

The Strategic Planning Formulation in Creative Industry Products Positioning in Sabang, Aceh

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ABSTRACT

Sabang City has been recognized as a creative city in the crafts subsector, particularly in producing and positioning creative industry products. This investigation delves into the strategic planning formulation utilized for the positioning of creative industrial products in Sabang. The examination utilizes a SWOT Analysis (examining Strengths, Weaknesses, Opportunities, and Threats), coupled with an Internal Factor Evaluation (IFE) and External Factor Evaluation (EFE), to evaluate the strengths and weaknesses, as well as the opportunities and threats encountered by the creative industry in Sabang. The outcomes of the SWOT analysis provide valuable insights for reducing weaknesses, enhancing strengths, mitigating challenges, and capitalizing on opportunities in the strategic planning process. The findings of the study indicate that the advancement of positioning for creative economy products in Sabang falls within quadrant I, signifying Growth. Consequently, it employs the Strengths-Opportunities (SO) Strategy. By examining the strategic planning methods, this research aims to shed light on effective strategies that can be employed to position creative industry products successfully in Sabang.

Keywords: creative industry, products positioning, sabang, strategic planning formulation, swot analysis

INTRODUCTION

The tourism and creative economy sectors have a significant role in the Indonesian economy, adding value, generating foreign exchange, creating jobs, and empowering communities. Indonesia's very beautiful landscape, which is composed of rows of islands and cultural, ethnic, and linguistic diversity, has great potential for tourism development, as well as being a special attraction for visiting tourists. The creative economy sector has the potential to become a locomotive for increasing employment or opening up new business opportunities because it is a labor-intensive industry based on the creativity of human resources, which opens up opportunities for anyone to get involved (Pusat Data dan Sistem Informasi Kemenparekraf & Direktorat Statistik Kependudukan dan Ketenagakerjaan BPS, 2022).

The creative economy sector is seen as having the potential to reinforce and enhance the national identity of Indonesia by integrating ideas, arts, and technology- and culture-based innovations emerging within local communities. By fostering the creative economy, the nation stands to achieve advantages such as inclusive economic growth, efficient utilization of natural resources, and the fortification of cultural identity, ultimately contributing to the reinforcement and enrichment of the nation's identity. The creative

economy sector also significantly pushes the nation's image and identity in a better direction, especially in tourism, national icons, building culture, and local heritage and values. Apart from that, it can improve appropriate technological capabilities that can still preserve the Indonesian nation's unique cultural heritage and creativity.

Sabang City is one of the cities in Aceh Province. Sabang City boasts a rich heritage of arts that has flourished over an extended period. Art, being boundless, is a creative endeavor open to production and appreciation by all. Among the various forms of art flourishing in Sabang City, crafting stands out prominently. Crafting, encompassing a variety of mediums like wood, batik, and beadwork, has achieved significant diversity and recognition in the region.

Sabang was designated by Badan Ekonomi Kreatif Republik Indonesia as a "Creative City" at the end of 2017. Sabang has been designated as a creative area to map the ecosystem, potential, best practices, and problems in developing the creative economic system in Sabang. The determination of a "Creative City" goes through several stages, starting from before to the assessment stage. The Region applies for participation, and Badan Ekonomi Kreatif verifies. In this stage, creative city candidates fill out forms carried out by Academics, Businesspeople, Communities, and Government. Next, field testing and monitoring of activities are carried out. The following are "Best Practices" carried out by the City of Sabang.

Sabang City has great potential in the creative economy sector, namely in the Crafts subsector. This potential can be utilized as a business development opportunity by creative economy actors. Armed with creativity and innovation, creative economy actors can utilize technology to reach a wider market. Kementerian Pariwisata dan Ekonomi Kreatif/Baparekraf continues to encourage a more comprehensive strengthening of the creative economy ecosystem in Sabang City by participating in a series of Penilai Mandiri Kabupaten/Kota Kreatif Indonesia (PMK3I).

