

“Inclusively Creative” Campuses: An Orange Technology Framework for Humanistic Creative-Economy Higher Education in Indonesia

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Abstract

Universities are increasingly named as partners in national and global creative-economy agendas, yet the commitments they are asked to make remain loosely specified. The fifth World Conference on Creative Economy, held in Jakarta in October 2026 under the theme “Inclusively Creative: Collective Continuity”, and Indonesia’s creative-economy master plan for 2026–2045 both place academia within a multi-actor ecosystem without explaining what an inclusive and enduring creative campus would look like in practice. The problem is pressing because creative careers remain project-based and network-dependent, so universities that expand creative programmes without attention to who enters, who is supported and who persists risk reproducing existing inequalities at a larger scale. This paper develops the Inclusive Creative Campus framework, a conceptual design artefact grounded in Orange Technology, a human-centred paradigm oriented to health, happiness and care, and in a capability perspective on inclusion. Using a design-science approach that combines document analysis of Indonesia’s creative-economy law, the master plan, United Nations General Assembly resolution 78/133 and official conference materials with a structured synthesis of Indonesian research on creativepreneurship, adaptive learning, humanistic technology and culturally grounded pedagogy, the study proposes a four-layer framework of access, capability, care and continuity. The artefact comprises a framework diagram, a layer-by-policy alignment matrix, an indicator set and an institutional self-assessment cycle, together with five design propositions and an evaluation design for future empirical testing. Its distinctive contribution lies in three design choices: care is treated as a layer in its own right with a basis in Orange Technology, monitoring is organised around between-group gaps rather than averages, and a feedback path from graduates’ outcomes to access turns “collective continuity” into a recursive institutional mechanism. The claims remain conceptual and are offered for empirical validation.

Keywords: creative economy; inclusive higher education; Orange Technology; humanistic innovation; World Conference on Creative Economy; Rindekraf; Indonesia

1. Introduction

1.1 Background and Context

Indonesia hosts the fifth World Conference on Creative Economy (WCCE) on 21–23 October 2026 at the Jakarta International Expo in Kemayoran. According to the Ministry of Creative Economy/Creative Economy Agency (Kementerian Ekonomi Kreatif/Badan Ekonomi Kreatif, hereafter Ekraf), the conference expects participation from around 80 countries and carries the theme “Inclusively Creative: Collective Continuity”. Its intended output, the Jakarta Vision for Creative Economy, is meant to inform a further resolution of the United Nations General Assembly, and the official announcement lists academics alongside governments, international organisations, industry, communities and investors among the constituencies the forum intends to convene. The presence of academics in that list is consistent with a broader policy trajectory in which universities are expected to supply creative talent, research and partnerships, but it does

not yet specify what kind of institution an “inclusively creative” university should be.

Indonesian law already gives education a defined place in the creative economy. Undang-Undang (UU) No. 24/2019 on the Creative Economy defines the creative economy as the realisation of value added from intellectual property originating in human creativity based on cultural heritage, science and/or technology, makes education one of the channels through which the state develops the creative-economy ecosystem, and requires creativity, innovation and entrepreneurship to be developed within the national education system through intracurricular, co-curricular and extracurricular routes. The new master plan, Peraturan Presiden (Perpres) No. 37/2026 on the Rencana Induk Ekonomi Kreatif (Rindekraf) 2026–2045, signed on 2 July 2026, assigns academia an explicit role in developing creative talent and in research that supports the creative industries, and it organises delivery through a hexa-helix partnership of government, academia, business and industry, financial institutions, communities and media. Indonesian research has long linked the creative economy to information technology and regional development, for example through tourism [1], and to the digital practices of young creative entrepreneurs [2].

At the same time, the creative economy is changing in ways that make the inclusion question sharper. Creative work is increasingly mediated by platforms, short-video channels and data-driven marketing, which reward actors who already possess digital skills, equipment and networks [3, 4]. Community-level evidence shows that branding, e-commerce and digital-entrepreneurship training can raise the capacity of local creative actors, but such programmes reach unevenly across regions and social groups [5, 6]. The theme of the 2026 conference therefore lands on a real tension: the same technologies that widen access to creative markets can also concentrate opportunity among those best positioned to use them.

1.2 Research Problem and Significance

The conference theme has rarely been translated into terms that a university could act upon. What does it mean for a campus to be “inclusively creative”, and what would “collective continuity” require of institutions whose basic unit of work is the semester-long course? Policy documents tend to treat universities as suppliers of talent, an assumption visible in the master plan’s description of academia’s role. This supply framing hides a selection problem. If entry to creative careers depends on financial cushions, social connections and access to equipment, a university that simply expands creative programmes may reproduce existing inequality at a larger scale, and graduates from disadvantaged backgrounds may leave creative work before their capability has had time to mature.

The problem is significant for three reasons. First, Indonesia’s creative-economy workforce is large and young: the master plan reports that a majority of creative-economy workers are women and that most belong to Generation Z or the millennial cohort, and it describes the sector as offering opportunities to vulnerable groups, including persons with disabilities, Indigenous communities and people in frontier and border regions. Second, the master plan acknowledges that creative hubs and subsector clusters need to be developed more strongly outside Java, which gives inclusion a spatial as well as a social dimension. Third, education research in Indonesia already offers evidence on mechanisms, such as adaptive learning and culturally responsive pedagogy, that could make creative education more inclusive [7, 8], but this evidence has not been assembled into an institutional design for creative-economy higher education.

The problem is also time-bound. The master plan’s first phase runs to 2029, and several of its instruments that most directly concern universities are scheduled within that window: new intellectual-property centres in universities, including 36 in priority provinces outside Java during 2026–2029, and a seed-funding scheme piloted in seven priority subsectors in 2026–2027. Decisions about where such centres are located, which students and graduates are eligible for seed funding and which programmes are expanded are therefore being taken now. If those decisions are made without an inclusion lens, the selection effects described above will be built into institutional

infrastructure for the remainder of the phase, and correcting them later will be more costly than designing for inclusion at the outset. The conference itself adds a second clock, since its outcome is intended to inform a further General Assembly resolution, against which national and institutional progress may later be reported.

1.3 Research Objectives and Questions

The primary objective of this study is to propose a conceptual framework, the Inclusive Creative Campus (ICC) framework, that translates the 2026 conference theme and Indonesia’s creative-economy policy into institutional design layers, alignment checks and indicators that a university can monitor. Orange Technology, a central concept in what follows, refers to technologies and technology-enabled practices designed to promote human health, happiness and care, so that well-being is treated as a design objective rather than a by-product. The study is guided by three research questions.

RQ1. How can the theme “Inclusively Creative: Collective Continuity” be read as a set of institutional design problems for higher education when interpreted alongside Indonesian creative-economy law, the 2026–2045 master plan and United Nations General Assembly resolution 78/133?

RQ2. Which framework layers, grounded in a capability perspective on inclusion and in Orange Technology as a human-centred design paradigm, can organise university action on access, capability, care and continuity?

RQ3. How can each layer be aligned with existing Indonesian policy instruments and translated into indicators and an institutional self-assessment cycle that universities could adopt and that future empirical studies could test?

1.4 Structure of the Paper

Section 2 reviews the policy trajectory, research on inclusion and creativepreneurship education, digital inclusion and adaptive learning, Orange Technology and humanistic innovation, and culture-based learning, and identifies the research gap. Section 3 describes the conceptual design-science method and the document and literature corpus. Section 4 reports the artefact, including four figures, an indicator table, illustrative scenarios, an evaluation design and five design propositions. Section 5 discusses the implications, tensions and limitations of the framework, and Section 6 concludes.

2. Literature Review

2.1 The Policy Trajectory towards an Inclusive Creative Economy

Indonesia’s creative-economy policy has developed in step with an international agenda in which inclusion has become a recurring theme. After the first WCCE in Bali in 2018, the United Nations General Assembly declared 2021 the International Year of Creative Economy for Sustainable Development (resolution 74/198). The second conference, held at Expo 2020 Dubai in 2021, adopted the theme “Inclusively Creative – Cultivating the Future”; according to UNESCO’s policy monitoring platform, its programme included strands on education and on inclusivity and diversity, and a ministerial meeting of 22 countries adopted a 21-point agenda. The fourth conference, held in Tashkent in 2024, issued a final report titled “Inclusively Creative: A Shifted Reality”. The 2026 theme therefore continues a line of policy language in which “inclusively creative” has been the constant element since 2021, while “collective continuity” adds an explicit concern with persistence over time.

