM kreatif melalui perluasan pasar global, inovasi model bisnis, inklusi keuangan, dan penguatan kapabilitas dinamis. Namun, implementasinya masih terkendala oleh rendahnya literasi digital, keterbatasan infrastruktur yang menciptakan kesenjangan digital kreatif, fragmentasi kebijakan antarkementerian, serta beban biaya adopsi yang tidak merata. Tinjauan ini mengembangkan kerangka kerja orisinal CDE tiga lapis sebagai kontribusi teoretis, serta menyediakan basis bukti komprehensif untuk merancang kebijakan transformasi digital yang inklusif dan berkelanjutan.

Kata kunci: *kewirausahaan digital; industri kreatif; UMKM Indonesia; transformasi digital*

INTRODUCTION

The creative industry has emerged as one of the most strategically significant sectors of the twenty-first century global economy, representing a convergence of human creativity, digital technology, and measurable economic value. In Indonesia, the creative economy sector contributed 7.8% to the national Gross Domestic Product (GDP), generating a value of IDR 1,280 trillion in 2023, absorbing more than 24.9 million workers, and producing export earnings valued at USD 23.9 billion (Kemenparekraf, 2023; BPS, 2023). Indonesia's position as the world's fifth-largest creative economy (UNCTAD, 2022) represents a foundational asset of considerable strategic importance. Nevertheless, the overwhelming majority of Indonesia's creative economy actors are Micro, Small, and Medium Enterprises (MSMEs) that continue to confront persistent structural constraints in market access, capital availability, and technology adoption.

Within the context of Industry 4.0 and the transition toward Society 5.0, digital entrepreneurship has emerged as a transformative paradigm redefining how creative MSMEs create, deliver, and capture economic value. Nambisan et al. (2019) characterise digital entrepreneurship as the process of creating and exploiting business opportunities mediated by digital technology, distinguishing it fundamentally from traditional entrepreneurship through the scalability without geographic constraints, more fluid market boundaries, and the centrality of digital platform ecosystems. In the creative industry context, digital entrepreneurship is not merely about tool adoption; it constitutes a comprehensive transformation of entrepreneurial mindset, business models, and creative ecosystems enabling practitioners to compete in global markets (Vial, 2019; Hull et al., 2007).

Ground-level realities, however, reveal a deeply troubling paradox: although Indonesia's internet penetration has reached 78.19% with 215.6 million active users (APJII, 2023), only approximately 38% of creative economy actors actively utilise digital platforms, and among these, the majority remain at the basic adoption stage without developing substantive digital entrepreneurship capabilities (Kemenparekraf, 2022). This paradox reflects a systemic failure in the creative industry's digital transformation ecosystem that demands comprehensive evidence-based understanding.

Three fundamental research gaps motivate this study. The first gap is the absence of a synthetic review explicitly integrating digital entrepreneurship, creative industry transformation, and Indonesia's MSME policy ecosystem simultaneously. Existing systematic reviews, including Purnomo et al. (2024) and Bahtiar et al. (2025), treat MSMEs as a homogeneous entity without distinguishing the specific characteristics of creative MSMEs, which differ substantially from manufacturing or trading MSMEs in their innovation-creativity-based business models, cultural sensitivity, intellectual property considerations, and unique collaborative ecosystems (Pratt, 2017; DCMS, 2023). This creates a serious policy blind spot, as generic digitalization programs have proven ineffective for creative practitioners requiring subsector-specific approaches (Kemenparekraf, 2022).

The second gap is the absence of multidimensional evidence-based synthesis mapping the structural barriers to digital transformation among creative MSMEs. Existing studies examine barriers in isolation some addressing technical barriers such as infrastructure and digital literacy (Anatan and Nur, 2023), others financial barriers (Febriyani et al., 2024), and a few regulatory barriers (Kristiana et al., 2025) without synthesising all three dimensions simultaneously within the specific creative economy context. This methodological and substantive gap has direct implications for policy effectiveness: without a holistic understanding of the barrier ecosystem, interventions tend to be partial and reactive rather than systemic (Vial, 2019; North, 1990).

