

The Potential Of Adult Men's Entertainment Business, Its Impact On Economic Development, Creative Economy, And Human Development, Through Lifestyle And Positive-Negative Chain Effects For Communities In The Capital City Of Nusantara (Ikn) Area & City Of Buffer

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Abstract

This article was written with the aim of describing the potential impact of the adult male entertainment business on economic development, human development, the creative economy through lifestyle, as well as the negative and positive effects of the entertainment business. This research is a literature review and research model of actual problems that exist in today's society. The approach used in this research is qualitative, while the type of research used is library research. Entertainment is a form of activity that provides amusement and holds the interest and attention of an audience. The entertainment industry is a multi-faceted combination, or a group of sub-industries, of a wide spectrum of media, such as music, print media, television, amusement parks, gaming, gambling, sports, fine arts, toys, movies, and other forms of entertainment people have grown to do during their leisure time. Entertainment as an industry has developed due to leisure being a determining factor in recreation development. Although business entertainment is a popular social practice worldwide, there are also wide variations in its popularity and legitimacy in different countries. China and Japan, for example, both legitimize entertainment expenses as an accounting item for tax returns. According to the annual reports of more than 200 companies listed on the Shanghai Stock Exchange,

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these companies spent more than 10 percent of their net profit on business entertainment in 2007 (Shanghai Stock Exchange, 2009). In 2008 alone, entertainment expenses for Japanese companies amounted to US\$32 billion (National Tax Agency of Japan, 2012). Business entertainment, although still observable in the US, is practiced on a much smaller level or scale than is seen in Asia.

Keyword : Entertainment Business, Economic Development, Creative Economy, Human Development, Lifestyle

INTRODUCTION

By 2020, media and entertainment will have an annual economic impact of \$2 trillion globally and an estimated \$500 billion in the United States, the world's largest media market. In general, entertainment business refers to entertainment events held in a business environment. The format of these entertainment activities includes banquets, drinking together, giving gifts, playing golf, watching sports matches, sightseeing, etc. (Bruhn, 1996; Hite & Bellizzi, 1987; Kavali, Tzokas, & Saren, 2001; Yang, 2002). Some of these activities are common and routine etiquette that serves to foster good business relationships. There are also entertainment activities that are used to distort buying and selling decisions in related transactions, especially in certain settings where government officials are also involved. This type of business entertainment is considered corrupt and prohibited in most societies (Manion, 1996; Mauro, 1995; McCubbin, 2001; The New York Times, 2014).

There are also scholars who take a negative perspective to analyze business entertainment with a social approach that addresses ethical issues normatively (Fritzsche, 2005; Mellahi & Kayu, 2003). This negative view of business entertainment is built on the premise that entertainment activities are equivalent to bribery, which is usually considered synonymous with corruption (Getz, 2006). Some Guanxi researchers also believe that entertainment-related practices can trigger ethical problems (Fan, 2002), harm corporate governance, and hinder economic development (Braendle, Gasser, & Noll, 2005).

Although business entertainment is a popular social practice worldwide, there are also wide variations in its popularity and legitimacy in different countries. China and Japan, for example, both legitimize entertainment expenses as an accounting item for tax returns. According to the annual reports of more than 200 companies listed on the Shanghai Stock Exchange, these companies spent more than 10 percent of their net profit

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Apart from that, here researchers will discuss the impact of the entertainment business on human development, economic development, and the creative economy. Human development was originally characterized as an "individual decision development procedure" that empowers people "to live long and healthy lives, to acquire information, and to have access to the assets necessary for a conventional way of life" (Hopkins, 1991). Based on the UNDP Data Register (HDI), Fukuda-Parr (2003) talks about a synthetic measure where attainment of life expectancy at birth, education, and (log of) income per capita—as proxies for various dimensions of human development not specifically related to health and education—provides a type of decline in a country's achievement in terms of human development.

The idea of human development was first put forward in 1990. By incorporating criteria for increasing a person's skills and ability to determine one's own destiny with the level of income, this has had a significant impact on discussions about the best way to achieve goals. As shown by UNDP, one of the indicators used to measure the achievement of human development is the human development index (IPM). In HDI, there are three combined indicators that are used to calculate the average achievement of a nation in human development, namely: longevity, which is estimated by life expectancy at birth; education, as estimated by normal years of schooling and literacy rates for the population aged 15 and over; and a not-so-bad standard of living, as predicted by per capita income. HDI is adopted by many countries to measure human quality due to the development process. After two decades, UNDP improved its HDI estimation technique in 2010 (Maqin, Sidharta, & Policy, 2017).