The most detailed international statement of what inclusion means is resolution 78/133, “Promoting creative economy for sustainable development”, adopted in December 2023. It

encourages member states to make the creative economy equally accessible and inclusive for all, including women, young people, persons with disabilities, Indigenous Peoples and people in vulnerable situations; to conduct research with stakeholders including academia; to enhance creators' digital skills and literacy; to collect disaggregated creative-economy data; and to integrate creativity, culture and the arts into education, with recognition of prior learning. Several of these commitments map directly onto university functions, and the strategic-management literature has begun to examine how organisations can pursue equity goals of this kind, including through the reduction of inequalities under Sustainable Development Goal 10 [9] and the advancement of quality education under Sustainable Development Goal 4 [10].

Domestically, Rindekraf reports that the creative economy contributed Rp1,611.15 trillion, or 7.28 per cent of GDP, in 2024 and sets a phase-one target of 8.0–8.4 per cent by 2029 and 11 per cent by 2045. Its first principle, on developing quality and competitive creative human resources, includes opening access to, and encouraging the active participation of, vulnerable groups. The plan groups creative subsectors into four clusters, namely arts and culture, design, technology and digital content, and media and creative distribution, and it states that the grouping remains open to change. Because public statements on the total number of subsectors have varied, this paper refers to around twenty subsectors and treats the exact count as unconfirmed.

2.2 Inclusion, Creativepreneurship and Higher Education

Creative work is often project-based and dependent on informal networks, which tends to favour people who already have financial cushions and social connections. Universities can either soften or reinforce this pattern depending on how they recruit, teach and connect students to creative markets. Indonesian research documents a range of creativepreneurship initiatives that connect education to creative enterprise. In this literature, and in this paper, “creativepreneurship” denotes entrepreneurship grounded in creative and cultural production, and the term is used interchangeably with creative entrepreneurship. Survey and interview evidence suggests that entrepreneurship and creativity programmes shape students' readiness to become creativepreneurs [11], and quantitative work indicates that e-learning environments can support innovation and creative-entrepreneurship skills in higher education [12]. Mixed-methods research with 150 young creativepreneurs reports that digital training programmes help participants innovate and develop their businesses, while also revealing persistent gaps in digital skills [13].

Community and service-learning programmes extend this work beyond campus. Creativepreneurship has been framed as a multidisciplinary social-service model for empowering local communities [14], and student community-service schemes have been linked to a penta-helix entrepreneurship ecosystem that connects universities with government, business, communities and media [15]. Phenomenological work on micro-entrepreneurs in emerging Indonesian creative hubs shows how value is co-created informally, outside formal platforms, through relationships and reputation [16]. Studies of creative-industry micro, small and medium enterprises link digital-transformation capability to sustainable performance [17], and design thinking has been examined as a business model for creative entrepreneurs who must iterate quickly and remain close to users [18].

A smaller strand of work embeds creativity and entrepreneurship within disciplinary teaching. Writing-based models combine analytical and imaginative work to cultivate creativepreneurship in journalism education [19] and digitalpreneurship through short-story writing [20], while design-thinking-based project learning has been embedded in textbooks to strengthen students' problem solving and creative output [21]. These studies suggest that creative capability can be developed across faculties rather than only in arts and design programmes. They rarely ask, however, which students reach such programmes, which ones complete them, and what happens to graduates afterwards.

2.3 Capability, Digital Inclusion and Adaptive Learning

This paper adopts a capability perspective on inclusion. Rather than counting enrolments, it asks what learners are actually able to do and to be: whether students from different backgrounds can form a creative practice, build networks and turn their work into income. Digital technologies matter in two directions. They can lower barriers of distance, language and disability, but they can also create new gaps when access is not matched by skills, support and meaningful use. Evaluations of mobile public services in rural governance show that infrastructure, digital literacy and institutional capacity jointly determine whether digital provision closes or widens divides [22], and mixed-methods analysis of digital financial services documents a persistent gender gap in access and use that has structural as well as social causes [23]. Survey research also links digital literacy to the adoption of AI-based learning through perceived usefulness and ease of use [24].

A cluster of Indonesian studies examines adaptive e-learning as a tool for equity. Mixed-methods research in multicultural schools reports that adaptive technologies can personalise learning for multicultural and multilingual learners [7]. Structural-equation work examines how adaptive AI can improve accessibility and inclusiveness on e-learning platforms [25], and a 2026 study addresses learners with diverse abilities, levels of technological readiness and socio-economic backgrounds [26]. Qualitative multi-site research on AI in Islamic educational institutions in Southeast Asia shows that inclusive uses of AI must also be aligned with the ethical commitments of the institutions that adopt them [27]. Volunteer-driven collaborative learning platforms have been used to promote edupreneurship and reading culture in underprivileged regions [28]. These studies come mainly from general education rather than creative disciplines, so their relevance here lies in the mechanisms they describe, such as personalisation, multilingual support, accessibility features and community mediation, which a creative-economy curriculum could adopt.

2.4 Orange Technology and Humanistic Innovation

Orange Technology describes technologies designed to promote human health, happiness and care. It positions well-being as a design goal rather than a by-product and has been proposed as a strategic resource for cultivating innovation alongside well-being in organisations [29]. In higher education, it has been advanced as a humanistic counterweight to the risk that rapid digitalisation dehumanises learning; a SWOT-based analysis argues that it can support students' mental well-being, digital empathy and emotional engagement while noting implementation constraints [30]. Bibliometric work has mapped AI in e-learning through the lens of organisational well-being and Orange Technology [31], and leadership research links orange servant leadership and happiness practices to entrepreneurial outcomes and work engagement in education management [32].

The paradigm has also been applied to institutional systems and to the creative economy itself. Empathic digital attendance systems have been evaluated for their contribution to academic well-being [33], and a grant-monitoring platform for higher education built on human-centric Orange Technology principles illustrates how transparency and user orientation can be designed into academic administration [34]. In digital marketing, an Orange Technology approach to short-video strategies emphasises empathy, transparency and consumer well-being in a domain closely tied to creative content production [3]. Human-centred affective-computing models aim to support emotional resilience through adaptive interaction [35], and survey work on gamified mobile applications examines how design features relate to user happiness within positive-computing environments [36].

Human-centred and inclusive AI forms a closely related strand. Frameworks for inclusive AI interaction emphasise emotion-aware and accessibility-centred design for diverse users, including vulnerable populations [37]. A multidisciplinary human-centred AI framework integrates ethical, psychological and computational perspectives for inclusive innovation [38], and survey research with people with disabilities examines the ethical and inclusive design of AI care agents, foregrounding autonomy and dignity [39]. Cross-cultural survey work has attempted to measure the

humanistic impact of digital technologies on happiness [40], while a review of user experiences with emotional well-being technologies cautions that technical efficacy does not guarantee positive lived experience [41]. Taken together, this literature supplies a vocabulary of care that the conference theme implies but does not spell out. Inclusion concerns not only opening the door but also whether people can sustain creative work without exhaustion or exclusion.

2.5 Culture, Local Wisdom and Community

A distinctive feature of Indonesia's creative economy is its grounding in cultural heritage, which the creative-economy law places at the centre of its definition. Learning designs that build on local culture are therefore not peripheral. Research and development work on a project-based learning model for Ulos textiles, supported by augmented reality, aimed to increase cultural understanding and appreciation among prospective teachers [42]. Dialectological work on Komering dialects, using speech-analysis software and natural-language processing, links technology-assisted cultural preservation with edupreneurship [43], and a systematic review develops the concept of culturally responsive teaching and its relationship with technopreneurship [8].