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The third gap is insufficient attention to the nexus between digital entrepreneurship and the sustained development of creative entrepreneurial capabilities as an ongoing process rather than a discrete adoption endpoint. Available literature positions digitalization as a goal measurable by platform onboarding rates, without examining whether digital adoption genuinely transforms entrepreneurial capabilities and creates sustainable value (Nambisan et al., 2019; Shane and Venkataraman, 2000). Only one study in the available corpus (Abduh et al. (2024) explicitly links digitalization to market-oriented entrepreneurship in the creative sector, yet with narrow geographic scope and no broader ecosystem perspective.

Unlike previous systematic literature reviews that primarily discuss digital transformation or digital entrepreneurship separately, this study adopts a more comprehensive perspective by integrating the Technology Acceptance Model (TAM), Diffusion of Innovation (DOI), and Resource-Based View (RBV). This integration provides a broader explanation of digital entrepreneurship development within the context of Indonesian creative industry MSMEs. The novelty of this study lies in the development of an original Creative-Digital Entrepreneurship (CDE) Framework integrating TAM, DOI, and RBV, specifically designed for Indonesian creative industry MSMEs. Furthermore, this review synthesises previous empirical studies into five overarching themes that offer theoretical contributions and practical recommendations for future research and policy development.

This study addresses these three gaps through a Systematic Literature Review of 22 high-quality studies, guided by four research questions: (RQ1) How does digital entrepreneurship transform the operational, market, and business model capacities of MSMEs as primary actors in Indonesia's creative industry? (RQ2) What are the principal structural barriers impeding the acceleration of digital transformation among creative MSMEs in Indonesia? (RQ3) What policy and institutional ecosystem conditions most effectively support digital entrepreneurship as a strategy for strengthening Indonesia's creative industry? (RQ4) What research gaps remain, and how should the future research agenda be formulated?

This study contributes dually: theoretically, by developing the original three-layer Creative-Digital Entrepreneurship (CDE) framework integrating Technology Acceptance Model (TAM), Diffusion of Innovations Theory (DOI), and Resource-Based View (RBV) within the specific context of Indonesia's creative industry ecosystem; practically, by providing a comprehensive evidence base for policymakers, supporting institutions, and creative MSME practitioners.

METHODS

Research Design and Protocol

This study employs a Systematic Literature Review (SLR) methodology based on PRISMA 2020 guidelines (Page et al., 2021), with a pre-registered protocol to minimise selection bias (Moher et al., 2015), given its capacity to identify, screen, appraise, and synthesise evidence transparently and reproducibly (Tranfield et al., 2003; Kitchenham and Charters, 2007). The methodology follows seven phases adapted from Shaffril et al. (2021), while thematic analysis applied Braun and Clarke's (2006) six-step inductive approach, with all inter-reviewer discrepancies resolved through consensus discussion. The theoretical framework integrates TAM (Davis, 1989; Venkatesh and Bala, 2008), DOI (Rogers, 2003), and RBV (Barney, 1991; Teece et al., 1997) as complementary analytical lenses.

Systematic Search Strategy

Comprehensive literature searches were conducted across five major academic databases selected for multidisciplinary and multilingual coverage: Scopus, Google Scholar

(covering SINTA and GARUDA-indexed national literature), Web of Science (targeting JCR-indexed business and economics journals), ERIC (for digital entrepreneurship literature in economics education), and the Garuda/SINTA Portal (for national literature not captured internationally). Structured Boolean search strings (AND/OR/NOT) were developed in English and Indonesian to maximise relevance and sensitivity, with detailed strings per database presented in Table 1.

Table 1. Systematic Search Strings by Database

Database	Search String	Initial Results
Scopus	TITLE-ABS-KEY(("digital entrepreneurship" OR "digital transformation") AND ("creative industry" OR "creative economy" OR "creative MSME") AND ("Indonesia" OR "developing countries")) AND PUBYEAR > 2018 AND DOCTYPE(ar OR re)	72
Google Scholar	"digital entrepreneurship" OR "kewirausahaan digital" AND "creative industry" OR "industri kreatif" AND "MSME" Indonesia (2019–2025)	98
Web of Science	TS=("digital entrepreneurship" AND "creative industry" AND "SME") AND PY=(2019-2025) AND DT=(Article OR Review)	41
ERIC	"digital entrepreneurship" AND "creative economy" AND "developing countries" Date: 2019–2025	18
Garuda/SINTA	"kewirausahaan digital" AND "industri kreatif" AND "UMKM" (2019–2025)	18
	Total	247

Inclusion and Exclusion Criteria

A structured set of inclusion and exclusion criteria was developed a priori to guide article selection at all screening stages. Table 2 presents the complete criteria matrix.

