

Analysis Of The Basis Of The Creative Economy In The Development Strategy Of Economic Innovation

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ABSTRACT

Change occurs quickly and is full of vulnerabilities, such as the current COVID-19 situation, which is very difficult for supply chain managers, even though it currently has a very high level of normalcy. Consumer trends change very quickly and are difficult to predict. With the aim of a creative economy-based innovation development strategy, this study aims to identify the variables that influence the implementation and competitiveness of the innovative industries to be developed. It is important to note that the advertising process is not only about providing information, availability of goods, money and progress, but also has the advantage of providing information, quality map knowledge and applying valuable walking skills. The Strengths, Opportunities, Aspirations, and Outcomes (SOAR) survey and site survey were used to determine the optional process. A strategy that takes into account all the attractive quality points acquired. Therefore, in preparing object forms (translation exercises and communication activities), the potentials and challenges must be carefully weighed to achieve inclusive benefits in each implementation. The results of the SOAR study produced five alternative approaches. The most significant added value is the examination of the importance of possible resource accessibility with a value of 15,862, followed by second to fifth, access to rapid market changes (14,840), the establishment of associations (14,646), standardization and economy. Objects (14,123) and the development of productivity standards for competitiveness (12,288). An imaginative approach to business development should consider resource potential and quick response to advertising requests, along with three other components.

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Introduction

As a result of the Covid19 pandemic, various functions in the global business world have fallen (Arianto, 2020). These conditions also affect consumer management to improve operational efficiency, profitability and competitive position of companies and partners, known as supply chain management (Nasution, Erlina, & Muda, 2020). Economic activity must be sustainable and generate value for supply chain operations to run smoothly (Sukmawati, Suparno, & Hermawan, 2020).

From an economic point of view, it is essential to seek new supply chain management strategies to survive in today's competitive and changing business environment (Yu, Jacobs, Chavez, & Yang, 2019). As a result of the Covid-19 pandemic, people's purchasing power in the mall sector and mall finance has decreased (Dewi, Aulia, Sumunar, & Hernawati, 2021). The availability of technology affects the availability and speed of internet connections which greatly benefits employees as several companies and governments implement work-from-home (WFH) schemes that allow more flexibility in scheduling employee working hours without losing work time (Kelly et al., 2022).

Opening malls and malls encourage efficiency by initiating large-scale social implementation (PSBB) to meet fashion and fashion-based consumer demands (Abdurrahman Misno, Shi, & Li, 2020). Online shopping through social media faces new ways and implements strategies for positive change. Sending goods to consumers (Huang & Benyoucef, 2015). According to the Directorate General of Land Transportation, the number of online shopping transactions in 2020 rose by 12 million from 4.8 million in 2019 to 3.1 million (Ichsan, Panggabean, Syahbudi, & Nasution, 2022). According to (Chawla & Kumar, 2022), now is the right time for the e-commerce sector to save the global economy from the impact of the spread of COVID-19 on the market and to intervene and be able to show its importance and capability. E-commerce efficiency. Digital is still a marketing channel used by most creative economy business actors.

Instagram is still a solid social media in marketing because it matches the size of its target market, namely young people. By today's creative economy business actors (Koetz, 2018). An integrated system capable of synchronizing various business processes, from raw materials from different suppliers to product delivery operations, through transportation and warehousing to closely related distribution operations involving manufacturers, distributors, retailers and consumers (Luo, Wang, Kong, Lu, & Qu, 2017). According to (Barreto, Amaral, & Pereira, 2017) Utilization of information and communication technology (ICT) to support distribution and logistics distribution in transportation operations. The supply chain structure changes according to location, production capacity, production processes and storage locations, and as a system can adapt to the new normal.

Developing a creative economy based on the creativity of Micro, Small and Medium Enterprises (MSMEs) can be a business opportunity for SMEs to take advantage of local and regional potential and information technology based on forecasting changes in consumer preferences that are fast or even difficult. There are many limitations to marketing strategies that are a necessity for business people. Understand the consumers and the markets they serve (Sulasmis, Sibuea, Eriska, & AirLangga, 2020).