Cultural forms also carry values and livelihoods. Semiotic and literary-sociological analysis of Mbojo folklore in West Nusa Tenggara connects inherited narratives with culture-preneurship and leadership values [44], a link between heritage and leadership that also appears in work on the ethics of exemplary leadership and communication grounded in Ki Hadjar Dewantara's philosophy [45]. Research on Lamut performance in South Kalimantan identifies the factors behind its decline and the conditions for revitalising it among young people [46]. Village tourism has been studied as a channel through which innovation and the creative economy reach rural communities [47], and survey research on creative-economy empowerment based on local wisdom highlights the roles of creative communication, brand personality and digital marketing engagement [4]. Learning and community encounters can also cultivate social values: collaborative methods in language learning have been found to foster empathy and tolerance [48], and a creative tourism village in Central Java has been examined as a site for building interfaith peace [49]. Reading-enrichment materials that integrate humanistic values with twenty-first-century skills [50] further indicate an Indonesian humanistic tradition on which creative-economy education can draw.

2.6 Research Gap

Three gaps emerge from this review. First, the policy texts name academia as a partner and inclusion as a goal, but they do not translate the two into institutional design for creative-economy higher education. Second, the Indonesian literature offers evidence on separate mechanisms, including creativepreneurship programmes, adaptive and inclusive learning, Orange Technology and culturally grounded pedagogy, but these strands have not been integrated into a single framework that links entry, capability, well-being and persistence. Third, there is no indicator set that would allow universities to monitor inclusive creative outcomes in formats compatible with national creative-economy data. The ICC framework is proposed to address these gaps.

These gaps are stated with respect to the Indonesian evidence base that this study synthesises. The literature corpus was deliberately restricted to peer-reviewed Indonesian and regional research, because the framework is designed for Indonesian universities operating under Indonesian law and the national master plan, and because that body of work documents the programmes, communities and cultural forms with which those universities actually engage. The paper does not claim that inclusive creative education has been neglected internationally. Its claim is narrower: the Indonesian evidence on creative-economy education has not yet been integrated into an institutional framework aligned with the national and international policy instruments that now frame it.

3. Method

3.1 Research Design

This study is conceptual. It follows a design-science orientation in which the research output is an artefact, here a framework with associated alignment, measurement and review instruments, intended to address a recognised problem and to be evaluated in later empirical work. No primary data were collected, and the framework, scenarios and indicator set reported in Section 4 are design outputs rather than empirical findings. The design logic proceeds from problem identification (Sections 1 and 2) to objective definition (RQ1–RQ3), artefact construction, demonstration through illustrative scenarios, and the specification of an evaluation design that future studies can execute. Figure 1 summarises the research process.

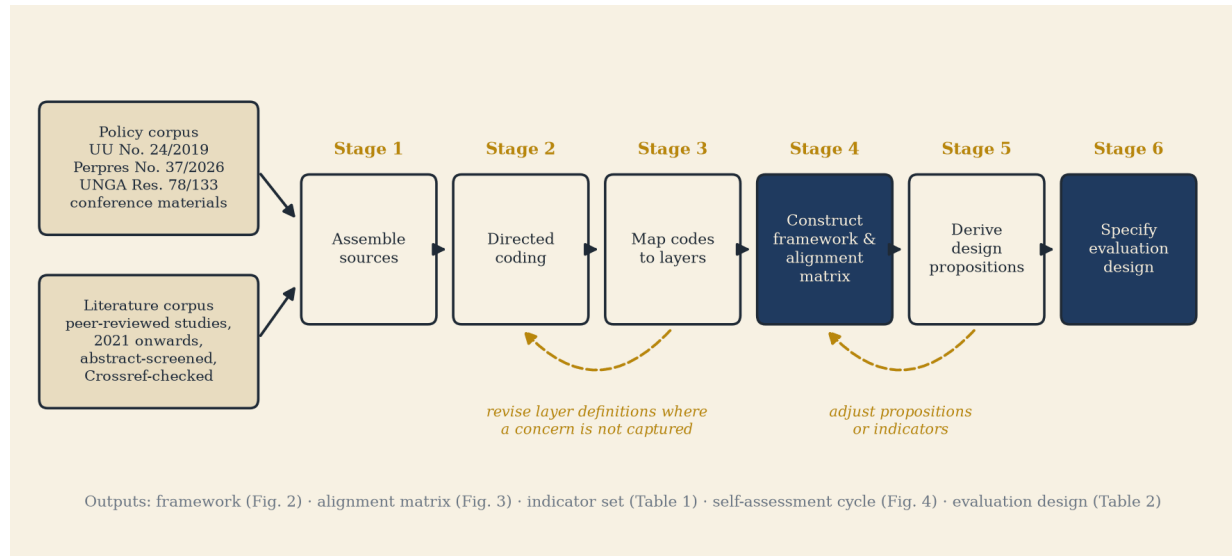


Figure 1. Research process of the study, from the policy and literature corpora to the evaluation design, with feedback between stages.

The process has six stages. The first assembles two bodies of material, an official policy corpus and a body of peer-reviewed Indonesian research. The second codes both bodies against an initial set of inclusion concerns. The third maps codes onto candidate framework layers and checks for overlap and gaps. The fourth constructs the framework and its alignment matrix. The fifth derives design propositions from the relationships among layers. The sixth specifies how the framework could be evaluated, including the data sources, comparison groups and analytic procedures that a validation study would require. Each stage feeds back into the previous one: where coding revealed a concern that no layer captured, the layer definitions were revised, and where a proposition could not be linked to an indicator, either the proposition or the indicator set was adjusted.

3.2 Policy Corpus and Document Analysis

The policy corpus comprises four primary sources: UU No. 24/2019 on the Creative Economy; Perpres No. 37/2026 on Rindekraf 2026–2045, including its annex; United Nations General Assembly resolution 78/133; and official public materials on the 2026 conference released by Ekraf, supplemented by records of earlier conferences in the series published by UNESCO and the Tashkent organisers. The law and the master plan were read in full in their official Indonesian texts. The resolution was read in its official English text. Conference materials were limited to announcements and reports published by the organising institutions, and press reports were used only where they were the sole public source for a fact, in which case the fact is reported as unconfirmed. In this manuscript, only one fact rests on a press report: the reported total of 20 creative-economy subsectors, which is why the subsector count is treated as unconfirmed.

Document analysis was directed rather than open. Passages were coded when they referred

to education, academia or universities; to vulnerable groups, equal access or participation; to digital skills, literacy or technology; to intellectual property, financing or incubation; to culture, heritage or local wisdom; or to data, monitoring and evaluation. For each coded passage, the article, chapter or paragraph reference was recorded so that every policy claim in the paper can be traced to a specific location in the source text. Policy documents are cited in the body by their official designation and section, not in the reference list, because they function here as objects of analysis rather than as scholarly evidence.

3.3 Literature Corpus and Selection

The literature corpus was drawn from a curated collection of peer-reviewed articles in Indonesian and international journals on creative economy, education technology and humanistic technology, restricted to work published from 2021 onwards. The collection, assembled by the research team for a broader programme on the creative economy, contains 344 records, of which 50 studies were retained for this synthesis. Intermediate counts for the identification and abstract-screening steps were not recorded and are therefore not reported. Selection proceeded in three steps. First, candidate articles were identified by keyword and topic relevance to creativepreneurship, inclusive and adaptive learning, Orange Technology and human-centred AI, and culture-based learning. Second, each candidate's abstract was read to confirm that it reports a finding, model or argument that could support a specific claim in this paper; articles whose abstracts did not match their titles or whose relevance was only nominal were excluded. Third, bibliographic metadata were checked against the Crossref registry, and where a DOI was not resolvable the article is cited by its publisher URL.

The resulting body of evidence is predominantly Indonesian and predominantly drawn from general education, entrepreneurship and information systems rather than from creative disciplines narrowly defined. This composition is consistent with the aim of the study, which is to assemble mechanisms that a creative-economy university could adopt, but it limits how far conclusions can be generalised to other national contexts and to arts-specific pedagogy. Studies were used for the mechanisms and relationships they describe, and claims are worded so as not to exceed what each cited study reports. The restriction to this corpus is a scope decision rather than a claim that relevant international work does not exist, and Section 2.6 states the research gap accordingly.