Table 2. Inclusion and Exclusion Criteria

Criterion	Inclusion	Exclusion
Topic Focus	Digital entrepreneurship and/or digital transformation of creative economy/creative industry MSMEs; creative economy digital policy Indonesia	Studies not specifically addressing creative industry or MSMEs; purely technical focus without economic/business dimensions
Geographic Context	Indonesia (primary) or developing countries whose contexts are generalisable to Indonesia	Developed country studies with no contextual relevance to Indonesia
Time Frame	2019–2025, covering pre-, during-, and post-pandemic periods	Published before 2019 digital ecosystem changes too significant
Publication Type	Peer-reviewed journal articles (SINTA, Scopus, WoS); indexed conference proceedings; reports from international institutions (OECD, UNCTAD, World Bank)	Non-peer-reviewed grey literature; blogs; opinion pieces; theses or dissertations
Language	Indonesian and English	Other languages without available translations
Accessibility	Full text available in its entirety	Abstract-only access; paywalled without institutional access
Quality	Meeting ≥3/5 CASP criteria; inter-rater agreement $\kappa \geq 0.60$	Low methodological quality ($\kappa < 0.60$); no evident peer review process

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Methodological Quality Assessment

The methodological quality of all articles meeting full-text eligibility was assessed independently by two reviewers using five criteria adapted from the Critical Appraisal Skills Programme (CASP, 2022) and the Mixed Methods Appraisal Tool (MMAT) version 2018 (Hong et al., 2018). Table 3 presents the complete quality assessment criteria.

Table 3. Methodological Quality Assessment Criteria

No.	Quality Assessment Criterion
1	Are the principal research objectives clearly aligned with the investigation of digital entrepreneurship and/or digital transformation of creative industry MSMEs in Indonesia?
2	Does the article clearly describe its research design and methodological approach with sufficient rigour?
3	Are the constructs of digital entrepreneurship, digital transformation, and creative industry context well-defined and contextually appropriate?
4	Is there adequate justification for the methodology and the platforms, technologies, or policies examined within the creative MSME context?
5	Does the article provide practical insights or implications contributing to the understanding of digital entrepreneurship within Indonesia's creative industry ecosystem?

Each criterion was rated as Yes, No, or Cannot Determine. Articles meeting 4–5 criteria were classified as High Quality; 3 criteria as Moderate Quality; and 1–2 as Low Quality. Only High and Moderate Quality articles were retained. Inter-rater agreement was computed using Cohen's Kappa ($\kappa = 0.81$), indicating a strong level of agreement exceeding the minimum threshold of $\kappa \geq 0.60$ recommended in SLR methodological literature (Cohen, 1960; Landis and Koch, 1977). All inter-reviewer discrepancies were resolved through structured consensus discussion.

PRISMA 2020 Selection Process

The article selection process strictly followed the four-stage PRISMA 2020 protocol. During Identification, searches across five databases yielded 247 articles. After cross-database deduplication removing 18 duplicate records, 229 articles remained for screening. During Screening Stage I, title and abstract review excluded 155 articles (irrelevant topic: 82; outside time frame: 38; non-peer-reviewed: 35), leaving 74 articles. CASP quality assessment at Screening Stage II excluded 18 low-quality articles, leaving 56 for full-text eligibility assessment. During the Eligibility stage, full-text assessment excluded 34 articles (creative industry dimension insufficiently specific: 14; overly technical without economic dimension: 9; substantial content duplication: 7; outside time frame: 4), yielding 22 final articles for synthesis. The PRISMA 2020 flow diagram is presented in Figure 1 (see Interactive PRISMA Diagram):

