

CAUSALITY ANALYSIS OF SUCCESS IN BUILDING CREATIVE ENTERPRISES WITH ECONOMIC KNOWLEDGE: CASE STUDY OF ILLUSTRASEE SURABAYA COMMUNITY

Renowaseso Renowaseso¹, Irzameingindra Putri Radjamin², Joshi Maharani Wibowo³
 Universitas Surabaya^{1,2,3}

ARTICLE INFO	ABSTRACT
<p>Keywords: Creative, Economic Knowledge, Profession, Success.</p>	<p>This research aims to determine whether economic knowledge can influence success in building the profession of creative actors. This research is based on distributing questionnaires to the Illustrate creative community, SURABAYA branch. The analysis used is qualitative descriptive with a phenomenological model on the questionnaire answers. Then, the data is processed using the voyant tool instrument. From the research, the result is that artists with basic economic knowledge can sell their artwork.</p>
<p>E-mail: Renoprastianananta@gmail.com</p>	<p>Copyright © 2023 Economic Journal. All rights reserved. is Licensed under a Creative Commons Attribution-NonCommercial 4.0 International License (CC BY-NC 4.0)</p>

1. INTRODUCTION

Knowledge is key to progress, especially in creating and maintaining business entities. Knowledge is the activity of processing the information around us and developing it into new forms (Aristotle and Ulah, 2020). Creating and maintaining a business entity requires economic knowledge. Nowadays, most people think of art as a form of self-expression. If they have economic knowledge, art can be used as a commodity for business. Art was recognized as a commodity from the Renaissance era, 1450-1750 (Marchi and Miegroet, 2006). In 1930, a new form of art commodity emerged called comics.

In Indonesia itself, comics became known in 1930. In 1931, various comic genres began to emerge, until at their peak in 1970, Indonesian comics began to decline (Sumiyardana, 2016, "Development of Comics in Indonesia", balaibahankalbar.kemdikbud.go.id). Currently, the majority of comic creators only make them as a hobby. However, they turned to making it a career professional as time went by. To pursue this career, you need to match the type of comics you make with the tastes consumed by the market. The reality is that most comic creators today should pay more attention to what they produce according to the market's tastes. Most assume their creations are a masterpiece and are confident that the market will wholeheartedly accept their products. The facts on the ground are the opposite.

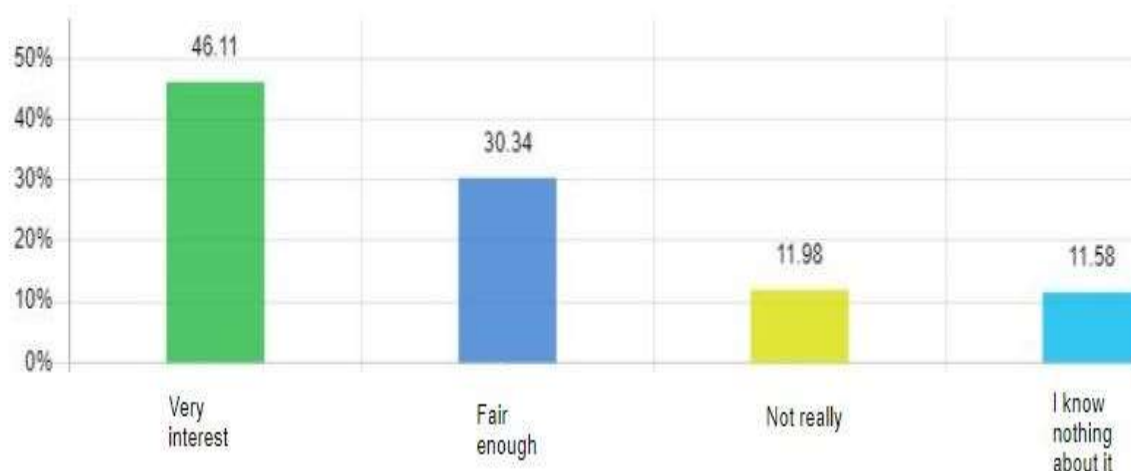


Figure 1. Level of Interest in Manga & Anime in Indonesia
 Source: licorice.pink processed 2023

Based on figure 1, most Indonesians are very interested in Japan's original manga/comics. From here, We Can see that the *demand*/requests in the market are big. Matter This is a big opportunity to chase a career as a professional manga/comic *creator*.

