

Creative Economic Potential of The Fashion, Crafts and Culinary Sub Sector in The New Normal Era

Basuki Surodjo¹, Pudji Astuty², Lucky Lukman³
{pudji_astuty@borobudur.ac.id}

Fakultas Ekonomi Universitas Borobudur Jakarta¹²³

Abstract. The sub-sector under the creative economy category has a high contribution of foreign exchange for a country's gross domestic product (GDP). Three of the 17 sub-sectors in the creative economy contribute the most to the structure of GDP and exports. Fashion, culinary, and craft products are the three sub-sectors. Each sub-sector contributes 41 percent to culinary, 17 percent to fashion, and 14.9 percent to crafts. This demonstrates that the Indonesian economy is becoming more competitive and innovative. In this era of globalization, creativity is needed because of the increasingly fierce competition between businesses. This makes businesses think creatively to make sure their business is more visible to consumers.

Keywords: Creative economy; Fashion; Culinary; Crafts

1 Introduction

The creative economy has become a strategic issue that demands importance as a strategic decision to win global competitiveness, characterized by continuing innovation and creativity to create economic added value through the capitalization of creative ideas in the era of the industrial revolution 4.0. The fourth industrial revolution has brought major changes to numerous worldwide life orders, as seen by the increased development of creativity and invention through the use of information technology, which has disrupted various elements of global existence, this includes economic competitiveness.

The rapid changes brought on by artificial intelligence (AI), the internet of things, human-machine interfaces, and the growth of the sharing economy phenomenon all contribute to this disruption, making creativity and innovation the front line in winning the global economic competition. This includes economic competitiveness. The rapid changes that occur as a result of the usage of artificial intelligence (AI), the internet of things, human-machine interfaces, and the development of the sharing economy phenomenon, making creativity and innovation the front line in winning the global economic rivalry. The rapid changes that occur as a result of artificial intelligence might be seen as an example of this disruption. [1]

Since the publication of John Howkins' book, *The Creative Economy: How People Make Money from Ideas*, the creative economy has become well-known. When Howkins witnessed a new economic tsunami sweeping the United States, he coined the term "creative economy." Economic activity focused on ideas, concepts, and innovation characterizes the new economic

wave. Howkins' assumption about the emergence of new economic waves in the United States (US) is not without basis. The economy of the United States alone earned USD 414 billion in 1997 entirely from creativity-based goods and services. Definitively, there are many interpretations of the meaning of the creative economy. John Howkins himself interprets the "The development of values as a result of an idea," according to the creative economy. According to him, the creative economy is defined by economic activity that is centered on the exploration and development of creative ideas with high commercial value. [2]

Meanwhile, in their book *Higher Education and the Creative Economy*, Roberta Comunian and Abigail Gilmore define the creative economy as a new economic model that emphasizes information and creativity by depending on ideas and knowledge as primary production elements. The creative economy can be defined as an economic concept in the new economic era that emphasizes information and creativity by using Human Resources (HR) as the primary production component in its economic activities. [3]

Fashion, art, gastronomy, product design, online games, films, animation, and other derivative industries of the creative economy ought to be a strategic option to continue to expand. The endemic Gangnam style phenomenon is only one example of how creativity may be turned into a new economic engine. for South Korea. So it would be no exaggeration if Howkins mentions that Intellectual property regulations such as patents, copyrights, brands, royalties, and designs have created a new economy centered on the creative economy. The economy of creativity will become the locomotive of the world's new economic growth. [4]

The creative economy in Indonesia is growing every year. The creative economy sub-sector, according to the 2020 Creative Economy OPUS report contributed IDR 1,211 trillion to the national Gross Domestic Product (GDP). This figure is an increase from 2019 that contributed Rp1,105 trillion. Given its enormous potential, the Creative Economy should be Indonesia's mainstay of economic growth. In the previous three years, the creative economy's contribution to Indonesia's total Gross Domestic Product (GDP) has continued to rise. This success can be utilized as motivation to continue growing Indonesia's creative economy, as well as raising optimism that the creative economy will eventually become the country's newest economic engine.

The Covid-19 pandemic has dealt a severe blow to many business actors, but the Despite the epidemic, the creative economy sector has the capacity to expand and thrive. The creative economy does not experience as many recessions as other economies. Culinary, fashion, games, and crafts are some of the industries that have the potential to develop during a pandemic. The creative economy sector offers a wide range of business options, with more than 20 million employments created. As a result, the creative economy is Indonesia's major source of employment. A digitalization program in Indonesia is assisting the growth of the creative sector. The digital economy market in Indonesia has a huge potential, with 175 million internet users, the majority of whom are young.