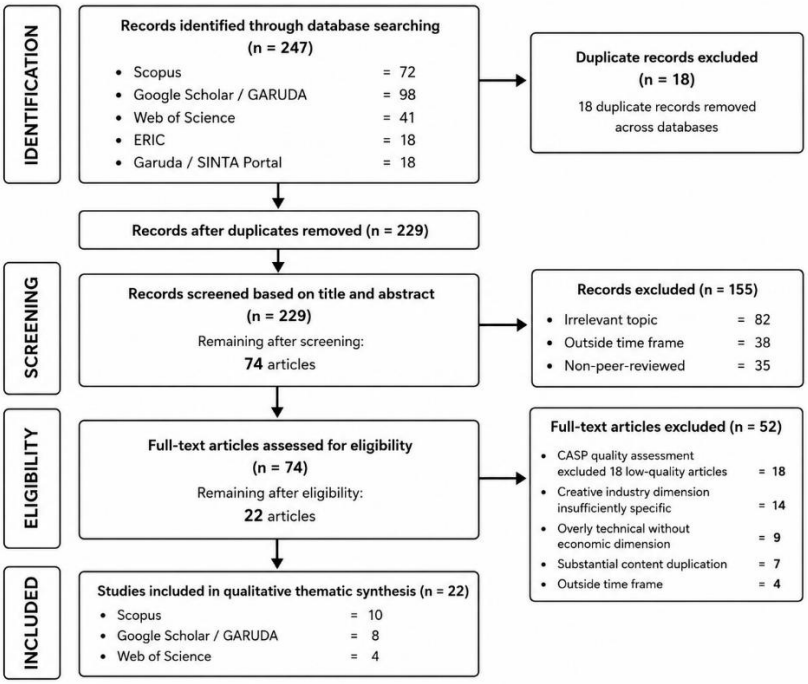

Figure 1. The PRISMA 2020 flow diagram

As illustrated in Figure 1, the rigorous multi-stage PRISMA 2020 selection process yielded 22 high-quality studies that collectively form the empirical foundation of this systematic review, ensuring that all synthesised evidence meets the methodological standards required for credible and reproducible findings.

RESULT AND DISCUSSION

a. Overview of Included Studies

The 22 final articles exhibit a distribution reflecting temporal, methodological, and geographic patterns in research on digital entrepreneurship and creative MSME transformation. Temporally, 19 of 22 articles (86.4%) were published between 2022 and 2025, confirming that the COVID-19 pandemic served as a significant accelerator of research intensity in this domain a pattern consistent with global literature on post-pandemic digital transformation (OECD, 2021). Methodologically, the corpus comprises: SLR/literature reviews (8 articles, 36.4%), quantitative studies (6 articles, 27.3%), qualitative/case study designs (5 articles, 22.7%), SEM-PLS (2 articles, 9.1%), and comparative/index-based approaches (1 article, 4.5%). The balance between Scopus/WoS-indexed studies (14 articles, 63.6%) and Google Scholar/GARUDA sources (8 articles, 36.4%) ensures adequate representation of both international and nationally-contextualised literature. A complete overview of all 22 included articles, including digital entrepreneurship platforms, creative subsectors, and principal findings, is presented in Table 4.

Table 4. Overview of Included Articles

No	Author(s) & Year	Database	Method	Digital Entrepreneurship Platform	Creative Subsector	Key Finding
1	Harunurrasyid et al. (2024)	GS/GARUDA	Quantitative	Fintech, P2P Lending	General creative MSMEs	Digitalisation increases financial inclusion and MSME productivity through digital financing access
2	Kurniawati et al. (2022)	Scopus	Quantitative	E-commerce, Social Media	Culinary, Fashion, Crafts	WhatsApp Business, Facebook Marketplace, Instagram Shop as survival backbone for creative