Table 1. Comparison Industry Animation 2016-2018

DATA	AMOUNT	COMPARISON
2016 Indonesia	IDR 310,850,000,000	1:08
2016 Malaysia	IDR 2,553,950,000,000	
2018 Indonesia	IDR 485,000,000,000	1:621
2018 Japan	IDR 310,376,173,088,172	

Source: Indonesia Animation Report 2020, ainaki.or.id processed in 2023

Based on table 1, the income sector industry Indonesian animation is that high. It's just that, compared with industry animation in Malaysia and Japan, our country Still needs to catch up. Industry animation Alone material, the default originate from product comic. Product comics created by individuals then, if they reach a level of fame, can be adapted to become product derivatives such as films, toys, t-shirts, and various other types of merchandise. The question is if in figure 1.1 the amount requested for product comics/manga is that high, why does Table 1. show the income earned by our industry very little? Zulkarnain and Nugroho W (2019) describe a producer as somebody producing organization goods and services, with means bought and sold to obtain income.

So far, comic producers have had the goal of earning income. However, there is something wrong with Matching the products produced to the comic product categories that are requested or in demand by the market. Incompatibility problems are usually based on genre, design characters, and storylines that producers are interested in and what the market is interested in. Most comic creators create comics based on personal preferences and then distribute them publicly. When comics that have been widely distributed don't sell well, most people feel that the market needs an appetite for these comic products. If creators obey what the market asks, it will create new economic wheels in the creative sector. The creative sector is a difficult sector to enter. However, when successful, the value generated by the creative sector can be greater. So, the government's role currently needs to be improved in developing a relatively new sector in Indonesia. Especially during the Covid-19 pandemic, the sector that is growing rapidly is the creative sector. If the government is serious about developing the creative sector, it is hoped that it will be economical. *Indonesia's sustainability* is getting better.

Literature Review

Creative Economy and Creative Industries

Howkin (2005:04) in (Kamil, 2015) explains that creativity is an activity in which input is included, and output is an idea or thinking individual. Meanwhile, according to (troffer) in Kamil (2015), This man is divided into three parts. The First people focus on economics and agriculture. The second focuses on the activity economy. The third focuses on activity. Its economy is from information, the moment this is in the modern times part fourth focuses economy man creativity oriented. Industry creativity can be interpreted as an industry that originates from utilizing individuals' creativity, skills, and talent so that you can create welfare field work with method productive and empowering Power creation and Power creation of each individual (Ministry Trade, 2007:10).

Manga and Anime

Gavigan & Tomasevic (2011) anime, or as it is usually spelled with the term (ah-nee-may), is a reference from designation animation, which is style book animation, especially in Japan. Be marked with pictorial, plot, action full, and a lot-themed futuristic. Manga is characterize by the picture is not colored or black and white, as well as having many fans from various circles age, even adults (Ibtissem, Messadi, 2022). (Dudley, 2012) Manga is a literary form of Japanese novels and is only rooted in context culture in Japan.

Chen (2019) states that popular culture is generally defined as consumed by most people and liked by many related people with consumerism and goods production bulk. William (1983) states that popular culture is a societal culture produced by society, consumed by society, and liked by society. Moreover, popular culture reflects, expresses, and defends purpose, value, and an identity generally shared by society. A meaningful area of life is leisure. For most people, leisure is a source of happiness, joy, and physical health. Argyle (1996). In a community, leisure makes somebody feel a level of brotherhood, power alive, deep room friendship, and lots of parenting, nurturing, and interaction between community and family Kelly, (2019).

Demand And Supply

According to the theory put forward by Keynes in Papadimitrou (2014), Request is the number of goods and services demanded by society.