It is undeniable that the Digital technology's rapid advancement has the potential to have a big impact on the creative economy. The impact of the use of digital technology can already be felt in several sub-sectors such as design, music, fine arts, and so on. The Digital technology's rapid advancement has the potential to have a big impact on the creative economy. these sub-sectors are more resistant to world economic shocks. These three sub-sectors are not only the greatest contributors to GDP but also have a fairly high export value. The value of fashion exports reached 11.9 billion US dollars, handicrafts had an export value of 6.4 billion US dollars, and culinary arts of 1.3 billion US dollars.

In the current new normal era, it turns out that the people's economy and creative industries based on small business activities act as the backbone of their growth. Based on BPS data in

2019 stated that the creative economy sub-sector contributed up to 14.9% of gross domestic product (GDP). Meanwhile, 8.2 million creative businesses in Indonesia are dominated by culinary, fashion, and craft businesses.

2 Theoretical Framework

Creative Economy

A creative economy is a concept that emphasizes information and creativity by using human resources' ideas and knowledge as the primary production element. John Howkins coined the phrase "creative economy" in his book *The Creative Economy: How People Make Money from Ideas*. The creative economy, according to John Howkins, is defined as the generation of value as a result of an idea. The creative economy, according to Howkins, is an economic activity in society that spends the majority of its time producing ideas rather than performing activities that are routine and repetitive. Because, in this society, producing ideas is a necessary part of progress. [5]

A creative economy is a notion in the new economic era that emphasizes information and creativity by relying on human resources' ideas and knowledge as the primary production element [6]. A creative economy is one in which high levels of imagination are combined with a dash of innovation to develop unique and high-quality new items. [7]

Fashion

Fashion may be defined as a style of attire that is worn every day by someone to support their appearance, whether in their regular lives or during special occasions [8]. In a culture or as a fashion, fashion is a popular manner of attire. Some argue that fashion is a type of clothing that determines a person's appearance. The word fashion derives from the English language and means "fashion, model, manner, style, or habit." [9]

Nowadays, fashion is inextricably linked to one's way of life. The way a person wears might reveal a lot about his lifestyle. Over time, a person's lifestyle reflects and affects his or her social and occupational status [10]. Fashion encompasses not just the way one dresses, but also the accessories, cosmetics, haircuts, and other elements that contribute to one's overall image. If the fashion in the 2000s was quite different from the preceding era, for example, fashion evolves. [11]

Craft

Crafts or crafts or handicrafts are artistic activities that focus on hand skills and functions to process raw materials that are often found in the environment into objects that are not only of use value but also of aesthetic value. [12]

Crafts can "borrow" a lot of knowledge in fine arts such as how to sculpt or carve to produce products, but still not concentrate too much on emotional satisfaction as is common for example in painting and sculpture. Crafts also follow tradition more often than inventions that are often found individually by an artist. Crafts can be in the form of works of earth, stone, cloth, metal, or wood. [13]

Craft art is a branch of fine art that has strong roots, namely high-quality traditional values or superior values. In a specific sense is doing something to produce objects or objects that have artistic value. [14]

Culinary

When viewed from the word's etymology, culinary is an absorption word from the Latin, *Culinarius* means related to the kitchen. This word related to the kitchen has two meanings. The first is from the kitchen, and the second relates to the art of cooking. *Culinarius* itself refers to the process. Thus, the noun is *Culina* which means kitchen, stove, and food. From the definition above, it can be ascertained that the term culinary is quite broad in its use. Likewise, the activities carried out. That is, when it comes to culinary, it will involve various aspects of the cooking process as referred to by Wijaya (2019). [15]

Culinary in general is an activity related to cooking or cooking activities. Culinary can also be interpreted as processed products of dishes in the form of side dishes, snacks, and drinks. Culinary is inseparable from cooking activities are closely related to daily food consumption. [16]

The term culinary is used for various activities, such as culinary arts, namely the art of preparing, cooking, and serving food, usually in the form of food which includes the production or manufacture of regional specialties and the marketing of regional specialties. Culinary is a promising sub-sector because it has a large market and can compete in today's retail environment. [17].

3 Research Methods

The qualitative method is the author's choice in determining how to find, collect, process, and analyze research data. The research used is descriptive qualitative investigation Data gathering in a natural setting to explain occurrences occurs in qualitative descriptive research, when the researcher is the main instrument, the research results emphasize meaning rather than generalization. (Anggito and Setiawan, 2018).