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No	Author(s) & Year	Database	Method	Digital Entrepreneurship Platform	Creative Subsector	Key Finding
						MSMEs during pandemic; revenue increased 34%
3	Alyani et al. (2024)	GS	SEM-PLS	Marketplace platforms	General creative MSMEs	Government support (β=0.412) and digital capability (β=0.298) are most significant drivers of MSME transformation
4	Anatan and Nur (2023)	Scopus	Quantitative	Digital Readiness	Multi-subsector	Principal barriers: human resources, digital literacy, technology and financing access; knowledge transfer required
5	Hariyanti and Kristanti (2024)	GS	Qualitative	Omnichannel, SaaS	Crafts, Culinary	Digitalisation enhances efficiency and competitiveness; key challenges: digital literacy deficits and data security
6	Elya Kurniawati et al. (2021)	Scopus	Quantitative	E-commerce, Digital Marketing	Multi-subsector	Omnichannel strategy as crisis survival key; constraints: technology adaptation and limited digital HR
7	Bahtiar et al. (2025)	GS	SLR	Platform Sustainability	General creative MSMEs	Policy, digital training, and infrastructure reinforcement required for creative MSME sustainability
8	Purnomo et al. (2024)	GS	SLR	Multi-platform	General creative MSMEs	Digitalisation increases profitability 23.4%; barriers: resources, technical skills, data security
9	Hidayat et al. (2025)	GARUDA	Qualitative	Local Digital Collaboration	Culinary, Local Crafts	Local culture and social collaboration as critical drivers; barriers: technological complexity, shortage of local experts
10	Amelia (2024)	GARUDA	Qualitative	Public Digital Policy	Multi-subsector	Public policy is key enabler; barriers: high logistics costs, platform commissions 15–30%, weak infrastructure
11	Dewi Maya Sari et al. (2022)	GS	Lit. Review	Digital Literacy Assessment	General creative MSMEs	Multi-dimensional digital literacy is critical; structural deficit persists post-pandemic
12	Philbin et al. (2022)	Scopus	SLR	Digital Strategy Framework	General creative MSMEs	Digital strategy, adaptive organisational culture, and digital leadership key to sustainable transformation
13	Febriyani et al. (2024)	GS	Lit. Review	Fintech Ecosystem	General creative MSMEs	Fintech improves capital access 45%; barriers: low literacy, complex regulation, cybersecurity risks
14	Susanti et al. (2023)	GS	SLR	E-commerce, Digital Innovation	Fashion, Culinary, Crafts	Digital transformation and product innovation strengthen competitive advantage of women-led creative MSMEs
15	Hendrawan et al. (2024)	GARUDA	Qualitative	Technology Management	Multi-subsector	Digital transformation is a fundamental mindset shift; opportunities: efficiency gains and global market expansion
16	Falentina et al. (2021)	Scopus	Quantitative	Internet Access & Devices	General creative MSMEs	Digitalisation empirically increases revenue 23.4%, productivity 18.7%, profitability 15.2% ($p<0.01$)
17	Saiful-Haq et al. (2024)	Scopus	Qualitative	Integrated Digital Policy	Multi-subsector	Integrated digital programme increases onboarding 67% in 12 months; affirmative policy effective
18	Nagy et al. (2025)	Scopus	Comparative Quant.	Fintech Comparative	General creative MSMEs	Socioeconomic context determines fintech adoption; Indonesia faces larger regulatory and literacy barriers than Hungary

No	Author(s) & Year	Database	Method	Digital Entrepreneurship Platform	Creative Subsector	Key Finding
19	Prasetyani et al. (2024)	Scopus	Comparative/ Index	DEAI Index	General creative MSMEs	Indonesia holds intermediate DEAI (0.54/1.0); infrastructure and regulation are primary digital adoption barriers
20	Abduh et al. (2024)	Scopus	Quantitative	Digital Market Orientation	Creative Industries Makassar	Digital market orientation (β=0.421) significantly increases creative industry competitiveness in Society 5.0
21	Kristiana et al. (2025)	Scopus	Case Study	Digital Tax Ecosystem	General creative MSMEs	Digital transactions broaden tax base; inclusive tax policy needed for micro creative MSMEs
22	Laia and Windijarto (2025)	Scopus	SLR	P2P Lending Platform	General creative MSMEs	P2P lending facilitates MSME capital access (avg. IDR 12.7 million); strict regulation required for risk mitigation

To complement the thematic synthesis and provide a quantitative mapping of the intellectual landscape, a bibliometric analysis of the 22 included studies was conducted. Bibliometric analysis enables the systematic examination of publication patterns, temporal trends, source distribution, methodological evolution, keyword co-occurrence structures, and thematic clustering within a defined body of literature (Donthu et al., 2021; Zupic and Čater, 2015). This analysis provides a structural overview of how scholarly attention to digital entrepreneurship and creative MSME transformation has evolved, where research concentration lies, and what conceptual connections shape the field.

b. *Geographic and Subsector Coverage Analysis*

Table 5. presents the geographic scope and creative subsector coverage of included studies, revealing important patterns in the spatial and sectoral concentration of existing scholarship.