3.4 Coding, Mapping and Framework Construction

Coding began with six sensitising concerns drawn from resolution 78/133 and the master plan: entry barriers, skills formation, well-being, cultural grounding, persistence and monitoring. Passages and article findings were assigned to one or more concerns. During mapping, these six concerns were consolidated into four layers. Cultural grounding did not form a separate layer, because the corpus treated it both as a capability resource and as a condition of persistence, and it was therefore distributed across the capability and continuity layers. Monitoring was likewise treated as a cross-cutting function rather than a layer, because every layer required its own indicators.

The four resulting layers are access, capability, care and continuity. Each layer was defined by a guiding question, a set of practices, an associated Orange Technology principle where applicable, and at least two indicators. The layers were then cross-tabulated against the four policy instruments in the corpus to produce an alignment matrix. Alignment was rated on a three-level ordinal scale: explicit, where the instrument states a commitment that corresponds directly to the layer; partial, where the instrument contains a related commitment that requires interpretation; and implicit or absent, where no corresponding commitment was found. The ratings record the authors' reading of the texts and are intended as a transparent starting point for discussion rather than as a measured result.

Three decision rules governed the ratings. A cell was rated explicit when the instrument contains an operative provision, such as an obligation, a strategy or a programme, whose object

corresponds to the layer's guiding question, whether or not higher education is named. A cell was rated partial when the closest provision addresses the layer's concern only at the level of the sector or the economy as a whole, or appears as a principle or aspiration without an associated instrument. A cell was rated implicit or absent when no provision addressing the layer's concern could be located. For each cell the principal supporting location was recorded, and these locations are reported in Section 4.3. Because the ratings were produced by the authors jointly rather than independently, no agreement statistic can be reported. Future applications should have two coders rate the matrix independently using these rules, report an agreement coefficient such as weighted kappa for ordinal ratings, and resolve disagreements by discussion with reference to the recorded passages.

3.5 Illustrative Scenarios

To demonstrate how the framework might be applied, three illustrative scenarios were constructed: a design faculty in a regional city outside Java, a university-wide creativepreneurship programme in a metropolitan campus, and a cross-faculty heritage project working with a village community. The scenarios are composites built from the types of institution and programme described in the literature corpus. They do not describe any real institution, contain no data, and are used only to show how the layers, matrix and self-assessment cycle would be applied in different settings.

3.6 Evaluation Boundary

The study proposes but does not perform an evaluation. Its claims are limited to the internal coherence of the framework, its traceability to the policy and literature corpora, and its usefulness as a basis for future measurement. Whether the framework improves inclusion outcomes is an empirical question that requires the evaluation design set out in Section 4.7, applied to real institutions over multiple cohorts. Consequently, the results section reports the artefact and an evaluation template, and the cells in the evaluation template that would hold empirical values are left blank.

4. Results

4.1 Overview of the Artefact

The principal output of the study is the Inclusive Creative Campus framework, which has four components. The first is a layered framework that defines access, capability, care and continuity as sequential but recursive conditions for inclusive creative education (Figure 2). The second is an alignment matrix that relates each layer to the four policy instruments in the corpus (Figure 3). The third is an indicator set that specifies, for each layer, what a university would monitor and from which data sources (Table 1). The fourth is an institutional self-assessment cycle, expressed as an algorithm, through which a university would review its indicators each academic year and adjust its practices (Figure 4). The section closes with three illustrative scenarios, an evaluation design for future empirical testing (Table 2) and five design propositions.

The framework's stages resemble familiar sequences in student-lifecycle and widening-participation thinking, and helix models of campus entrepreneurship are already well established in the literature reviewed in Section 2. What the ICC framework adds lies in three design choices. First, it treats care as a layer in its own right, with a design basis in Orange Technology, rather than as a support service attached to capability. Second, it organises monitoring around between-group gaps rather than averages, so that a programme that raises mean outcomes while widening inequality is flagged rather than rewarded. Third, it makes the feedback from continuity to access an explicit institutional mechanism, which is how the framework interprets "collective continuity". The contribution is the combination of these three elements with a policy-alignment matrix and a review cycle that institutions can run, not any single layer taken alone.

4.2 Figure 2 — The Inclusive Creative Campus Framework

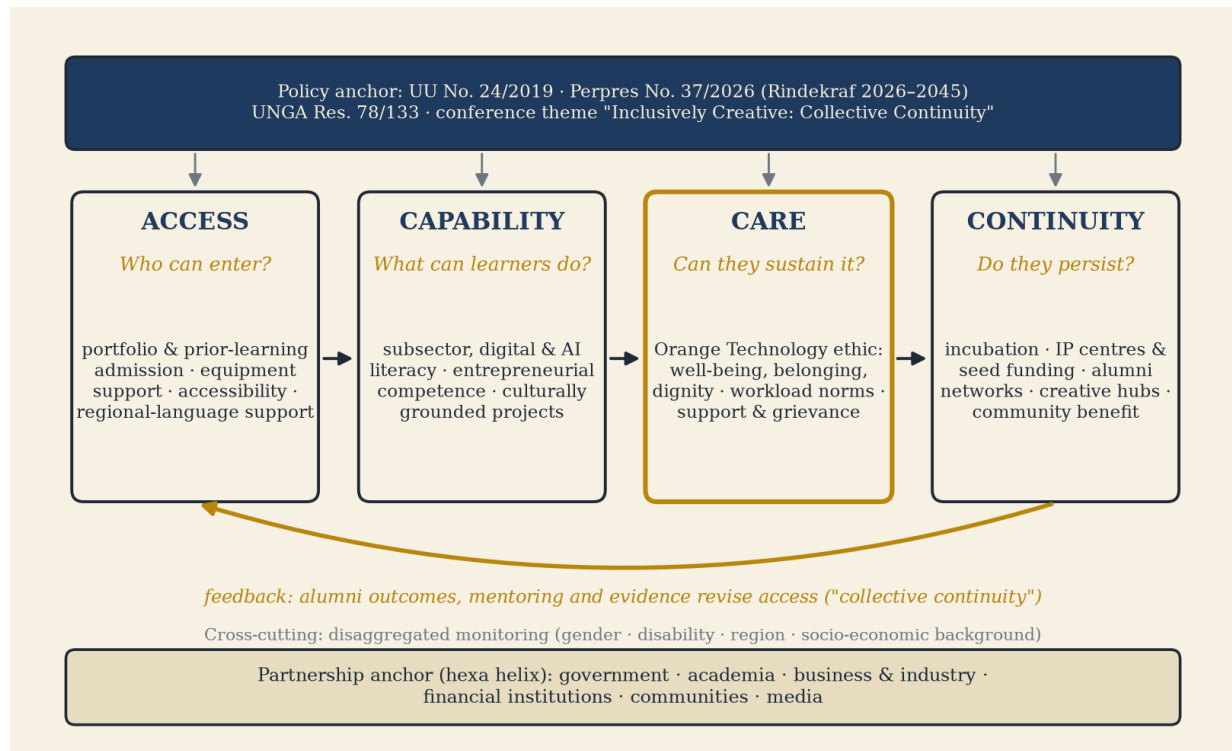


Figure 2. The Inclusive Creative Campus framework: four layers (access, capability, care and continuity) framed by a policy anchor and a hexa-helix partnership anchor, with a feedback path from continuity to access.

The framework arranges the four layers along a path from entry to persistence. Access concerns who can enter creative programmes and creative-economy activities on campus. Capability concerns what learners can do once inside, including creative, digital, entrepreneurial and cultural competencies. Care concerns whether learners can sustain creative work without exhaustion, isolation or exclusion. Continuity concerns whether graduates remain in creative work, keep their networks and accumulate intellectual property over time. A feedback path runs from continuity back to access: graduates who persist become mentors, employers and role models, and their trajectories provide the evidence by which access policies are revised. This recursive element is the framework's reading of "collective continuity": continuity is achieved when the institution's outputs become inputs to its next cohort, rather than when individual graduates succeed in isolation.