Research and development aim to identify the factors influencing the activities and competitiveness of the creative industries, innovation, progress and development in the information technology-based new normal. Sociopreneur's second goal is to provide and disseminate information relating to critical thinking and team building, as well as constant assessment of global competitive strength maps and measurable business value efficiency.

Research Methods

Testing in this study is a qualitative approach. Respondents are determined to develop a professional stakeholder strategy and are aware of the presence of two creative industry partners. Experts from the PENTAHHELIX partner synergy, including academia, business, government, community and media (ABGCM), work at K. The study will be conducted from August 2022 to October 2022 and involves North Sumatra Cooperative and SME Service Regulators and 3 Creative Economy. Participants (cooks, publishers, crafts), MSME community, and companions. Alternative business strategies to adapt to environmental changes, organizational situations, marketing and product competition in the form of Strengths, Opportunities, Objectives and Results (SOAR). SOAR focuses on organizing and improving what is currently working well rather than on the threats/weaknesses it faces. SOAR analysis begins by analyzing the external and internal environment and the economy to identify opportunities. All opportunities and strengths flow into the SOAR analysis to realize aspirations and results. This analysis was chosen because of the strength of SOAR, namely, the methodology used focuses on opportunities and strengths against weaknesses and threats (Ichsan et al., 2022).

Based on the results of the SOAR matrix above, the strategies that can be pursued are as follows: 1. S-A strategy the S-A strategy is a strategy that is achieved between power and aspirations. Strategies are developed using all forces to achieve the desired creative industry goals. With this strategy, the strength of the creative industries must be channeled optimally to achieve the goal. 2. O-A Strategy The O-A strategy is a strategy between opportunities and aspirations. This strategy aims to identify and implement the aspirations of each opportunity-oriented stakeholder group. 3. S-R strategy is a strategy that is achieved between profits and results. This strategy helps apply strength to measurable results. 4. OR-R Strategy The OR-R strategy is a strategy between opportunities and results. The strategy is opportunity oriented to achieve measurable results. The research phase first identified strengths and opportunities as internal factors in the Internal Factors Evaluation (IFE) matrix, then identified opportunities and threats as external factors in the External Factors Evaluation (EFE) matrix 3. Innovation and creative economic development.

Results and Discussions

A. Results

The analysis of the internal environment of MSMEs in collaboration with researchers in MSMEs in the catering, publishing and craft industries, as well as

regulators and researchers (Penta helix) as creative business partners. We want SMEs to continue operating in the face of Covid-19, following strict health protocols and being able to provide the best strategy for the future. Innovative advantages and creative industry development opportunities come from the internal environment. Internal environmental analysis is then carried out to identify existing factors. The results of the internal factor evaluation matrix (IFE) analysis are presented in Table 1.

Table 1.
Hasil IFAS SOAR matrix

Strength	Weight	Rating	Weight *Rating
The demographic bonus of the millennial generation is unique and different compared to previous generations	0.1530	4	0.611952
Physical distribution channels such as product, curation, marketing, media, and promotion are supported by the Creative Economy KITE and PLUT programs.	0.1199	4	0.479797
Extensive market share for Creative Economy products.	0.1298	4	0.519374
Indonesia's uniqueness, biodiversity and abundant natural resources are competitive that many countries do not have.	0.1922	3	0.576578
There is government support in the form of policies, intellectual property rights and regulations for developing the Creative Economy.	0.0985	3	0.295645
Sub Total (Strength)			2.483345
Opportunities	Weight	Rating	Weight *Rating
Become the fourth "superpower" country in 2030 in the Creative Economy.	0.0347	4	0.138968
The 4.0 Economic Revolution started the digitalization trend.	0.0778	4	0.311132
Competitiveness and increasingly diverse market demands make starting a business easier.	0.0471	3	0.141226
Lots of events/expo activities for innovative products.	0.1103	4	0.441321
Commercialization and introduction of Creative Economy products.	0.0365	3	0.109643
Sub Total (Opportunities)			1.142291
Total IFAS	1.00		3.625636

Based on the results of the internal analysis above, strength and opportunity factors are dominated by strength, and the value of 2.48 is greater than the opportunity of 1.14, so, from the perspective of internal factors, the total weight value is 3.625, and it continues to be external factors.