Table 5. Geographic Scope and Creative Subsector Coverage of Included Studies (n=22)

Dimension	Category	Studies	%	Coverage Assessment
Geographic Scope	National (Indonesia general)	15	68.2%	Broad but lacks regional specificity
	Java-specific (Yogyakarta, Jakarta, Bandung)	5	22.7%	Over-represented relative to geographic diversity
	Outside Java (Palu, Makassar)	2	9.1%	Critically underrepresented major research gap
	Comparative (Indonesia + other country)	2	9.1%	Hungary comparison (Nagy et al.) and DEAI comparative (Prasetyani et al.)
Subsector Coverage	General/multi-subsector (not specified)	14	63.6%	Dominant but lacks subsector granularity
	Culinary (kuliner)	8	36.4%	Relatively well-covered
	Crafts (kriya)	9	40.9%	Relatively well-covered
	Fashion (fesyen)	7	31.8%	Moderate coverage
	Digital applications / tech creative	3	13.6%	Significantly underrepresented
	Music / film / performing arts	0	0.0%	Complete absence critical research gap
	Design / architecture	0	0.0%	Complete absence critical research gap
	General MSME practitioners	18	81.8%	Dominant

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Dimension	Category	Studies	%	Coverage Assessment
Practitioner Focus	Women-led creative MSMEs	3	13.6%	Critically underrepresented
	Youth / millennial creative entrepreneurs	0	0.0%	Complete absence emerging research gap
	Rural / remote creative practitioners	2	9.1%	Severely underrepresented

The geographic and subsector coverage analysis exposes three critical structural gaps in existing scholarship. First, there is a pronounced Java-centrism: 77.3% of geographically specific studies focus on Java-based MSMEs (Yogyakarta, Jakarta, Bandung), while only 9.1% address outside-Java contexts despite the fact that Indonesia's most culturally distinctive creative communities and those most in need of digital transformation support are concentrated in non-Java regions. Second, there is a subsector blind spot: digital and technology-intensive creative subsectors (3 studies, 13.6%), and cultural-artistic subsectors including music, film, performing arts, design, and architecture (0 studies, 0%), are almost entirely absent from the corpus, despite representing the fastest-growing and most globally competitive segments of Indonesia's creative economy. Third, there is a practitioner representation gap: women-led MSMEs appear in only 13.6% of studies despite constituting the majority of culinary, crafts, and fashion practitioners; and rural creative practitioners appear in only 9.1% despite facing the most acute digital access barriers. These structural gaps in geographic, subsectoral, and practitioner coverage represent the most urgent empirical research priorities for the next generation of creative MSME digital entrepreneurship scholarship.

c. Thematic Analysis Results

Thematic analysis of the 22 included studies yielded five overarching themes. Co-occurrence patterns were analysed to understand the relational structure of themes: digital literacy deficits and infrastructure limitations were co-cited in 18 studies, reflecting their mutually reinforcing systemic character; digital market orientation and business model innovation were co-cited in 15 studies; and platform policy and institutional support were co-cited in 13 studies. Table 6 presents the thematic distribution and frequency.

Table 6. Thematic Distribution and Study Frequency (n=22)

Theme	Description	Studies (n)	%
Theme 1	Digital transformation mechanisms of creative MSMEs	22	100%
Theme 2	Digital entrepreneurship as core competency of creative practitioners	18	81.8%
Theme 3	Structural barriers to digital adoption	20	90.9%
Theme 4	Enabling policy and institutional ecosystem conditions	16	72.7%
Theme 5	Research gaps and future agenda	22	100%