In this way, leading creative and creative subsectors can be mapped to be more focused and directed in realizing economic independence by moving strategic sectors of the domestic economy. Based on the Penilai Mandiri Kabupaten/Kota Kreatif Indonesia (PMK3I) carried out by Direktorat Infrastruktur Ekonomi Kreatif, Deputy Bidang Pengembangan Destinasi dan Infrastruktur Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia in 2018, the annual income of the craft subsector in Sabang is 1.2 billion Rupiah. The workforce is 54 people, with 228 activities per year. However, compared with other creative cities in the craft subsector in Indonesia, income, and employment in Sabang are relatively low (Kementerian Pariwisata dan Ekonomi Kreatif, 2023), so a comprehensive strategy is needed to develop the creative economy in Sabang.

Developing a creative economy is not as easy as imagined because obstacles will emerge that can interfere with the development of the creative industry itself. Barriers to the creative industry do not only come from policies but also from the entrepreneurs themselves. They are considered not to have a professional, entrepreneurial mentality, such as financial management, which is still integrated with daily needs, and personnel management, which is based on the principle of friendship without clear legal corridors in regulating ownership and profit sharing, unattractive product packaging, and weak positioning.

The importance of positioning has been present in marketing literature for a long time, especially in the context of research concentrating on product and brand management (Armstrong et al., 2014; Hooley et al., 1998, 2001; Kotler, 2000; Shostack, 1987).

Positioning holds a central role in strategic marketing, as highlighted in marketing textbooks that emphasize segmentation, targeting, positioning, and marketing plans. Effective positioning is crucial for distinguishing a brand from its competitors, addressing customer needs, and fostering increased consumer loyalty and brand equity derived from consumer perceptions (Kalra & Goodstein, 1998; K. L. Keller, 2003; Leek & Christodoulides, 2011; Ohnemus, 2009).

The positioning strategy is expected to support the development of the creative economy in Sabang. However, a concrete understanding of how strategic planning can shape the position of creative industry products in Sabang is still an underexplored research area. Previous research mostly discussed tourism in Sabang (Akla, 2019; Friasayani, 2023; Musa et al., 2021; Simangunsong, 2021) and only a few discussed the creative economy in Sabang (Halim et al., 2023; Iskandar et al., 2022; Madjid et al., 2022; Majid et al., 2021). In this context, this research intends to bridge this gap by investigating how strategic planning can effectively guide the product positioning of creative industries in Sabang.

This research aims to provide a comprehensive overview of strategic planning formulations that can be applied to strengthen the position of creative industry products in Sabang. Thus, this research is hoped to provide practical guidance for industry players, local governments, and other stakeholders in advancing Sabang's creative economy. Although there has been much research on marketing strategies and product development in a global context, this research focuses on planning strategies in creative industry product positioning at the local level, which is still minimal in the scientific literature. This gap is the main motivation for this research.

This research's theoretical framework is based on strategic planning, with special emphasis on analytical tools such as SWOT Analysis, Internal Factor Evaluation (IFE), and External Factor Evaluation (EFE). This theoretical framework provides a solid foundation for understanding the dynamics of strategic planning in the creative industries. Through this research, it is hoped that a better understanding of how strategic planning can be used to strengthen the creative economy in Sabang and similar regions will emerge. A review of recent empirical studies highlights the need for such research to fill existing knowledge gaps. Although there have been efforts to understand the dynamics of creative industries in general, recent research has not fully explored the context of strategic planning in creative industry product placement at the local level.

LITERATURE REVIEW

Contextualization of a Creative Economic Concept

The notion of the creative economy stems from the idea of creativity-based capital, holding the potential to bolster economic growth within a region. Throughout human history, there has been a transformative shift in economic paradigms, progressing from the agricultural era to industrialization and culminating in breakthroughs in information technology. This evolution has ushered in a new and progressively advanced civilization for humanity (Purnomo, 2016).

The term "creative economy" comprises two distinct words, each contributing its own significance. "Economics" pertains to the principles governing the production, distribution, and utilization of goods and wealth, while "creativity" encompasses the ability to innovate and generate. The creative economy characterizes a contemporary era prioritizing information and creativity, with human resources' ideas and creativity assuming a pivotal role as the primary factor in economic activities (Sari et al., 2020).

In Indonesia, the creative industry has emerged as a substantial contributor to the national economy, evident in the burgeoning number of creative enterprises. This surge in creative industries significantly contributes to the overall economic growth of the nation. The creative industry's expansion manifests across various sectors, playing a crucial role in both macroeconomic dynamics and the vitality of micro, small, and medium-sized enterprises (MSMEs) (Ratnawati & Nasehudin, 2019).