1. External Environment Analysis

The external environment determines the aspirations and results of innovative and creative economic development. Existing external factors can be identified more accurately with the help of the EFE (Evaluation of External Factors) matrix. Can be seen in table 2:

Table 3. Results of EFAS SOAR matrix

Aspirations	Weight	Rating	Weight *Rating
Marketing with the DOT (Destination, Origination and Time)	0.1094	3	0.328310
program Curation with the SAME program (Specify, Added Value, Monetization and ecosystem)	0.1257	4	0.502972
Market with 3MS program (Market style, Market Size and Market Share)	0.1792	4	0.716880
Promotion with the ADAPT program (Data process acquisition, define brand, Activate market communication, Profit and Treatment after the program)	0.1155	4	0.461970
Media with PRO program (Paid, Received and Owned)	0.0647	3	0.193986
Sub Total (Aspirations)			2.204118
Result	Weight	Rating	Weight *Rating
Marketing implementation that can accelerate Creative economy business actors	0.0502	3	0.150645
Become an umbrella/policy program for marketing activities for Creative Economy players	0.1064	4	0.425671
Activate marketing programs/campaigns for Creative economy business actors	0.0676	3	0.202692
Determine and create income channels from Creative Economy activity programs	0.0788	4	0.315171
Can actively participate in marketing products/services from Creative Economy players	0.1025	3	0.307369
Sub Total (Result)			1.401548
Total EFAS	1.00		3.605666

Based on the external analysis above, the dominant value of the desire factor and outcome is 2.20, more significant than the result of 1.40, and the total external weight value is 3.605.

2. Design and identify solutions to develop creative industries for innovation using the SOAR matrix

Strategy is the science, art, or foresight required by a government to guide its action plans into paths, steps, or precursors to achieve its goals. In contrast, development management requires strategic management to set goals and formulate policies and plans using all available resources. In achieving development goals and objectives, strategies are developed into political directions and priority programs to achieve development. Based on the results of the SOAR matrix above, the following strategies can be formulated from the SOAR matrix:

Table 3 Matrix SOAR

Internal	Strength List of internal strength factors	Opportunities List of External Opportunities
External		
Aspirations	Strategy SA	Strategy OA
Internal wish list	<ol style="list-style-type: none"> 1. Become program umbrella/policy for marketing activities of Creative economy business actors. 2. Can actively participate in innovating products/services from Creative economy business actors 3. Implementation of innovations that can accelerate Creative Economy players 4. Activate the Creative Economy innovation program/campaign 5. Determine and create innovation channels from Creative economic activity programs 	An ambitious strategy that is expected to capture opportunities
Results	Strategy SR	Strategy OR
List of measurable outputs to be realized	List of measurable outputs to be realized	List of measurable outputs to be realized

Based on the matrix in Table 3, the resulting policy is an S-A policy. Strategy is obtained between strength and desire. This strategy uses all power to achieve the desired creative industry goals. With this strategy, the power of the

creative industry must be channelled as well as possible through the following strategies to achieve the goal:

1. Become an umbrella/policy plan for marketing activities for creative economy business actors.
2. Able to actively participate in product/service innovations for creative economy participants
3. Implementing innovations that can accelerate creative economy business actors
4. Launching creative economic innovation programs/activities
5. Identification and creation of innovation channels for creative economy activity projects

This is in line with the 2020-2025 RPJMN (National Medium-Term Development Plan), which calls for the development of creative industries to increase value creation, employment, investment, exports, and economic competitiveness. This goal is specified in Indicators and Targets. Specifically, for the development of creative industries, the export policy target for 2020 is US\$21.5-22.6 billion, and the 2024 target is US\$24.5 billion.

Strengthening the creative economy and digital economy in the future will be focused on 8 creative clusters in Java, Medan and Makassar. Sectors that will be strengthened include food, fashion, crafts, digital content and applications, games, films and music. The expansion of creative industry activities will be carried out in stages in other areas that have the potential to generate considerable added value.