4 Results and Discussion

Given its enormous potential, the creative economy should be the mainstay of Indonesia's economic growth. In the previous three years, the creative economy's contribution to Indonesia's total Gross Domestic Product (GDP) has continued to rise. Nadiem Makarim's business expansions with Gojek began to penetrate Vietnam and Singapore and various other concrete examples, just to mention the example of the City of Bandung with its distributions or factory outlets, the City of Jember with its Jember Fashion Festival. It is no exaggeration if the McKinsey Global Institute predicts that Indonesia's economic future If Indonesia is currently ranked 16th in the world's economic power, it will be even more spectacular and is likely to rise to the seventh strongest economy in the world by 2030.

The creative economy is a notion in the new era of economics that places a premium on human resources' information, creativity, and ideas as valuable assets. The creative economy is described as a new economic age after the agricultural, industrial, and information economies in the Blueprint for the Development of the Indonesian Creative Economy 2009-2015. The current wave of the Industrial Revolution 5.0 has ushered in major changes. Technology has a significant role in the development of creativity and innovation. The creative economy has become one of the most important strategic concerns to impact as a strategic decision to win the global economic rivalry, characterized by continual innovation and creativity to improve added In the creative economy, value is created through capitalization.

Indonesia is a nation that has been blessed with so many blessings in this era. We are rich in culture, art, ideas, and creations that are proven from centuries ago. This combined with Indonesia's young population and people who are hungry for new technology, take advantage of new technology. With the help of technology and the internet, this strategy enables for asset sharing to cut costs. Amazon's "Marketplace" approach allows it to connect buyers and sellers more quickly and easily without the need for production tools. Technology, electronics (devices), and the internet have all contributed to the development of these new types. And, as part of the Industrial Revolution 4.0, production will be moved closer to the target market, necessitating agility and flexibility in addition to the scale of information technology, which is the most important enabler of digital transformation.

As a result, it is necessary to continue to build an ecosystem that supports the seeding of superior millennials in producing creative works, as well as to facilitate the spread of the entrepreneurial spirit and creation among the younger generation through various discussion forums and sharing sessions all the way down to the grassroots level, so that talents can grow. In the creative industry, on a global scale. With God's gift of cultural richness and diversity, the region's scenic beauty, and the human resources of young people who are identical to the creative world, Indonesia's immense potential for expanding the creative economy must be continuously transformed into a new economic power engine.

The impact of the Many economic industrial sectors, especially the pharmaceutical industry, have been affected by the Covid-19 pandemic creative economy, sluggish. But on the other hand, several sub-categories can survive and expand during the current pandemic. For example, in the fashion sector, this pandemic period gave birth to new trends in the form of comfortable but still fashionable home clothes and cloth masks with various creations. Healthy food with various herbs to increase endurance is the trend in the culinary field. The momentum of the National Awakening is insight. The year 2021 will be a moment of success for the National Economic Recovery (PEN) on all fronts, including the creative economy sector in Indonesia.

After the Covid-19 pandemic hits, the creative economy in Indonesia continues to struggle to be at the forefront of taking part in the momentum of the National Awakening. This effort is carried out by holding several superior programs to accelerate the recovery of the creative economy sector. The Covid-19 pandemic is like two sides of a coin for the country's creative economy. In addition to its devastating impact, the pandemic has also opened up new opportunities for creative economic actors in Indonesia. The biggest challenge when the pandemic comes is the changing sales system in the global creative industry. Previously, people mostly bought equipment offline (offline), during the pandemic this method was no longer used.

Buyers don't want to take risks related to the transmission of COVID-19, so the buying and selling system switches to the network (online). This poses a big challenge for the creative economy sector of the country. The reason is, not all creative economy actors in Indonesia understand online methods. So, at the beginning of the pandemic, not a few creative businesses were forced to go out of business due to lack of demand. However, the government through Tourism and Creative Economy Agency (Kemenparekraf/Baparekraf), Ministry of Tourism and Creative Economy does not remain silent about this. The government is constantly racking its brains to turn these challenges into opportunities. Finally, there was a guidance program related to marketing products online for creative economy players. Since the mentoring took place, many creative economy actors have begun to adapt to technology in marketing their products.