The creative economy epitomizes a concept within the contemporary economic landscape, accentuating information and creativity by leveraging ideas and knowledge from human resources as the primary production factor. This concept finds embodiment in the form of the creative industry. Economic evolution has progressed to the stage of a creative economy; previously, the world grappled with the concept of an information economy, where information took precedence in economic development (Aida et al., 2021).

According to Kementerian Pariwisata dan Ekonomi Kreatif/Badan Pariwisata dan Ekonomi Kreatif Republik Indonesia, there are 17 sub-sectors of the creative economy, including culinary, craft, fashion, architecture, product design, interior design, music, fine arts, advertising, publishing, animated films and videos, photography, visual communications design, applications, game development, TV and Radio, and performing arts.

Positioning Concept

Positioning, as elucidated by (Saparso, 2021), refers to a company's proactive approach in crafting products and marketing blends to establish a distinct impression in the memories of consumers. The objective is to ensure that consumers comprehend and value the company's endeavors. For companies, this involves researching and discerning competitors' positions, leading to a decision to either align with these positions or explore untapped market opportunities. In cases where a company's position closely mirrors that of competitors, the next step is to identify and accentuate further differentiators.

In essence, positioning serves as a pivotal tool for marketers to enhance the image, perception, and imaginative association of their products in the eyes of consumers. Contrary to merely categorizing a product within a specific group, positioning revolves around embedding the product's image within a predefined market segment.

The core purpose of positioning is to establish a market stance, intending to convey the competitive advantages of existing products directly into consumers' consciousness. The strategy for market positioning involves determining basic attributes such as pricing (low or high), user class, and product class. Once the mapping and positioning are accomplished, the company must ensure a lasting presence in the minds of customers within the target market. This overarching strategy is aptly termed a being or existence strategy (Ginting, 2011).

Positioning encompasses the formulation of product placement in the competitive landscape and the meticulous delineation of a comprehensive marketing mix. It entails the strategic act of crafting both the product and marketing mix to imprint a distinct impression in the consumer psyche. K. Keller & Kotler (2009) expound on several methodologies for product positioning that marketers can employ to effectively market products to their target consumers, encompassing: 1) Determining positioning according to attributes; (2) Determining position according to benefits; (3) Positioning according to use or application; (4) Determining position according to user; (5) Determining

positioning according to competitors; (6) Determining positioning according to product category (7) Determining price or quality positioning.

RESEARCH METHOD

This research was carried out from May 2023 to July 2023 in Sabang City, constituting a policy study to formulate policy recommendations or alternative suggestions (Tohardi, 2020). The research employs a qualitative descriptive approach. The research prioritizes acquiring insights by gathering data on the research object's phenomenon (Caelli et al., 2003) elucidating a situation or problem (Kumar, 2011). Descriptively portraying facts and data without hypothesis testing characterizes the descriptive method (Muhaimin, 2020; Purwati, 2020). Documentation study, focusing on secondary/library data, constitutes the data collection technique (Muhaimin, 2020).

The analysis of Sabang City's positioning product creative economy development strategy incorporates a SWOT Analysis (strengths, weaknesses, opportunities, and threats). Internal Factor Evaluation (IFE) and External Factor Evaluation (EFE) analyses yield strengths, weaknesses, opportunities, and threats outcomes. Conclusions derived from the SWOT analysis aim to mitigate weaknesses, amplify strengths, alleviate challenges, and optimize opportunities for comprehensive planning (Sammut-Bonnici & Galea, 2015).

RESULTS

Sabang Craft Product Potential

Sabang City was designated by Badan Ekonomi Kreatif Republik Indonesia as a Craft Creative City at the end of 2017. Based on Penilai Mandiri Kabupaten/Kota Kreatif Indonesia (PMK3I) carried out by Direktorat Infrastruktur Ekonomi Kreatif, Deputi Bidang Pengembangan Destinasi dan Infrastruktur Kementerian Pariwisata dan Ekonomi Kreatif Republik Indonesia in 2018, the annual income of the craft subsector in Sabang was 1.2 billion Rupiah. The team comprises 54 individuals distributed across nine operational enterprises. The monthly production output includes 375 coconut crafts, with a selling price range between IDR 5,000 to IDR 25,000. Additionally, Sabang batik paintings are produced at a rate of 500 postcards per month, with sales prices varying from IDR 50,000 to IDR 3,000,000. The marketing outreach spans regions within Indonesia (Banda Aceh, Tangerang, Bandung, Yogyakarta, Medan) as well as overseas markets like Singapore, Malaysia, Thailand, and Denmark (Kementerian Pariwisata dan Ekonomi Kreatif, 2018).