According to Lincoln Arsyad (2010: 11), before the decade of the 1960s, economic development was defined as the ability of the national economy in which its economic condition was initially relatively static for a long enough period of time to be able to increase and maintain its GNP growth rate until it reached a number of 5 to 7 percent or more per year. Therefore, according to Todaro & Smith (2003), the success of a country's economic development is indicated by three main values: (1) the development of the community's ability to meet their basic needs (sustenance), (2) increased sense of self-esteem (self-esteem) of society as human beings, and (3) increasing the ability of people to choose (freedom from servitude), which is one of human rights. These basic values

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are in accordance with what was stated by Amartya Sen (1999:3), winner of the 1998 Nobel Prize in Economics, that "development can be seen, it is argued here, as a process of expanding the real freedoms that people enjoy".

Finally, it was realized that the definition of economic development (Lincoln Arsyad, 2010:11) is very broad and does not just include how to increase GNP per year. Economic development is multidimensional in nature and covers various aspects of people's lives, not just one aspect. According to Mari Elka Pangestu (2008), the "creative economy" is a manifestation of efforts to seek sustainable development through creativity, where sustainable development is an economic climate that is competitive and has reserves of renewable resources. In other words, the creative economy is a manifestation of the spirit of survival, which is very important for developing countries. The big message offered by the creative economy is the use of resource reserves that are not only renewable but even unlimited, namely ideas, talent, and creativity.

According to the Indonesian Creative Economy Agency towards 2025, cited by Rohmat Aldy Purnomo, the creative economy is an idea-based creation of added value (economic, social, cultural, and environmental) that is born from the creativity of human resources (creative people) and is based on the utilization of knowledge, including cultural and technological heritage. Creativity is not limited to works based on art and culture; it can also be based on science and technology, engineering, and telecommunications. There are three main things that form the basis of the creative economy: creativity, innovation, and invention. In simple terms, Ristiyani Prasetyo and Jhon J. (2005) define life style as how a person lives, including how a person allocates his time, and so on. So lifestyle is different from personality, which views consumers from an internal perspective. Personality describes the deepest characteristics that exist in humans. Although the two concepts are different, lifestyle and personality are closely related. Personality reflects the internal characteristics of consumers, while lifestyle describes the external manifestation of these characteristics, namely one's behavior (Vinna Sri Yuniarti; 2015).

Setiadi stated that lifestyle is broadly defined as a way of life that is identified by how people spend their time, what they think about themselves, and also the world around them (Lizamary Angelina Darma and Edwin Japarianto, 2014). This article was written with the aim of describing the potential impact of the adult male entertainment business on economic development, human development, the creative economy through lifestyle, as well as the negative and positive effects of the entertainment business.



METHODE

This research is a literature review and research model of actual problems that exist in today's society. The approach used in this study is qualitative, while the type of research used is library research (Bakker & Zubair, 1994). The material object of this research is the potential of the entertainment business and its impact on economic development, human development, and the creative economy through lifestyle in the IKN area and supporting cities. Data collection in this study was carried out by means of a literature study, namely by analyzing various scientific publications that discuss entertainment business, economic development, human development, creative economy, and lifestyle, as well as their positive and negative impacts. Research data is then classified into primary data and secondary data. Primary data relates to references that directly discuss the impact of the entertainment business on economic development, human development, the creative economy, and lifestyle as an intermediate variable. Secondary data is data that discusses the positive and negative impacts of the entertainment business on the community around IKN and its surrounding supporting cities.

RESULTS AND FINDINGS

Entertainment Business And Lifestyle

The adult male lifestyle is an important aspect of modern life. Men of all ages and from all walks of life face unique challenges in their everyday lives. From finding the right job to dealing with stress and mental health issues, it's important to have an environment that is supportive of men's well-being. A place that offers entertainment and lifestyle services specially designed for mature men can provide the perfect outlet for them to relax and have fun. With activities like gaming, sports, music festivals, travel experiences, cooking classes, and more on offer at such venues, men can find solace in exploring their interests while building meaningful relationships with other men or women. According to Krech, Crutchfield, and Ballachey (1982), "a person's social behavior appears in the pattern of responses between people expressed by interpersonal reciprocity". Social behavior is also synonymous with one's reaction to other people. From this description, it can be concluded that what is meant by social behavior is a reaction that arises from the reciprocal relationship of one individual to another.

Entertainment is all activities or actions that have the aim of entertaining someone's heart to be happy. According to R.S. Darmajati (2005: 25), "the term nightlife venues

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comes from: the word place, which means an area, place, or location; both words entertainment; the word entertainment has the same meaning as the word entertainment in English, which means a kind of tourist attraction; visitors (tourists) are a passive subject as an audience who comes to watch, enjoy, or even admire events that take place to get spiritual satisfaction in accordance with the motives that encourage the visit, for example: cinema, floorshow, music, nightclub, and dancing hall.