Access is grounded in the commitments of resolution 78/133 and the master plan to the participation of women, young people, persons with disabilities, Indigenous Peoples and people in frontier and border regions. In university terms, access includes admissions pathways that recognise creative portfolios and prior learning, financial support for equipment and materials, accessible studios and digital tools, and multilingual or regional-language support. Research on digital divides suggests that access to infrastructure alone is insufficient when literacy and institutional capacity are uneven [22], and gendered patterns of digital access indicate that participation data need to be disaggregated if hidden exclusion is to be detected [23]. The access layer therefore pairs entry measures with disaggregated monitoring. For students with disabilities, the barriers in creative programmes are often concrete: design and editing software that is incompatible with screen readers or alternative input devices, studio layouts that are hard to navigate, time-pressured critiques, and portfolio formats that assume particular sensory or motor abilities. Accessibility-centred and emotion-aware design principles for AI and digital interaction [37], together with

attention to autonomy and dignity in assistive technologies [39], suggest practical responses such as accessibility review of required software, flexible portfolio formats, extended or asynchronous critique options and accessible studio layouts.

Capability is the layer at which most existing creativepreneurship programmes operate. It brings together subsector skills, digital and AI literacy, entrepreneurial competence and culturally grounded knowledge. The literature supports several capability practices: e-learning environments that develop creative-entrepreneurship skills [12], adaptive learning that personalises instruction for diverse learners [7, 26], design-thinking-based project learning [21] and culturally responsive teaching linked to technopreneurship [8]. The framework adds a distributional requirement: capability gains should be monitored by student group, so that a programme that raises average skills while widening gaps would be detected.

Care is the layer most directly informed by Orange Technology. It concerns well-being, belonging and dignity in creative education. Creative work is emotionally demanding and often precarious, and students from groups that are under-represented in creative fields may experience additional strain. Orange Technology frames technology design around health, happiness and care [29], and applications in higher education emphasise mental well-being, digital empathy and emotional engagement [30]. Care also covers the design of institutional systems themselves: attendance, grading and grant systems can be designed with empathy and transparency rather than surveillance [33, 34], and AI-based support for students with disabilities must respect autonomy and dignity [39]. The care layer turns the ethic of Orange Technology into practices such as counselling capacity within creative programmes, workload norms for studio courses, accessible assistive technology and grievance channels.

Continuity concerns persistence after the formal programme ends. It includes incubation, intellectual-property support, alumni networks and links to creative hubs. The master plan's empowerment strategy includes easier access to incubation and plans for intellectual-property centres in universities, including 36 new centres in priority provinces outside Java during 2026–2029, together with a seed-funding scheme piloted in seven priority subsectors in 2026–2027. Community and penta-helix models show how student programmes can be connected to wider ecosystems [14, 15], and research on informal value co-creation among micro-entrepreneurs in creative hubs suggests that networks and reputation are central to survival [16]. Continuity also has a cultural dimension, because the revitalisation of heritage forms depends on younger practitioners continuing them [46]. The layer is not confined to graduates' careers. Creative education draws on villages, craft communities and cultural traditions, and the framework therefore treats public and community value as part of continuity. This means asking whether projects leave durable skills, organisations and income opportunities in the communities involved, and whether arrangements for intellectual property and benefit sharing are fair. These conditions can be observed through community-benefit agreements, follow-up contact with partner communities after projects end and the participation of community members as co-learners or co-authors, as reflected in the continuity indicators in Table 1.

Two anchors frame the four layers. The policy anchor comprises the creative-economy law, the master plan, resolution 78/133 and the conference theme, which together set the normative goals. The partnership anchor is the hexa helix of the master plan, comprising government, academia, business and industry, financial institutions, communities and media, which supplies the actors through whom the continuity layer in particular must operate. Universities cannot secure continuity alone; they can design the bridges.

4.3 Figure 3 — Alignment of Framework Layers with Policy Instruments

The alignment matrix reports the authors' reading of how explicitly each policy instrument addresses each layer. The principal locations supporting the ratings are as follows. For the creative-economy law, they are the definition of the creative economy (Art. 1), the inclusion of

	UU No. 24/2019	Perpres No. 37/2026 (Ridekras)	UNGA Res. 78/133	Conference theme (2026)
Access	partial	explicit	explicit	explicit
Capability	explicit	explicit	explicit	partial
Care	implicit / absent	partial	partial	partial
Continuity	partial	explicit	partial	explicit

Ordinal rating of the authors' reading of each text: explicit commitment · partial or interpretive · implicit or absent

Figure 3. Alignment of framework layers with policy instruments, rated on a three-level ordinal scale from the authors' reading of each text. Each cell states its rating in words: explicit (an operative provision corresponds to the layer), partial (a related commitment at sector level or as a principle only) or implicit/absent (no corresponding provision located); the shading repeats this information and is not needed to read the figure.

education among the channels for developing the ecosystem (Art. 10(b)) and the requirement to develop creativity, innovation and entrepreneurship in the national education system (Art. 13). For the master plan, they are the first principle on inclusive creative human resources, including access for vulnerable groups (Annex I, Ch. I.B), the hexa-helix model (Annex I, Ch. I.A), the role of academia among stakeholders (Annex I, Ch. II.D) and the education and empowerment strategies (Annex I, Ch. III). For resolution 78/133, they are paragraphs 2(b) on accessibility and inclusion, decent work and fair remuneration, 2(d) on research with academia, 2(e) on disaggregated data, 2(h) on digital skills and literacy and 2(i) on integrating creativity, culture and the arts into education. For the conference, the source is the theme and its official description. Three patterns are visible. First, access is the layer most explicitly addressed across instruments. Resolution 78/133 names the groups to be included, the master plan includes opening access for vulnerable groups among its principles, and the conference theme places inclusion at its core. The creative-economy law addresses access only partially, through its general provisions on education and the development of creative human resources.

Second, capability is explicitly addressed by the law and the master plan. The law requires creativity, innovation and entrepreneurship to be developed in the national education system, and the master plan's education strategy specifies subsector-based curricula, design thinking, a talent portal, competency certification, mentoring and internships. Resolution 78/133 explicitly encourages digital skills and literacy and the integration of creativity, culture and the arts in education, while the conference theme is only partially specific about capability.

Third, care is the layer least explicitly addressed. None of the instruments speaks directly of well-being in creative education. Resolution 78/133 and the conference theme gesture towards

inclusive and people-centred development, and the master plan’s attention to vulnerable groups implies a concern with support, but the alignment is at most partial. In the authors’ reading, this is the most consequential pattern in the matrix: the policy framework creates expectations of inclusion without naming the conditions under which included learners can sustain creative work. Two qualifications apply. Resolution 78/133 lists well-being among the dimensions to be monitored through creative-economy data (para. 2(e)) and refers to decent work and fair remuneration (para. 2(b)), which is why its care rating is partial rather than absent. Because the matrix records an interpretation rather than a measurement, this pattern should be read as a hypothesis for the multi-rater exercise proposed in Section 3.4. Orange Technology fills this gap conceptually, which is why the care layer draws more heavily on the research literature than on policy text.

Continuity is explicit in the master plan, through incubation, intellectual-property centres, seed funding and the hexa-helix model, and explicit in the conference theme’s notion of collective continuity. It is partial in the law and in resolution 78/133, which address the sustainability of the creative economy at the level of the sector rather than of individual creative careers. The matrix thus suggests that universities have the clearest policy mandate for capability and continuity, a strong normative mandate for access, and a weak policy mandate for care. Without a deliberate institutional commitment, care is therefore the layer most likely to be neglected.

4.4 Table 1 — Indicator Set

Table 1 specifies, for each layer, a guiding question, illustrative indicators and the data sources from which a university could compute them. The indicators are designed to be disaggregable by gender, disability status, region of origin and socio-economic background, in line with the call in resolution 78/133 for disaggregated creative-economy data. They are formulated so that they can be computed from records that universities already maintain or could add at low cost, such as admissions records, learning-management-system logs, student surveys, incubation records and tracer studies.