Sabang Craft Product Existing Positioning

K. Keller & Kotler (2009) explains several ways of product positioning that marketers can use in marketing products to target consumers. The results of the analysis of product positioning conditions in the Sabang craft subsector based on approaches, including:

1. Sabang craft products have the advantage of unique attributes in the form of coconut wood raw materials, creating a uniqueness that is difficult for competitors to imitate. This uniqueness is a differentiating factor that can attract the attention of consumers looking for different and authentic art products.
2. Sabang crafts are attractive visual art products and provide direct economic benefits. With every purchase, consumers support local economic development, make a positive social impact, and experience the satisfaction of helping a community of artisans.
3. Positioned as a multi-purpose product, Sabang crafts can be used in various contexts, from home decoration and typical regional gifts to travel souvenirs. This

flexibility expands market share and creates appeal to various consumer segments.

4. Sabang craft products are designed to meet various consumer needs, including tourists looking for unique keepsakes, art collectors who appreciate the value of arts and crafts, and individuals who want to support local creative industries.
5. Positioned as a superior product, Sabang Crafts stands out in the craft arts market by offering superior quality raw materials, advanced craft techniques, and a story behind each work that captivates consumers.
6. Sabang Kriya is positioned as an exclusive handicraft that reflects Sabang's rich culture and natural beauty. This exclusive category gives each product a special aura and prestige.
7. Despite price variations, Sabang crafts are positioned as premium products emphasizing quality materials and hand craftsmanship. The relatively higher price reflects the added value of its uniqueness.

Internal Factor Evaluation (IFE)

Strengths: (1) the materials used in Sabang craft products are very good, providing a competitive advantage; (2) The high skill of craftsmen is the main strength, providing excellence in producing quality products; (3) Competitive prices can be a strength, attracting customers with good value; (4) Good marketing effectiveness can increase product visibility. Weaknesses: (1) Pay more attention to innovation to remain competitive in an ever-changing market; (2) Low production capacity can hinder growth.

External Factor Evaluation (EFE)

Opportunities: (1) The existence of high market demand can be used as an opportunity to increase production and income; (2) Government support can provide incentives and assistance that support the growth of the craft industry; (3) Local economic growth creates opportunities to increase sales. Threats: (1) Global competition can be a threat, requiring strategies to maintain market share; (2) Concerning tourism, fluctuations in trends can influence tourists' purchasing power; (3) Security and stability conditions can affect tourism and production.

IFAS (Internal Factor Analysis Summary) and EFAS (External Factor Analysis Summary)

Following an examination of both internal and external conditions, the significance of internal and external factors is assessed to identify the strategic development quadrants requiring immediate attention. Calculations for factor weights involve the consolidation of a summary score table, encompassing both Internal Factor Analysis Summary (IFAS) and External Factor Analysis Summary (EFAS). The outcomes of these factor weight computations are presented in both Table 1 and Table 2.

Table 1. Internal Factor Analysis Summary

No	Strategic Factors	Weight	Rating	Scoring
Strengths				
1	The materials used in Sabang craft products are excellent, providing a competitive advantage.	0.45	4	1.8
2	The high skill of the craftsmen is the main strength, providing excellence in producing quality products.	0.2	4	0.8
3	Competitive pricing can be a strength, luring customers with good value.	0.25	3	0.75
4	Good marketing effectiveness can increase product visibility.	0.10	3	0.3

Total		1		3.65
Weakness				
1	More attention is needed on innovation to remain competitive in an ever-changing market.	0.5	4	2
2	Low production capacity can be an obstacle to growth.	0.5	2	1
Total		1		3
Strength-Weakness value -> IFAS: 3.65 - 3.00				