Based on the Creative Economy Development Strategic Goals 2020-2025, reflecting the objectives that each program and activity must achieve carried out by institutions related to the development of the creative economy sector and the recovery of the creative economy sector, with a focus on:

1. Business recovery supported by Ekonomi Nasional (PEN) and market recovery;
2. Rejuvenation of creative workers supported by training; and
3. development of elcontinue ekonomi creative infrastructure.

The level of achievement of strategic goals determines achievement Creative Economy development goals. Strategic objectives are formulated based on the components or factors that determine the achievement of the expected goals. Analysis of these components or factors is important as a technocratic basis for setting strategic goals for creative economy development and their performance indicators. One of the main principles used as the basis for setting strategic goals is the equality of indicators such as levels whether in the form of impacts, outcomes or outputs.

B. Discussions

Based on information and actors obtained from various documents and sources, the following is SOAR analysis. The following is an analysis of the creative economy's

strengths, opportunities, activities and potential performance based on information collected from various documents and information (Elia, Gnoni, & Tornese, 2017).

The development of the creative industry in Indonesia began in 2005 when President Susilo Bambang Yudhoyono stated the importance and development of the creative industry. Then, in 2009, the President directed June 2009 and proclaimed the Year of Creative Indonesia. In 2010, a digital platform called the Indonesian Creative Economy was created as a forum for Indonesia's creative economy.

In the second era of President Joko Widodo's administration, it was decided to merge the Creative Economy Agency (Bekraf) with the Ministry of Tourism. As one level below the Ministry of Tourism, Baparekraf is responsible for managing 17 creative sub-sectors, which are grouped into 3 main categories, namely:

1. Culinary Category
2. Craft category
3. Publisher Category

Based on the SOAR and QSPM analysis results above, the strategy used is the S-A strategy. H. Acquisition Strategy Between Strength and Desire. This strategy uses all power to achieve the desired creative industry goals. With this strategy, the power of the creative industries must be optimally channelled to achieve the goal. From the description above, the author provides suggestions for improving the creative industry MSME development strategy in priority analysis with QSPM, hoping that the 2025 Indonesian Creative Economy Plan can be realized so that the study proposes a strategy to achieve this goal, which is needed to improve the creative economy Marketing added value in the industry creative is:

1. Become an umbrella/policy program for marketing activities for Creative Economy players.
2. Can actively participate in marketing products/services from Creative Economy players
3. Marketing implementation that can accelerate Creative economy business actors
4. Activate programs/campaigns marketing of Creative economy business actors
5. Determine and create income channels from Creative Economy activity programs

This is in line with the RPJMN (National Medium-Term Development Plan) 2020-2025, which calls for the development of creative industries through innovation and explicitly includes the goal of increasing value creation, employment, investment, exports and the economy. Competitiveness. This objective is defined in Indicators and Targets. Specifically, for the development of creative industries, the export policy target for 2020 is US\$21.5-22.6 billion, and the 2024 target is US\$24.5 billion.

Strengthening the creative industry in the future will be centered on 8 creative clusters in Java, Medan and Makassar. Sectors that will be strengthened include food, fashion, crafts, digital content and applications, games, films and music. The expansion of creative industry activities will be carried out in stages in other areas that have the potential to generate considerable added value. Based on the 2020-2025 Creative Economy Development Strategic Goals, reflecting the objectives that must

be achieved by each program and activity carried out by institutions related to the development of the creative economy sector and the recovery of the creative economy sector, with a focus on:

1. Business recovery with the support of Ekonomi Nasional (PEN) and market recovery;
2. Rejuvenation of creative workforce supported by training; and
3. The craziness of creative economic infrastructure development.

The degree of realization of strategic goals determines the realization of creative economy development goals. Strategic objectives are formulated regarding components or factors determining achieving the desired goals. Analysis of these components or factors is fundamental and can be used as a technical basis for formulating strategic goals and performance indicators for developing the creative economy. One of the main principles used for developing strategic goals is the similarity of indicators, such as the level of impact, results or form of output.

Conclusion

Conclusions describe the answers to hypotheses and/or research objectives or scientific findings obtained. The conclusion does not contain a repetition of the results and discussion, but rather a summary of the findings as expected in the objectives or hypotheses. If necessary, at the end of the conclusion can also be written things that will be done related to the next idea of the research.

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