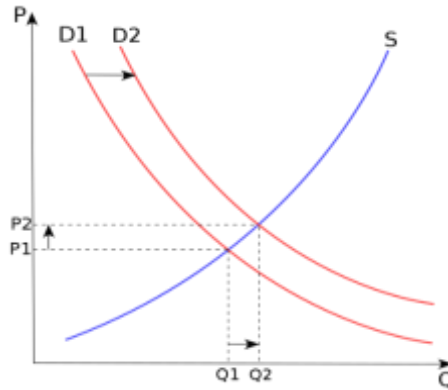


Figure 2. Demand curve

Source: Micro Economics Edition Eighth, Robert S. Pindyck & Daniel L. Rubinfeld, page-26 processed 2023

Figure 2. depicts curves where Keynes proposes the demand theory. The theory says that when the price experiences an increase, the request will go down. However, conversely, requests will go up if the price is down. When the Price is at P2, the Request will be in Q2. However, when the price is lowered to P1, the request will move to Q1. Otherwise, when the price rise returns toward P2, demand will also be moved to Q2. Offer is the goods and services the seller offers based on Keynes' theory (Riley, Szivas, 2009).

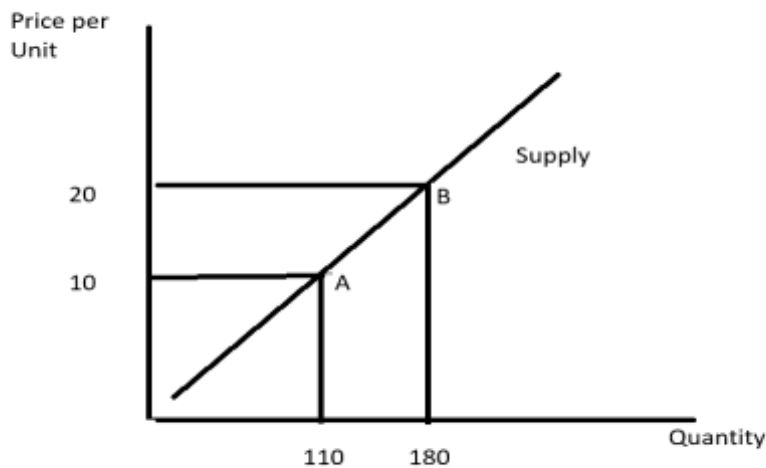


Figure 3. Supply curve

(source: MicroEconomics Edition Eighth, Robert S. Pindyck & Daniel L. Rubinfeld, Page-24 processed 2023)

Figure 3. is a picture depicting circumstances where Keynes put forward the supply/supply theory. The theory is that when the price goes up from the side seller, the seller will increase the quantity sold, hoping to add profit. However, it's the opposite if the price is currently down, so the seller will lower the amount of goods sold.

Elasticity & Export

Elasticity is A draft or thinking that measures the price responsiveness level of one variable against another variable. (Lepe, 2006). Export activities are also mentioned with transnational business. (Chen, Tan, 2009) According to Solano, (2016), transnational business is an activity that utilizes the chance to

*Causality Analysis Of Success In Building Creative Enterprises With Economic Knowledge: Case Study Of Illustrasee Surabaya Community. **Renowaseso Renowaseso, et.al***

The data processing results show that most respondents have worked for over 2 years. Then, the word **COMMISSION** is slightly larger, meaning that the artists have succeeded in earning income from their work. Commission in terms of artists is a term for the services they offer consumers.



Figure 6. Commission Results



Figure 7. Proof of Payment

Figure 6 is an example of a results processing Commission made by one respondent. Based on Figure 7, one respondent got *revenue* amounting to IDR 1,800,000. Based on Figure 5, it is known according to the instrument "voyant tool" if the letter is big hence, the influence on meaningful data is significant. The word **"KNOW"** is the letters big. Most respondents answered that they **"KNOW"** about knowledge base economics, such as understanding marketing, market research, theory of *supply and demand*, investors, and markets.



Figure 8. Data processing results

The 2nd word is size big, namely "RESEARCH & MARKETS". That is, most respondents have done market research before doing their work. Market research is a business that aligns what the market wants with items made by artists. The word "REVENUE" also has a considerable size. So, you can interpret the majority of the respondent, who knows the knowledge economy base, as having Already successfully sold their work. Based on the majority of data processing results, artists who know about knowledge economics tend to position the results of their work in accordance with market needs. And for goods, art is influenced by the level of emotional individual. The more results the work artist has, the higher the price. The artists freely raise the price in accordance with sensitivity and work with individual emotional levels.