Table 2. External Factor Analysis Summary

No	Strategic Factors	Weight	Rating	Scoring
Opportunities				
1	High market demand can be used as an opportunity to increase production and income.	0.5	3	0.6
2	Government support can provide incentives and assistance that support the craft industry's growth.	0.25	4	1
3	Local economic growth creates opportunities to increase sales.	0.25	4	1
Total		1		2.6
Threats				
1	Global competition can be a threat, requiring strategies to maintain market share.	0.5	2	0.4
2	Regarding tourism, fluctuations in trends can affect tourists' purchasing power.	0.4	4	1.6
3	Security and stability conditions can affect tourism and production.	0.1	3	0.3
Total		1		2.3
Opportunities-Threats value -> EFAS: 2.60 - 2.30				

DISCUSSION

The positioning of strategies with high priority, requiring immediate implementation, is determined by the coordinate system of the X and Y axes. The X axis represents EFAS (Opportunities – Threats), and the Y axis represents IFAS (Strengths – Weaknesses), with values derived from the assessment outcomes. Figure 1 illustrates the calculated results. Based on these results, the important strategies that will be implemented within the framework of developing creative economy products in Sabang are located in quadrant I, namely between opportunities and strengths, namely quality of materials, craftsmen's skills, price, marketing, product innovation, and production capacity. The strategies taken for growth, or quadrant I, are strengthening quality-based marketing, diversifying quality products, market expansion with competitive prices, industrial partnerships, and government support. The strategies interacting with internal and external strategic factors for the development of creative economy products in the craft sub-sector in Sabang are illustrated in Table 3 through the SWOT analysis.

Figure 1. Analysis of the SWOT quadrant

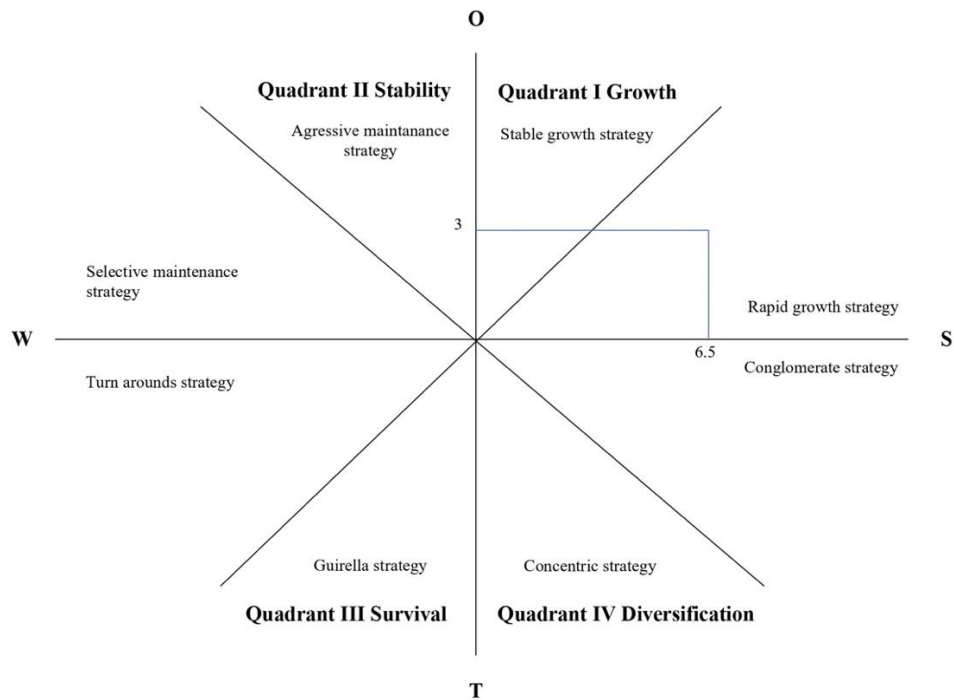


Table 3. TOWS Matrix

	Weakness	Strength
Opportunities	<p>Strategy (W-O)</p> <ul style="list-style-type: none"> • Invest in research and development to create new products that capitalize on high market demand. • Collaborate with the government and support institutions to obtain incentives to increase innovation. • Increase production capacity to take advantage of local economic growth opportunities. • Partner with related parties to obtain support in developing production facilities. • Developing various craft products to meet high market demand. • Adjust product portfolio according to government support and market trends. • Optimize marketing strategies to increase product visibility. • Take advantage of new market opportunities that 	<p>Strategy (S-O)</p> <ul style="list-style-type: none"> • Improve marketing strategies by focusing on the superior quality of Sabang craft products. • Taking advantage of high market demand by emphasizing superior materials and craftsman skills. • Developing a variety of craft products while maintaining high-quality standards. • Take advantage of government support for product diversification and obtain incentives. • Leverage competitive prices to attract more customers. • Develop marketing strategies highlighting a good combination of price and product quality. • Building partnerships with the government and related parties to support the craft industry's growth. • Taking advantage of local economic growth opportunities