Theme 1: Digital Transformation Mechanisms of Creative MSMEs

Theme 1 was addressed across all 22 studies (100%), confirming its centrality in the literature, with synthesis identifying five mutually reinforcing transformation mechanisms. First, measurable business performance gains: Falentina et al. (2021) demonstrate that digital adopters exhibit substantial increases in revenue, productivity, and profitability, corroborated by Purnomo et al. (2024) and Abduh et al. (2024), with these gains reflecting the development of dynamic digital capabilities as a source of sustained competitive advantage

from an RBV perspective (Teece et al., 1997). Second, global creative market expansion: Kurniawati et al. (2022) find that platform adoption enabled creative MSMEs to increase revenue by up to 34% during the pandemic, while UNCTAD (2022) confirms that 67% of Indonesia's creative exports are now digitally mediated, and Hariyanti and Kristanti (2024) document average revenue increases of 2.7 times for MSMEs onboarding international platforms. Third, business model innovation: Abduh et al. (2024) demonstrate that digital market orientation significantly drives both product and process innovation, while Hendrawan et al. (2024) identify a three-stage trajectory adoption, adaptation, and innovation with most Indonesian creative MSMEs currently remaining at the adoption stage. Fourth, financial inclusion through fintech: Harunurrasyid et al. (2024) and Febriyani et al. (2024) confirm average capital access increases of 45% over two years, with Laia and Windijarto (2025) identifying P2P lending as a relevant alternative for micro creative practitioners lacking conventional collateral. Fifth, operational efficiency and sustainability: Philbin et al. (2022) find that MSMEs integrating digital strategy with adaptive organisational culture exhibit sustainability rates 2.4 times higher than technology-only adopters, consistent with the Dynamic Capabilities Framework (Teece et al., 1997).

Theme 2: Digital Entrepreneurship as Core Competency

Theme 2 was addressed by 18 of 22 studies (81.8%). Abduh et al. (2024) empirically demonstrate that creative MSMEs developing digital entrepreneurship orientation exhibit a substantially differentiated competitive profile: greater adaptive capacity to shifting digital consumer preferences, stronger capability to leverage data analytics for creative business decisions, and deeper integration with collaborative digital ecosystems. Hendrawan et al. (2024) articulate the three-stage digital entrepreneurship development trajectory adoption, adaptation, and innovation providing a structural framework for understanding the heterogeneous development of digital entrepreneurship capabilities across Indonesia's creative MSME population. Falentina et al. (2021) quantify the performance gap between MSMEs at the innovation stage versus those at the adoption stage at 3.8 times the revenue growth rate over a five-year observation period, underscoring the transformative economic significance of advancing beyond superficial digital adoption to substantive digital entrepreneurship capability. Hull et al.'s (2007) framework combining creative capacity, digital capability, and global market orientation is empirically validated across multiple studies as the strongest predictor of creative MSME performance in the digital age.

Theme 3: Structural Barriers to Digital Adoption

Theme 3 was addressed by 20 of 22 studies (90.9%), with co-occurrence analysis revealing that digital literacy deficits and infrastructure limitations were consistently co-cited across 18 studies, confirming their mutually reinforcing systemic character. Four barrier clusters were identified. First, multi-dimensional digital literacy deficits: Dewi Maya Sari et al. (2022) identify four deficit dimensions technical, content, analytics, and security literacy while Anatan and Nur (2023) quantify the impact at a 67% lower platform adoption probability among low-literacy MSMEs, and Hidayat et al. (2025) find technological complexity and shortage of local digital experts as powerful deterrents. Second, infrastructure limitations and the creative digital divide: Bahtiar et al. (2025) identify inadequate rural internet access as a structural barrier beyond individual MSME capacity, while Prasetyani et al. (2024) quantify the DEAI divide between Java (0.72) and non-Java regions (0.41), paradoxically disadvantaging traditional creative heartlands. Third, weak institutional ecosystem and policy fragmentation: Alyani et al. (2024) demonstrate that government support is the most significant determinant of successful digital transformation, substantially exceeding individual digital capability and competitive market pressure, while Amelia (2024) identifies cross-ministerial fragmentation across Kemenparekraf,

Kemenkopukm, and Kemkominfo as a critical source of practitioner confusion. Fourth, disproportionate adoption cost burdens: Amelia (2024) documents platform commission fees averaging 15–30% of transaction values alongside disproportionate subscription costs, which from a TAM perspective (Davis, 1989) directly reduce perceived usefulness and systematically depress digital adoption intentions.