Based on Lepe (2006), elasticity is how high a level of responsiveness goods to change price. Due to goods art concerning no emotions can be measured, goods art includes goods with an elastic category because it's not an emotional measure that can be measured concretely. So, cause goods are not so responsive inside respond change price. It can confirm whatever price will be purchased if it meets individual emotional needs.

4. CONCLUSION

From the results, data processing carried out shows that the knowledge economy can influence the success of a colleague's *creator* in selling his work. This is related about relevance work with appetite consumers. In the process of knowing appetite, consumers need knowledge economics so that the works are created can be accepted by the market.

REFERENCE

- Argyle, Michael. 1996. *The Social Psychology of Leisure*. England: Penguin Uk.
- BBP KALBAR. 2016. "Perkembangan Komik di Indonesia." Balai Bahasa Provinsi Kalimantan Barat. <https://balaibahasakalbar.kemdikbud.go.id/2016/07/perkembangan-komik-di-indonesia/>.
- Chen, Danhui. 2019. "Manga in China's Reform Era: Transformation, Assimilation and Imagination of Popular Culture." Senior Projects Spring 2019. 107. https://digitalcommons.bard.edu/senproj_s2019/107.
- Chen, Wenhong, and Justin Tan. 2009. "Understanding Transnational Entrepreneurship Through a Network Lens: Theoretical and Methodological Considerations." *Entrepreneurship Theory and Practice* 33 (5): 1079-1091. <https://doi.org/10.1111/j.1540-6520.2009.00335.x>.
- Córdova-Lepe, Fernando. 2006. "The Multiplicative Derivative as a Measure of Elasticity in Economics." *TEMAT-Theaeteto Atheniensi Mathematica* 2 (3).
- Departemen Perdagangan Republik Indonesia. 2007. *Studi Industri Kreatif Indonesia*. Jakarta: Departemen Perdagangan Republik Indonesia.
- Dudley, Joanna. 2012. *Manga as Cross-Cultural Literature: The Effects of Translation on Cultural Perceptions*, Thesis.
- Gavigan, Karen W., and Mindy Tomasevich. 2011. *Connecting Comics to Curriculum: Strategies for Grades 6-12*. England: Libraries Unlimited.
- Howkins, John. 2005. *The Creative Economy: Knowledge-Driven Economic Growth*. Jodhpur, India: Senior Expert Symposium on Asia-Pacific Creative Communities: A Strategy for the 21st Century.

- Kamil, Ahmad. 2015. "Industri Kreatif Indonesia: Pendekatan Analisis Kinerja Industri." *Media Trend* 10 (2): 207-225.
- Kelly, John R. 2020. *Leisure Identities and Interactions*. New York: Routledge.
- Marchi, Neil D., and Hans V. Miegroet. 2006. "The History of Art Markets." *Handbook of the Economics of Art and Culture* 1:69-122.
- Mouna, Ibtissem, and Messaouda Messadi. 2022. *Anime and Manga Globalization in Algeria: The Soft Power of Japan*, Dissertation.
- Papadimitriou, Dimitri. 2013. *Contributions to Economic Theory, Policy, Development and Finance*. Berlin: Springer Nature.
- Pindyck, Robert S., and Daniel L. Rubinfeld. 2012. *Mikro Ekonomi*. 8th ed. Jakarta: Erlangga.
- Riley, Michael, and Edith Szivas. 2009. "Tourism Employment and Poverty: Revisiting the Supply Curve." *Tourism Economics* 15 (2): 297-305. <https://doi.org/10.5367/000000009788254359>.
- Ullah, AMM S. 2020. "What is knowledge in Industry 4.0?" *Engineering Reports* 2 (8). <https://doi.org/10.1002/eng2.12217>.
- Williams, Raymond. 1983. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press.
- Zulkarnain, Iskandar, and Hestu N. W. 2019. "Analisis Perilaku Produsen dalam Mengembangkan Produk Berbasis Kearifan Lokal Tangerang Selatan." *Inovasi: Jurnal Ilmiah Ilmu Manajemen* 6 (2): 69-79. <http://dx.doi.org/10.32493/Inovasi.v6i2.p69-79.3974>.