This has also become one of the new strengths of the country's creative economy sector. Later, after the pandemic ends, the ability to dominate the online market will be an added value for creative economy players in Indonesia. Technological advances that are growing rapidly change many things, including in terms of changing mindsets and lifestyles. The rapid

development also affects the community's economy, indirectly they are required to be able to move actively and creatively to support their income.

During the Covid-19 pandemic, the leading sub-sectors refer to sectors that make national contributions, namely culinary, fashion and craft.

Culinary Sub-sector

The creative economy of the culinary sub-sector is an activity to prepare, process, and serve food and beverages by involving creativity, tradition, aesthetics, and local wisdom as the main elements. Examples of culinary products such as fast food, traditional drinks, processed chocolate, coffee, snacks, and so on. The culinary sub-sector is known to contribute quite a lot, namely 41 percent of the total revenue from the tourism and creative economy sectors. It is undeniable that the Indonesian culinary industry has the potential to continue to grow, of course, with more serious management.

According to several analyzes of economic and business observers in Indonesia, it seems that the culinary business has never subsided until now. No exception when the pandemic hit the world, including Indonesia, the culinary business remains the prima donna and has the greatest opportunity. Not without reason, apart from food being a basic need for everyone, the increasing culinary business opportunities are also influenced by new conditions and lifestyles in the new normal era. During the pandemic period, society faces various limitations that affect almost all sectors. The policy to reduce activities outside the home for the last 2 years has made people have a new habit of shopping online. Reluctant to linger in public places, including restaurants, makes culinary business people need to adapt. [18]

The phenomenon of the increase in the culinary business has also become an opportunity that many family warriors take advantage of to keep fighting for the business to keep it running. Continuing to innovate in building a culinary business, both online and offline is a must at this time. It is critical for business players to be able to shift their perspectives on difficulties. When the majority of others regard issues as roadblocks, an entrepreneur must be able to identify possibilities in them. In the face of this new normal era, some opportunities can be optimized to rise from the business slump due to the pandemic. Business actors must be smart to understand to apply appropriate strategies during the transition period. Don't just take advantage of the public's euphoria because you haven't eaten out for a long time. However, the basic aspects and careful strategic planning are neglected.

Digitalization is one of the important requirements for business actors, especially culinary businesses, which in the past two years have been facing quite a challenging situation. Utilizing digital platforms, not only expands marketing but certainly increases sales turnover. Based on existing business trends, the business world shows a clear pattern. Various business sectors that take advantage of the digital world are experiencing rapid development. On the other hand, Businesses that neglect digital technologies are in trouble. The aspect of corporate digitization has the potential to have a very substantial positive impact in these transitional or new normal times. In addition to making the right protocol in the application of offline stalls, business actors must also continue to market and provide digital transactions.

Amid this pandemic situation, people have started to wake up their awareness in choosing their daily food. Food content that fulfills nutritional and protein values, as well as immune enhancers, is a type of food that has its power of interest for the community, not only during the pandemic but when it has entered this new normal era. Business actors can create culinary products specifically for some markets, such as toddlers or the elderly. It can be an opportunity because these ages are very vulnerable to infection with the Covid-19 virus. Helping to provide processed food for them can be a solution and attractive, especially in urban areas. The offer of

a health menu for children or families who have entered the elderly is very attractive, especially for busy families. Even in the midst of a new normal environment, this service can be innovative. On the other hand, business actors also contribute to maintaining the fulfillment of community nutrition. [19]

The culinary business does have large market potential. However, it is common knowledge that the competition is also very tight. Having competitors in the culinary business is a natural thing. To look attractive among other competitors, the hallmark is culinary business tips that businesses can apply to be successful. For example, healthy food. Make a variety of types of food and drink with a distinctive taste, delicious but still healthy. With the element of healthy values, of course, this is unique.

Not only that, but business actors also need to continue to make improvements from all sides, such as taste quality, packaging, to marketing to excel in the culinary business competition. In addition, business actors need to ensure that their culinary business continues to adapt and does not stop innovating. The existence of innovation in business will make customers not bored, and business actors will also have the opportunity to get new consumers. Honing the ability to innovate in the culinary business will help to stay afloat and make it easier to achieve maximum success.

Fashion Sub-sector

Fashion is identical to the style that is now part of the lifestyle of urban people. Fashion products are very diverse, ranging from pants, clothes, shoes, bags, to accessories such as hats and jewelry. In Indonesia, fashion trends continue to change rapidly so they can develop rapidly. Fashion has a cycle which is commonly known as the fast fashion cycle where demand will increase greatly at some time will be difficult to predict how far the fashion trend will go. However, in reality, the fashion sector can still be an attraction for consumers to increase the value of state income.