With so many entertainment options available, men are often looking for ways to escape boredom and engage in something stimulating. From playing video games to watching movies, there are all sorts of activities men can do to fill their free time. While some activities may be more physical, like hiking or playing sports, others are more mentally stimulating, like listening to a podcast or reading a book.

The entertainment business builds long-term relationships. The operation of social sanctions in supporting economic transactions requires the parties to establish and maintain long-term relationships. Business entertainment is a powerful tool for building and maintaining long-term relationships through a process of emotional and material exchange (for a discussion of the features of social exchange, see Foa and Foa, 1980). On the emotional side, entertainment activities facilitate long-term interactions by mobilizing egoistic motivations and transferring them into the maintenance of social relationships (Gouldner, 1960). Here, egotism can motivate the host to meet the guest's expectations, thereby encouraging the guest to reciprocate and thus fulfill the host's expectations. Once a steady cycle of mutual satisfaction has been established, this process becomes self-sustaining, so the entertainment business serves as a starting device and stabilization mechanism for parties to build and maintain long-term relationships.

Then we can see the impact of the entertainment business on economic growth, which is something that is absolute and necessary in a country's economy. In general, economic growth is used as a benchmark to see developments that occur in the process of economic activity and is an indication to measure the extent to which a policy implemented by the government has succeeded. The economy of a country can be said to be successful if its economic activities are higher than those achieved in the past, and the development of economic activities causes the goods and services produced in society to increase (Sukirno, 2000: 10). Investment is the mobilization of resources to create or increase production capacity or income in the future, where the main goal is to replace part of the damaged capital supply and add to the existing capital supply (Yasin, 2003: 7). In addition, investment can be regarded as a form of development financing,



which is the first step in production activities. Productive production activities can spur economic growth, and with this kind of position, in essence, investment is also the first step of economic development activities (Dumairy, 1999: 132).

In development economic theory, it is known that the level of economic growth and investment have a positive reciprocal relationship. This reciprocal relationship occurs because, on the one hand, the higher the economic growth of a country, the greater the share of income that can be saved, so that the investment created will be even greater. In this case, investment is a function of economic growth. On the other hand, the greater the investment in a country, the greater the level of economic growth that can be achieved. Thus, growth is a function of the policy implications of the existence of a reciprocal relationship between the level of investment and the level of income, namely in making projections or estimates of annual investment needs and economic growth targets. By holding the assumption that this reciprocal relationship occurs, in making investment projections, the economic growth variable must be taken into account, and conversely, in projecting economic growth figures, the investment variable must be one of the determining factors.

The economic dimension of creativity generally comes from its positive potential contribution to economic development (Cerisola, 2018). In this context, uncovering creative sector relationships and bonds created by creativity and creativity in the economy in general is an important issue in making economic policy decisions. The current literature focuses heavily on the determinants of creativity, the creative sector, and their positive aspects for the economy in general. For example, Sung (2015) emphasizes that the global economy, after the Great Depression of 1929, has undergone major changes and developed into a creative ecosystem where knowledge-based, innovative, and creative ideas are at the forefront, and these are important determinants in the environment. global competition. Dong and Truong (2019) focused on the determinants of creative goods exports in Vietnam and found that Vietnam's creative goods exports were positively influenced by economies of scale and overall market development. Matheson (2006), researching the theoretical aspects of the creative economy, underlines that the theory of the creative industries "creates a broad economic framework by combining commercial realities with cultural and creative outputs". Jones and Warren (2016) stated that the perception of time in the creative economy and the industrial economy is different, and the creative economy does not accept time pressure. Abbasi, Vassilopoulou, and Stergioulas (2017) argue that there is a very strong relationship between the creative economy and information technology. They determined that

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information technology was the driving force of the five creative sectors they researched within the scope of the project: architecture, art, design, gaming, media, and electronic publishing. Facing all these positive approaches, the creative economy has turned into a strong policy discourse on a global scale since 1980, with reports and support from international institutions in the field of culture (Duxbury et al. 2016; UNESCO, 2013; UNCTAD, 2008; UNCTAD, 2010).

Another impact that can be measured is that there have been several critical studies of the proposed discourses and recipes regarding the creative economy. In other words, it is emphasized that the creative economy causes social segregation, and among layers of society, people with creative characteristics are separated from the rest of society both in terms of settlements and living space. Also, it has been criticized on the grounds that the social differentiation created by the creative economy leads to rising property prices, dubious returns on investment, exploitative working conditions, and increased inequality (Belfiore, 2016; O'Connor, 2016; Oakley, O'Brienn, & Lee, 2013). People with creative traits are separated from the rest of society both in terms of housing and living space. Also, it has been criticized on the grounds that the social differentiation created by the creative economy leads to rising property prices, dubious returns on investment, exploitative working conditions, and increased inequality (Belfiore, 2016; O'Connor, 2016; Oakley, O'Brien, & Lee, 2013).