Table 1. Indicator set of the Inclusive Creative Campus framework (all indicators disaggregated by gender, disability status, region of origin and socio-economic background)

Layer	Guiding question	Illustrative indicators	Data sources
Access	Who can enter creative programmes and activities?	Applicant-to-enrolment ratio by group; share of admissions via portfolio or prior-learning routes; take-up of equipment and fee support; proportion of creative courses with accessibility review	Admissions records; student-finance records; course-review logs
Capability	What can learners do once inside?	Competency attainment in subsector, digital and AI literacy, and entrepreneurship; largest between-group attainment gap; share of projects using local cultural content	Assessment records; learning-management-system logs; competency certification results
Care	Can learners sustain creative work?	Well-being and belonging scores at entry, mid-programme and exit; use of counselling and assistive technology; median grievance-resolution time; studio-workload compliance	Validated student surveys; student-services records; grievance register
Continuity	Do graduates persist in creative work and networks?	Incubation entry and progression; intellectual-property registrations; creative-sector employment at one and three years; alumni serving as mentors; community-benefit agreements in heritage projects; follow-up contact with partner communities after projects end	Incubator and IP-centre records; tracer studies; partnership agreements

Indicators for the access layer measure the composition of applicants, admitted students and enrolled students in creative programmes, as well as the take-up of financial and equipment

support. Capability indicators measure competency attainment and the gap between groups, rather than averages alone. Care indicators rely on validated well-being instruments administered at regular points, on the use of support services and on grievance resolution. Studio-workload compliance is defined as the proportion of studio and project courses whose expected contact and independent-study hours, as recorded in course plans and estimated by students in end-of-course surveys, fall within the workload norm that the institution sets for the credit value of the course. Continuity indicators follow graduates through incubation, intellectual-property registration and creative-sector employment, and they treat alumni mentoring as an outcome in its own right because it closes the feedback loop.

Two design choices deserve comment. First, the indicator set prefers gap measures to level measures. A programme in which capability rises for all groups but more slowly for under-represented groups would show improvement on average while inclusion worsened, and gap measures are designed to detect this pattern. Second, the set includes process indicators, such as the proportion of creative courses with accessibility review, alongside outcome indicators. Process indicators are available quickly and can guide action before outcome data accumulate over several cohorts.

4.5 Figure 4 — Institutional Self-Assessment Cycle

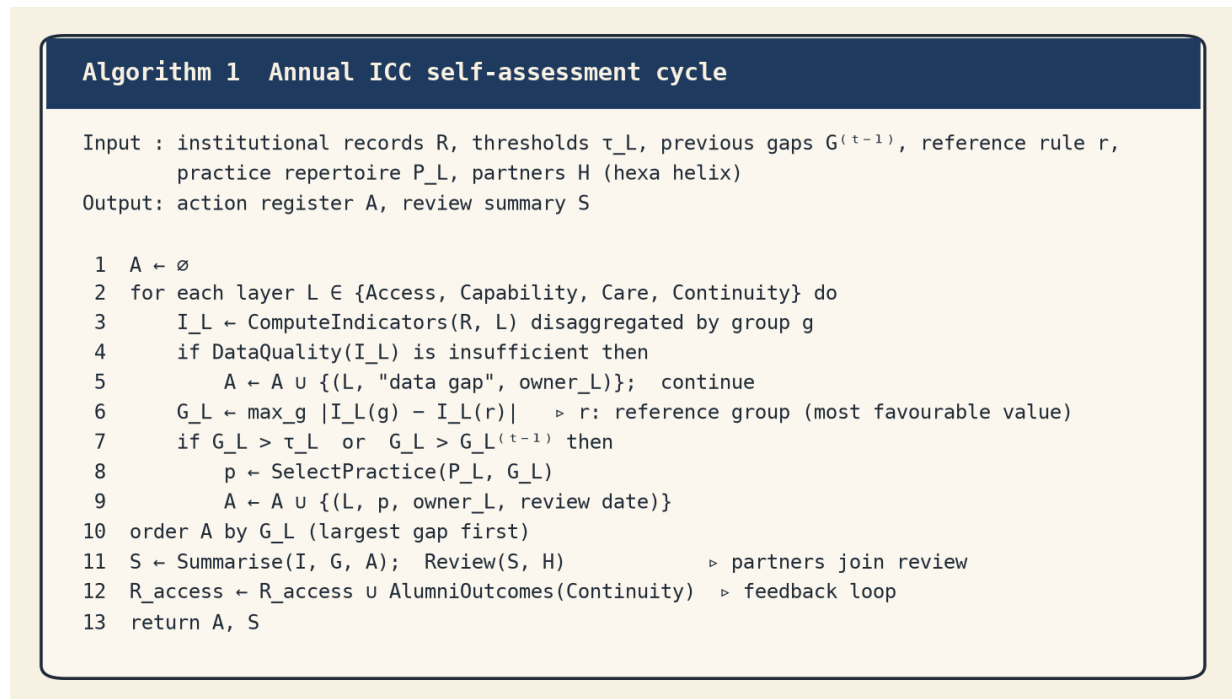


Figure 4. Annual institutional self-assessment cycle of the Inclusive Creative Campus framework, expressed as an algorithm.

The self-assessment cycle specifies how a university would use the indicator set. It is expressed as an algorithm so that the sequence of decisions is unambiguous and can be implemented in institutional quality-assurance routines. At the start of each academic year, the institution computes the indicators for each layer, disaggregated by group. For each layer, it compares the largest group gap with a threshold set in consultation with stakeholders and compares the trend with the previous year. The gap is measured against a reference group r, defined by default as the group with the most favourable value on the indicator, so that the gap expresses the distance between each group and the best outcome the institution already achieves. Institutions may instead adopt an external benchmark, such as a national value where one exists, but the choice must be recorded and kept constant across cycles so that trends remain comparable. Where a gap

exceeds its threshold or is widening, the layer is flagged, and the institution selects interventions from a practice repertoire associated with that layer, assigns an owner, and records the decision. Where data for an indicator are missing or of insufficient quality, the cycle flags a data gap rather than a performance gap, because missing data are themselves a sign of inclusion risk. At the end of the cycle, a summary is shared with hexa-helix partners, and alumni outcomes from the continuity layer are fed back into the next year's access review.

The algorithm embodies three principles drawn from the literature. First, it treats monitoring as part of care rather than surveillance, consistent with Orange Technology's emphasis on transparency and human dignity in system design [34, 37]. Second, it prioritises the layer with the largest gap rather than the layer with the lowest average, which follows from the capability perspective. Third, it involves partners in reviewing results, reflecting evidence that university programmes connected to wider helix ecosystems are better placed to support creative entrepreneurs [15]. The algorithm is deliberately simple, since its value lies in making routine a review that is otherwise easily postponed.

4.6 Illustrative Scenarios

The three scenarios below are the composites described in Section 3.5; they illustrate how the framework would be applied and are not cases or evidence of its effects. The first scenario concerns a design faculty in a regional city outside Java. Applicants come from several provinces and include students whose first language is a regional language and who have limited access to design software at home. Applying the framework, the faculty's access review would focus on portfolio-based admissions that recognise craft and textile traditions, and on equipment loans. Its capability work could adapt culturally grounded project learning of the kind developed for Ulos textiles [42], and its continuity work could connect with a planned university intellectual-property centre and regional creative hubs. In this setting the care layer would address isolation among students who have moved away from home for the first time.

The second scenario concerns a university-wide creativepreneurship programme on a metropolitan campus that already runs an incubator. Here the access layer is less constrained by geography, but the alignment matrix suggests that care is likely to be neglected. Applying the cycle would draw attention to well-being and workload in studio and incubation settings, where students combine study with early-stage business development. Capability work could draw on design thinking as a business model for creative entrepreneurs [18] and on digital-marketing practices that respect consumer well-being [3]. Continuity would be monitored through incubation progression and intellectual-property registration, disaggregated by group to check whether the incubator selects mainly students with prior advantages.

The third scenario concerns a cross-faculty heritage project in which students work with a village community on cultural tourism and performance. Village tourism has been examined as a channel for bringing the creative economy to rural communities [47], and research on folklore and performance traditions connects heritage with livelihoods and leadership values [44, 46]. In this scenario, the framework's access layer would extend to community members as co-learners, care would include respect for community ownership of cultural knowledge, and continuity would ask whether the project leaves durable capacity and fair arrangements for intellectual property in the community after students leave.