	arise from local economic growth.	with the support of government policies.
Threats	<p>Strategy (W-T)</p> <ul style="list-style-type: none"> • Focus on increasing product innovation to overcome global competition. • Develop products that are responsive to fluctuations in tourism trends. • Identify and correct bottlenecks in production capacity to address security and stability conditions. • Adjust production capacity by anticipating fluctuations that may occur. • Implement a product differentiation strategy to compete globally. • Be responsive to changes in security and stability conditions by highlighting product advantages. • Diversify the marketing of Sabang craft products to reduce the impact of fluctuating tourism trends. • Looking for new market shares to reduce dependence on certain markets. 	<p>Strategy (S-T)</p> <ul style="list-style-type: none"> • Develop new products to respond to threatening global competition. • Explore international markets to reduce the impact of fluctuations in local tourism trends. • Form strategic partnerships with similar companies to compete globally. • Be part of industry initiatives that can address shared challenges such as security and stability conditions. • Adopt innovative marketing strategies to address fluctuating tourism trends. • Create marketing campaigns emphasizing security and stability as part of the product's appeal. • Adjust pricing strategies to maintain global market share. • Develop pricing policies responsive to market conditions, which fluctuations can influence tourism trends..

CONCLUSION

The outcomes of the TOWS Matrix indicate that the advancement of positioning craft creative economy products in Sabang falls within quadrant I, signifying Growth. Consequently, it employs the Strengths-Opportunities (SO) Strategy. Several strategies that can be implemented include: improving marketing strategies by focusing on the superior quality of Sabang craft products (Kristinae et al., 2020; Lina, 2022; Sudirjo, 2023), taking advantage of high market demand by emphasizing superior materials and craftsmen's skills (Fan & Feng, 2019; Niode et al., 2022; Zulaikha & Brereton, 2011), developing a variety of craft products while maintaining high quality standards (Atalay Onur, 2020; Testa et al., 2019), utilizing government support for product diversification and obtain incentives (Thakur & Ray, 2020; Varas et al., 2020), utilize competitive prices to attract more customers (Abdolhosseini et al., 2023; Li, 2023), develop marketing strategies that highlight the combination of good price and quality products (Chen et al., 2019; Dafny et al., 2019), building partnerships with the government and related parties to support the Growth of the craft industry (Tambunan, 2017), taking advantage of local economic growth opportunities with the support of government policies (Etzkowitz & Zhou, 2017).

To execute the S-O strategy, it is essential to formulate a more intricate program and activity blueprint that can function as a roadmap for stakeholders in the creative economy

in Sabang. Implementing these strategies involves a series of holistic programs and activities involving various aspects of industry and marketing (positioning). The following are several recommendations for programs and activities that can be implemented:

- Implement regular training programs for craftsmen focusing on the latest production techniques and using high-quality materials.
- Encourage research and development of new products to expand product variations.
- Support certification programs and provide quality product standardization to strengthen consumer perceptions of high quality.
- Unify industry standards to create quality consistency.
- Providing government support for product diversification by incentivizing craftsmen who develop new variations of craft products.
- Establish a working group to design and monitor diversification programs.
- Develop a website and e-commerce platform highlighting superior materials and craftsman skills.
- Implement a strong branding strategy to differentiate the product from competitors.
- Investigate ways to improve production efficiency to offer competitive prices.
- Use economies of scale and government support to reduce production costs.
- Build a marketing campaign that emphasizes the combination of good prices and superior product quality.
- Using craftsmen's stories and production processes as part of the marketing strategy.
- Building strategic partnerships with local governments to obtain policy support and incentives.
- Actively participate in dialogue with the government to ensure the needs of the craft industry are represented.
- Provide management and financial training to craft businesses to help them manage them more effectively.
- Participate in exhibitions and business events to expand your network, gain new customers, and increase brand awareness.
- Apply data analytics to understand market trends and customer preferences and improve operational efficiency.

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