Theme 4: Enabling Policy and Institutional Ecosystem Conditions

Theme 4 was addressed by 16 of 22 studies (72.7%). Synthesis identifies five categories of enabling conditions. First, community-based creative digital literacy programmes: Hidayat et al. (2025) demonstrate that community-based approaches delivered through creative cooperatives and MSME associations are significantly more effective than top-down government training in strong local cultural contexts. Rogers (2003) affirms that change agents emerging from local creative communities are far more effective diffusion agents for digital innovation than external facilitators. Kristiana et al. (2025) add that digital tax literacy must be integrated as a core programme component to prevent creative MSMEs from avoiding digital platform formalisation out of tax compliance anxiety. Second, equitable creative digital infrastructure: Bahtiar et al. (2025) recommend prioritising quality connectivity in rural creative hub areas, while Prasetyani et al. (2024) demonstrate that DEAI improvement requires simultaneous investment in physical infrastructure and digital regulatory infrastructure. Third, regulatory ecosystem reform: Philbin et al. (2022) and Alyani et al. (2024) recommend platform regulation simplification, SME cybersecurity standardisation, and fiscal incentives for digitally transforming creative MSMEs. Laia and Windijarto (2025) emphasise innovation-enabling P2P lending regulation. Fourth, integration of digital entrepreneurship into national creative industry strategy: Abduh et al. (2024) confirm that creative MSMEs developing digital market orientation collectively within industry clusters demonstrate competitiveness 1.8 times higher than those competing individually. Fifth, the Creative Digital Entrepreneurship Index (CDEI): this review proposes the development of CDEI as a national monitoring instrument integrating digital entrepreneurship adoption rates by subsector, ecosystem quality by region, impact on employment and income, and financial inclusion levels serving as a complement to the DEAI (Prasetyani et al., 2024) with specificity to the creative-entrepreneurship dimension.

Theme 5: Research Gaps and Future Agenda

Theme 5 was addressed across all 22 studies (100%), as each study either explicitly identified gaps or implicitly revealed them through methodological limitations. Five significant research gaps were identified. First, the absence of longitudinal studies: all 22 studies are cross-sectional, precluding temporal measurement of digital entrepreneurship's long-term impact on creative industry growth trajectories by subsector. Second, the scarcity of indigenous creative-digital theoretical frameworks: the majority of studies apply TAM and DOI without local contextual adaptation, and no existing model integrates gotong royong values and creative cooperatives into digital entrepreneurship analysis. Third, insufficient cross-subsector national comparative studies: no study systematically maps the digital divide across Indonesia's 17 creative subsectors to reveal heterogeneity in digital entrepreneurship development. Fourth, limited gender and inclusion perspectives: only Susanti et al. (2023) examine gender dimensions, despite women constituting the majority of culinary, crafts, and fashion practitioners who face layered digital access barriers. Fifth, the unexplored terrain of digital intellectual property protection: no SLR systematically examines the relationship between digital entrepreneurship, digital IP protection, and creative economy sustainability.

CONCLUSION

This Systematic Literature Review synthesised evidence from 22 high-quality peer-reviewed studies published between 2019 and 2025 through inductive thematic analysis, identifying five overarching themes: digital transformation mechanisms, digital entrepreneurship as core competency, structural barriers, enabling policy ecosystems, and research gaps. The evidence confirms that digital entrepreneurship significantly drives creative MSME transformation through measurable business performance gains, global market expansion, business model innovation, fintech-based financial inclusion, and operational efficiency enhancement, yet implementation remains systematically constrained by multi-dimensional digital literacy deficits, infrastructure limitations, policy fragmentation, and disproportionate adoption cost burdens. Theoretically, this review contributes the original three-layer Creative-Digital Entrepreneurship (CDE) framework integrating TAM, DOI, and RBV perspectives, while the most critical policy implications encompass community-based digital literacy programmes, equitable digital infrastructure investment, platform regulatory reform, and the development of the Creative Digital Entrepreneurship Index (CDEI) collectively underscoring that Indonesia's potential to lead Southeast Asia's creative economy digital transformation can only be realised through a paradigm shift from sectoral-partial to integrated ecosystem strategies that genuinely position creative MSMEs as active subjects, rather than passive objects, of the national digital entrepreneurship agenda.

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