Across the three scenarios, the framework does not prescribe a single model. It provides a common set of questions and indicators that lead to different priorities in different settings, which is consistent with the master plan's emphasis on regional differentiation and with the conference theme's emphasis on collective rather than uniform progress.

4.7 Evaluation Design

Table 2 sets out an evaluation design for testing the framework empirically. The design proposes a multi-site, multi-cohort study in which participating universities adopt the self-assessment cycle and comparison institutions continue existing practice. For each research question derived from the propositions, the table specifies the indicator, the comparison, the analytic method and the minimum observation window. The result cells are intentionally left empty, marked with a dash, because no data have yet been collected; they show the form in which future findings would be reported.

Table 2. Evaluation design for testing the design propositions (result cells are intentionally empty pending data collection)

Proposition	Primary indicator(s)	Comparison	Analytic method	Minimum window	Result
P1 Sequencing	Between-group capability gap	Programmes with vs without access support	Difference-in-differences across cohorts	2 cohorts	—
P2 Care as moderator	Persistence; well-being and belonging scores	Institutions with vs without care practices	Moderation analysis (interaction terms; multi-group structural model)	3 years	—
P3 Gap monitoring	Trend in largest group gap per layer	Early vs later adopters (staggered)	Interrupted time series	3 cycles	—
P4 Helix bridging	Incubation progression; IP registration; creative employment	Formally linked vs unlinked programmes	Staggered adoption with matching on baseline indicators; multilevel regression	3 years	—
P5 Recursive continuity	Access indicators; alumni-mentor share	Successive cohorts within adopting institutions	Panel analysis with lagged alumni outcomes	4 cohorts	—
Implementation fidelity	Share of cycle steps completed on schedule	Across adopting institutions	Descriptive audit plus staff interviews	Each cycle	—

Two features of the design guard against over-claiming. First, the design separates implementation fidelity, that is, whether the cycle was actually run, from outcome effects, so that a null result can be interpreted correctly. Second, the minimum observation windows reflect the fact that continuity outcomes take years to appear; a one-year evaluation could test access and care effects but not continuity effects. The design also recommends mixed methods, combining indicator trends with interviews and focus groups among students, staff and hexa-helix partners, because the mechanisms posited by the framework involve experiences, such as belonging and dignity, that indicators capture only partially.

Two further safeguards are required. The first concerns selection. Because adoption of the cycle would be voluntary, institutions that adopt it are likely to differ from those that do not, for example in their prior commitment to inclusion. The design therefore recommends staggered adoption, in which participating institutions begin the cycle in different years so that later adopters serve as comparisons for earlier ones, combined with matching on baseline indicator values, region and institutional size. The second concerns data protection. Disaggregation by disability status and socio-economic background involves sensitive personal data. Data collection should be based on informed consent, with the option to decline disclosure, and should comply with Indonesia’s personal-data-protection law, UU No. 27/2022. Results should be reported only for groups above a minimum cell size set in advance, and identifiable records should be held separately from analytic files.

4.8 Design Propositions

The relationships among the layers yield five design propositions that the evaluation design is intended to test.

- P1. (sequencing).** Capability gains among under-represented groups are larger where access support is combined with capability programmes than where capability programmes are offered without access support, because the binding constraint for these groups often lies in entry and resources rather than in instruction.
- P2. (care as moderator).** The relationship between capability attainment and persistence in creative work is stronger where care practices informed by Orange Technology are in place, because well-being and belonging condition whether skills are converted into sustained practice. Care is specified as a moderator rather than a mediator because the framework treats care practices as institutional conditions that shape how capability translates into persistence, not as an outcome produced by capability.
- P3. (gap monitoring).** Institutions that monitor disaggregated gap indicators detect and correct widening inequalities earlier than institutions that monitor averages, so that gaps narrow over successive cohorts.
- P4. (helix bridging).** Continuity outcomes, including incubation progression, intellectual-property registration and creative-sector employment, are stronger where university programmes are formally linked to hexa-helix partners and creative hubs than where they operate in isolation.
- P5. (recursive continuity).** Over multiple cohorts, institutions in which alumni outcomes feed back into access and mentoring show cumulative improvement in access-layer indicators, which is the mechanism through which individual continuity becomes collective continuity.

The propositions are stated in comparative form so that they can be falsified. Each is linked to at least one indicator in Table 1 and to at least one row in Table 2.

5. Discussion

5.1 From Supply Framing to Selection and Persistence

The central argument of this paper is that the inclusion agenda of the 2026 conference requires universities to move from a supply framing, in which they are judged by the number of creative graduates they produce, to a framing that attends to selection and persistence. The ICC framework proposes a way to give this shift institutional form by placing access before capability and continuity after it, and by linking continuity back to access. In this respect, the framework responds to RQ1: the conference theme can be read as a set of design problems about who enters, who is supported and who persists, and “collective continuity” can be read as the requirement that institutional learning accumulate across cohorts.

This reading has practical consequences. Many existing creativepreneurship programmes, as described in the literature reviewed here, are evaluated by their effect on participants’ skills, intentions or business activity [11, 13]. Such evaluations are necessary but they do not reveal who participated. A programme that raises intentions among participants drawn mainly from advantaged backgrounds could widen inequality even while its measured effects are positive. The framework’s insistence on disaggregated gap measures is intended to make this risk visible, and it extends to creative-economy education a concern already present in work on reducing inequalities through strategic management [9].

5.2 The Promise and Limits of Orange Technology

The framework's second contribution, addressing RQ2, is to give the care layer a design basis in Orange Technology. The alignment matrix shows that care is the least explicit layer in the policy instruments, which suggests that a university relying only on policy mandates may neglect it. Orange Technology supplies a vocabulary for treating well-being, happiness and dignity as design objectives in teaching, administrative systems and digital tools [29,30]. Applied to creative education, this vocabulary directs attention to studio workloads, critique cultures, the emotional demands of public exposure on platforms and the design of student-support systems.

The literature also warrants caution. Reviews of emotional well-being technologies note that technical efficacy does not guarantee positive lived experience [41], and measurement of the humanistic impact of digital technologies remains at an early stage [40]. Affective-computing and gamified tools may support resilience and enjoyment [35,36], but they may also introduce monitoring that students experience as intrusive. For this reason, the framework treats Orange Technology as a design ethic governing how institutional systems are built and governed, rather than as a catalogue of well-being technologies to be deployed. The care layer's indicators accordingly emphasise the availability and use of human support and grievance resolution alongside any technological provision.

Human-centred AI raises a related issue. Inclusive AI interaction frameworks emphasise accessibility and emotional awareness for diverse users [37,38], and adaptive AI can improve accessibility on learning platforms [25]. Yet the adoption of AI in learning depends on digital literacy and perceived usefulness [24], so AI-based support could benefit most those students who are already digitally confident. The framework addresses this by placing digital and AI literacy within the capability layer and by monitoring its distribution. An AI tutor offered to all students is an access measure only if all students can use it well.

5.3 Generative and Physical AI in Creative Education

The framework's treatment of artificial intelligence so far concerns literacy and learning support, but developments in AI bear on creative education more directly. Generative models now produce images, music, text and video of professional appearance from brief prompts, and the broader movement towards physical intelligence, in which AI is embedded in fabrication tools, robotics and sensor-rich studios, may change how physical making is done. These developments are discussed here as context and as questions for the framework, not as findings.

For the access layer, generative and embodied tools may lower some entry barriers, because students without expensive equipment or long technical training can produce work that previously required both. Whether this happens depends on access to the tools themselves, to computing resources and to the literacy needed to use them well, since the adoption of AI-based learning depends on digital literacy and perceived usefulness [24]. For the capability layer, these tools shift what counts as creative skill towards direction, curation, critique and the ethical use of models, and adaptive AI may personalise instruction for diverse learners [25]. They may also devalue manual and craft skills that some under-represented students bring, which is a risk the gap indicators are designed to detect.

For the care layer, AI-mediated feedback and automated assessment raise questions of dignity, transparency and emotional impact, which the human-centred AI literature addresses through ethical, psychological and computational perspectives [38] and which institutions with explicit ethical commitments must reconcile with their values [27]. For the continuity layer, generative tools create new questions about authorship and intellectual property, and therefore about what graduates can register, license and protect. The framework does not resolve these questions, but its layers indicate where each should be examined, and its indicators can be extended, for example by recording access to AI tools and computing resources by student group.