In the literature, many authors, such as Dreze & Sen, 2002; Gustav Ranis, Stewart, & Capabilities, 2012; Stiglitz, Sen, & Fitoussi, 2009, including the Human Development Reports of the United Nations Development Programme, have tried to examine both human development outcomes. Both economic growth and criticism of economic growth account for a large amount of human development, with an extraordinary emphasis on income-earning jobs that show signs of improvement in human development. Gustav Ranis (2004) completed his investigation of the relationship between economic growth and human development and clarified that increasing limits and opportunities lead to increased economic performance, and human development will have a significant impact on development. Similarly, at growth rates, scope of choice and capability promote the same unit level alongside administration; along these lines, growth will enhance human



development. Gustav Ranis and Stewart (2005) emphasized the importance of various experimental associations in two directions over time: from economic growth to human development, and from human development to economic growth, including investment reports.

Meanwhile, Sung (2015) emphasizes that the global economy, after the Great Depression of 1929, has undergone major changes and developed into a creative ecosystem where knowledge-based, innovative, and creative ideas are at the forefront, and this is an important determining factor in the competitive environment. global. Dong and Truong (2019) focused on the determinants of creative goods exports in Vietnam and found that Vietnam's creative goods exports were positively influenced by economies of scale and overall market development. Matheson (2006), researching the theoretical aspects of the creative economy, underlines that the theory of the creative industries "creates a broad economic framework by combining commercial realities with cultural and creative outputs". Jones and Warren (2016) stated that the perception of time in the creative economy and the industrial economy is different, and the creative economy does not accept time pressure. Abbasi, Vassilopoulou, and Stergioulas (2017) argue that there is a very strong relationship between the creative economy and information technology.

The importance of the creative economy has a wide scope in academic literature, ranging from urban growth to transformation, regional and rural development, cultural activities to the world of digital media, computer games, the film sector, and policy documents. In this context, the concept of the creative economy is closely related to digital technology, information and communication technology, cultural activities, cultural tourism, and various artistic activities ranging from painting to music, from architecture to theater. The network of relations in all these areas greatly influences many economic and social activities, such as urban culture, social welfare, investment preferences, and sustainable growth (UNCTAD, 2008). Whereas Howkins (2001) emphasizes that individual creativity is generally at the forefront of the creative economy and states that it is a sector that includes "intellectual property" in terms of its output. Galloway and Dunlop (2007), on the other hand, consider this definition narrow and think that the creative economy has a cultural dimension. Meanwhile, according to Jumibile (2012), the world of entertainment has various negative impacts on society, including: 1) making the lifestyle of the nation's generation more consumptive; 2) leading to sin; 3) damaging the future; and 4) eliminating societal norms. But the world of entertainment not only has a negative impact but also a positive impact, including: 1) it can be used as a reference for social observation; 2) it expands the network and connection of friends; and 3) itAs income.



The government can reduce this risk by tightening permits for discotheques, bars, karaoke, and many others. In this way, it is hoped that the negative impact of the world of entertainment, especially nighttime entertainment, can be suppressed again. Especially young people who are underage and, of course, still immature, are not allowed to enter this place. It is feared that those who have not been able to sort out what is good and what is bad will fall into the dark world of the night.

CONCLUSIONS

Entertainment is a form of activity that provides entertainment and attracts the interest and attention of the audience. The entertainment industry is a multi-faceted combination or group of sub-industries from a broad spectrum of media, such as music, print media, television, amusement parks, games, gambling, sports, fine arts, toys, films, and other forms of entertainment that people have grown to do during their spare time. Entertainment as an industry develops because leisure time becomes a determining factor in the development of recreation. The entertainment industry has sufficient potential to generate revenue, jobs, and positive externalities to drive economic growth. The entertainment industry has emerged as a growing industry and has considerable potential to lift growth. This not only generates income and jobs but also causes different people around the world with different skills and abilities to interact, which facilitates trade and cooperation and thus helps the economy increase in size and potential as well. Policymakers usually look for growth-oriented policies that are efficient and have the maximum positive externalities. The government needs to take advantage of this opportunity by supporting the entertainment industry, which can greatly contribute to economic prosperity. The entertainment industry has been found to have a direct relationship with driving economic growth in several countries. There are affiliate benefits, which can also be counted as an efficient channel to avail further opportunities and profits.

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