Fashion elements will always be used and sought after by the public. Why? Because the basics of fashion itself can develop quickly in line with consumer desires as stated above. People will try to fulfill their aesthetic needs with production and consumption activities. The phenomenon of the rapid development of fashion in the world or in Indonesia itself is also a reflection of creativity, where creativity is a pillar of the movement of the creative industry sector in Indonesia.

The creativity of a person's thoughts can be expressed in the form of products and services. In addition, creativity also opens up opportunities for new job opportunities to prosper the community. The development of new industrial entrepreneurs based on the creative economy is strongly supported and encouraged by the Indonesian government. The creative industry can generate a sizeable contribution to gross domestic product (GDP).

Admittedly, 2020 was such a difficult year. The pandemic forced everyone from all walks of life to activate survival mode. All lines are constantly trying to adapt to stay alive in crisis times, including the fashion industry. Even so, the fashion industry crisis has occurred since the end of 2019. Based on data from Business of Fashion, it is stated that the fashion industry is in a high alert position at the beginning of the year because the price point in the 2019 end of year report is not good. So, the fashion industry is predicted to experience a crisis and the perpetrators are already pessimistic about 2020. The pandemic then made it even bleaker. Nearly three-quarters of registered fashion businesses lost money, according to Business of Fashion. When the Covid-19 pandemic first broke out in January-March 2020, sales fell by 34%. According to a McKinsey Global Fashion Index (PDF) report, profit rates decreased by 90% in 2019 compared to the previous year. [20]

To get out of this crisis, the fashion industry must also collaborate and minimize competition. No company can get out of a pandemic situation alone. Thus, actors must be willing to share data, strategies, and insights on how to navigate the industry during a storm. The COVID-19 pandemic has not only changed the business landscape but has also shifted fashion trends. The reason is, the release of a clothing collection tradition for a certain season is difficult to maintain during a pandemic. Various labels then work around this by producing clothing that is seasonless or without a certain season.

One of the highlights is the rising trend of sportswear and casual clothes that are comfortable to wear at home. According to a report by The New York Times, while clothing sales in the United States fell by 79 percent at the end of April 2020, sales of sportswear rose by 80 percent. Various fashion labels have also enlivened this trend by producing various models of sports suits. The Covid-19 pandemic provides an opportunity for the fashion industry to reimagine the entire set of industry values. The crisis has also accelerated the trend of sustainable fashion. Consumers are increasingly paying attention to business models that minimize waste. This raises people's expectations for sustainable clothing production that has a specific purpose. [21]

In facing the challenges of the Covid-19 pandemic, there are three important keys so that creative economy actors in the fashion sector can continue to survive, and even become winners. The three keys are digitization, innovation, and adaptation. Fashion business actors are creative individuals. They are familiar with changing trends that need to be anticipated and adapted. In the face of this pandemic, the creativity and innovation of fashion activists are being challenged even more.

Moreover, many new trends have emerged along with changes in people's lifestyles, such as work-from-home activities that increase the need for loungewear, the need for cloth masks, and others that support new normal activities. Business actors must be sensitive and adapt to changes in people's behavior in shopping, where the current trend is shopping through online platforms. According to data from the Indonesian E-Commerce Associate (IdEA), e-Commerce sales in 2020 increased by 25%, and the transaction volume increased by about 78% compared to 2019.

Craft Sub-sector

Craft definition is an activity that prioritizes hand skills in processing raw materials. The materials used can come from the surrounding environment and then be processed into objects of use and aesthetic value. Crafts are generally made traditionally, generally, the amount produced is not much just according to need. Human resources in this case are also considered in terms of the quality of the products produced, so the selected resources must have creative abilities and ideas so that the resulting crafts will continue to have good quality.

Crafts is a sub-sector with Indonesian characteristics that is very close to the tourism industry and absorbs a lot of workers. Wood, metal, leather, glass, ceramics, and textiles are all examples of craft. This subsector is progressing because of the abundance of available raw materials and the high creativity of industry players. The potential is still big, and the marketing is quite open. Not only in Indonesia, but also abroad.

Craft products can be made of various materials such as earth, stone, cloth, wood, glass, ceramic, leather, or metal. Examples of objects in craft products include leather puppets, brooches, batik, carvings, jewelry, wickerwork, flower vases, earthenware, traditional musical instruments, jars, bags, shoes, jackets, furniture, and mats.