5.4 Culture as a Resource for Inclusion

A distinctive implication of the Indonesian context is that cultural heritage can serve as a resource for inclusion rather than only as content for creative production. Students from regions and communities that are under-represented in metropolitan creative industries often bring knowledge of local textiles, performance traditions, languages and narratives. Research on culturally responsive teaching [8], on project learning built around regional textiles [42] and on technology-assisted dialect documentation [43] suggests that curricula which value such knowledge can turn a perceived disadvantage into a creative asset.

This possibility carries obligations. Heritage-based creative work raises questions about who owns cultural knowledge and who benefits from its commercialisation. The creative-economy law's definition of the creative economy as value added from intellectual property grounded in cultural heritage, together with the master plan's plans for intellectual-property centres in universities, makes these questions institutional rather than merely ethical. The framework's continuity layer therefore includes community benefit arrangements as part of intellectual-property support, and the third illustrative scenario shows how care extends to communities as well as to students. In this sense the framework's public value is not limited to the graduates it serves. An inclusively creative campus should also be judged by whether the communities whose culture and knowledge enter its programmes are better able to sustain and benefit from their own creative traditions. The decline of performance traditions such as Lamut [46] also shows that continuity is not guaranteed by commercial success. Some forms need deliberate cultivation among younger practitioners, and universities can provide it.

The Indonesian humanistic tradition provides further grounding. Ethics of exemplary leadership grounded in Ki Hadjar Dewantara's philosophy [45], collaborative methods that foster empathy and tolerance [48] and reading materials that integrate humanistic values with contemporary skills [50] suggest that the care layer need not be imported wholesale from international well-being discourse. It can draw on local educational philosophies that already value the development of the whole person, and doing so may strengthen institutional ownership of the framework.

5.5 Fit with Indonesian Policy and the Conference Follow-up

Addressing RQ3, the alignment matrix and indicator set position the framework as an implementation aid for existing policy rather than as an alternative to it. The master plan's education strategy, empowerment strategy and hexa-helix governance model provide the instruments, including subsector curricula, a talent portal, certification, incubation, intellectual-property centres and seed funding, through which the capability and continuity layers can be delivered. The framework adds the access and care layers and the disaggregated monitoring that would show whether these instruments reach the groups named in resolution 78/133 and in the master plan itself.

The conference's planned output, the Jakarta Vision, is expected to feed into a further General Assembly resolution. If that resolution follows the pattern of resolution 78/133, it is likely to include commitments on education, digital skills and disaggregated data. Universities that have adopted an indicator set of the kind proposed here would be in a position to contribute evidence to national reporting on such commitments. The partnership anchor matters here as well: the master plan's hexa helix includes media and financial institutions, whose participation is necessary if graduates' continuity is to be supported by visibility and capital as well as by skills.

The framework also connects to the broader sustainable-development agenda. Its access and capability layers correspond closely to the concerns of quality-education research [10], and the continuity layer's attention to creative livelihoods links to work on digital transformation and the sustainable performance of creative-industry enterprises [17]. Community-mediated learning platforms in underprivileged regions [28] indicate that some of the most promising access practices may be found outside formal higher education, which strengthens the case for treating communities as full partners in the framework.

5.6 Implications for Higher-Education Practice

For university leaders, the framework suggests four practical steps. The first is to establish a baseline by computing the Table 1 indicators for existing creative programmes, even where data are incomplete. Gaps in data are informative in themselves. The second is to assign ownership for each layer, recognising that access typically sits with admissions and student finance, capability with faculties, care with student services and continuity with incubation, career and intellectual-property units. The third is to adopt the self-assessment cycle within existing quality-assurance calendars rather than as a parallel process. The fourth is to involve hexa-helix partners in the annual review, so that continuity is designed jointly with the actors on whom it depends.

Institutions with limited data capacity need not compute the full indicator set at once. A core set of six indicators can be computed from records that most universities already hold: for access, the applicant-to-enrolment ratio by group and the take-up of financial or equipment support; for capability, the largest between-group attainment gap in creative courses; for care, the use of counselling services and the median time to resolve grievances; and for continuity, incubation entry by group. Institutions can begin the self-assessment cycle with this core set, recording gaps in data as the cycle requires, and add validated well-being instruments and tracer-study indicators in later cycles as capacity grows.

For educators, the framework highlights pedagogical choices that bear on inclusion: portfolio criteria that recognise diverse cultural forms, project briefs that draw on students' own communities, design-thinking and project-based learning approaches that are accessible to students without prior studio experience [18,21], and writing-based creativepreneurship models that extend creative capability beyond arts faculties [19,20]. For student-support units, it emphasises that well-being provision in creative programmes should anticipate the specific pressures of critique, public exposure and early-stage entrepreneurship. For policy-makers, it suggests that university participation in the master plan could be monitored with indicators that distinguish reach from volume.

5.7 Limitations and Future Research

The study has several limitations. First, the framework is conceptual and has not been validated with institutional data. Its propositions are plausible on the basis of the literature reviewed but remain untested, and the evaluation design in Table 2 is a proposal. Second, the alignment ratings in Figure 3 reflect the authors' reading of the policy texts. Other readers may rate some cells differently, and a structured multi-rater exercise would strengthen the matrix. Third, the literature corpus is predominantly Indonesian and drawn largely from general education, entrepreneurship and information-systems research, so the mechanisms it describes may operate differently in creative disciplines and in other national contexts. Fourth, some facts about the policy context remain uncertain at the time of writing, including the official number of creative-economy subsectors under the master plan. Finally, the paper was written before the 2026 conference, and the final conference documents may shift emphasis in ways that require the framework to be revised.

Future research could proceed along three lines. The first is validation, applying the evaluation design across several universities that differ in region, size and programme mix, and testing the five propositions over at least three cohorts. The second is instrument development, adapting validated well-being and belonging scales for creative-education settings and testing the reliability of the gap indicators. The third is comparative work examining how universities in other countries that have hosted or engaged with the conference series translate its inclusion agenda into institutional practice.

6. Conclusion

This paper set out to translate the theme of the fifth World Conference on Creative Economy, “Inclusively Creative: Collective Continuity”, into an institutional design for creative-economy higher education in Indonesia. Drawing on a document analysis of Indonesia’s creative-economy law, the 2026–2045 master plan, resolution 78/133 and official conference materials, and on a structured synthesis of Indonesian research, it proposed the Inclusive Creative Campus framework.

The framework makes three contributions. First, it reframes the university’s role in the creative economy from supplying creative graduates to designing for selection and persistence, and it reads collective continuity as the requirement that institutional learning accumulate across cohorts through a feedback path from alumni outcomes to access. Second, it organises institutional action into four layers, access, capability, care and continuity, and uses Orange Technology to give the care layer a design basis where policy mandates are weakest. Third, it provides a policy-alignment matrix, a disaggregable indicator set, an annual self-assessment cycle and an evaluation design, which together make the framework testable and allow universities to monitor whether creative-economy initiatives reach the groups that national and international commitments name. The novelty lies in combining these elements, in particular the treatment of care as a layer, gap-based monitoring and the recursive link from continuity to access, rather than in any single layer.

The framework’s claims are conceptual, and its value will depend on validation in real institutions over time. Its practical message is nonetheless clear. Universities that wish to contribute to an inclusively creative economy should measure who enters, who thrives and who persists, attend deliberately to care, and build the partnerships through which graduates’ continuity becomes the starting point for the next cohort. A practical next step would be to pilot the self-assessment cycle with the core indicator set in a small number of universities that differ in region and size during the 2026–2027 academic year, document implementation fidelity, and use the results to refine the decision rules, thresholds and indicators before a wider evaluation.

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Data availability. No new data were created or analysed in this study. The policy documents analysed are publicly available from their issuing institutions.

Use of generative AI. The authors used AI-based writing and editing assistance in preparing this manuscript. All content, sources and interpretations were reviewed and verified by the authors, who take full responsibility for the work.

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