According to data from the Central Statistics Agency in 2019, the craft industry contributed 14.9% of the total national GDP. The decline in income from the Indonesian handicraft sector occurred in line with the lockdown policies imposed by several export destination countries. Although the Covid-19 pandemic has made many sectors slump, this condition has also led to

new trends in society, especially in the Indonesian handicraft product sector. The domestic craft industry is one of the toughest sectors in facing the economic consequences of the Covid-19 epidemic. Indonesian handicraft products do exist cannot be separated from the dual function of crafts in life. In addition to offering aesthetics, craft art also has a function as an applied object. Armed with these two benefits, Indonesian craft products are always ogled by many consumers, both local and foreign.

Even though craft products survived amid a pandemic, during Covid-19 there was a decline in income of around 3-5%. The decline in income from the creative economy sector has had a considerable impact on the country's economy. Indonesian handicraft products are a sub-sector of the creative economy that is included in the three largest contributors to the national Gross Domestic Product (GDP). Especially for the craft industry, changes in people's habits during the Covid-19 pandemic have greatly affected the shopping for handicrafts, one of which is that people are starting to be interested in decorating their homes to make comfortable housing amid self-isolation and work from home.

Changes in the teaching and learning system, work, and various other online-based activities have changed the focus and hobbies of the community. For example, many people are starting to be interested in home decorating activities. This new hobby requires a lot of knick-knacks. Plus, some people are enthusiastic about turning a room into an office, during the implementation of work from home. It's no wonder that office desks and chairs, as well as home decorations, are craft products that are sought after during the pandemic.

Seeing this opportunity, home interior objects have become a new concern for the Indonesian people. To create the desired room decoration, not a few people look at craft products made in Indonesia as an option. The innovations of Indonesian creative economy actors in maintaining the "life" of business continuity are also very diverse. One of the major innovations made by creative industry players is to market Indonesian craft products digitally.

Marketing Indonesian handicraft products online are not without reason. It takes into account the advantages of digital marketing, namely a wider market reach. In addition, people's purchasing patterns since the pandemic began have begun to shift toward digital. The real results of the innovations carried out by creative economy actors in the craft sub-sector are starting to appear towards the end of 2020.

The Indonesian Furniture and Handicraft Industry Association (HIMKI) assesses that there will be a recovery at the end of 2020, even though the pandemic is still happening in Indonesia. This condition is inversely proportional to the initial period of the pandemic; where almost no orders go to the national furniture and handicraft industry. The improvement in the furniture industry sector at the end of 2020 gave a positive signal for Indonesian handicraft products. Apart from marketing, innovation is also carried out by craftsmen in terms of products. This method is chosen by many craftsmen. [22]

Based on the exposure of the potential of the three creative economy sub-sectors in the new normal era, it is appropriate that as policymakers for the creative economy, central and regional ministries/institutions are supposed to assist, stimulate, and inspire the development of the creative economy through action plans that prioritize priority, focus, and specific measurable scales. The central and regional governments must meet to integrate their shared vision so that strategic management of creative economy development in various regions can be implemented on a large scale. It is anticipated that the spirit of making the creative economy a potential future business, facilitating promotion, and increasing business capital support, will prevail to optimize self-development among businesses.

Products aren't just inanimate objects that are traded; they're also our packaging tactics, product differentiation, targeting, and marketing strategies. Because, in the era of globalization,

the true war is an economic conflict, and the creative economy is the major weapon, marketing intelligence is required to understand the strength of our competitors and market tastes.

5 Conclusion

The phenomenon of the increase in the culinary business has also become an opportunity that many family warriors take advantage of to keep fighting for the business to keep it running. Continuing to innovate in building a culinary business, both online and offline is a must at this time. Honing the ability to innovate in the culinary business will help to stay afloat and make it easier to achieve maximum success. In the fashion sub-sector, in facing the challenges of the Covid-19 pandemic, there are three important keys so that creative economy actors in the fashion sector can continue to survive, and even become winners. The three keys are digitization, innovation, and adaptation.

Business actors must be sensitive and adapt to changes in people's behavior in shopping, where the current trend is shopping through online platforms. In the craft sub-sector, the improvement in the furniture industry sector at the end of 2020 gave a positive signal for Indonesian handicraft products. Apart from marketing, innovation is also carried out by craftsmen in terms of products. Of the three potential sub-sectors, digitalization is one of the important requirements for business actors. Utilizing digital platforms, not only expands marketing but certainly increases sales turnover.

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