

ENTREPRENEURIAL OPPORTUNITIES IN ART AND DESIGN AS A CREATIVE ECONOMY SUBSECTOR

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Abstract

This study aims to identify business opportunities in the field of art and design, in general in Indonesia and specifically in South Sulawesi. Qualitative research methods with purposive sampling techniques (based on research objectives) is used in this research. The data was interpretively interpretive with the Miles and Huberman flow systems. The results showed that nationally the art, craft and design sectors showed many exciting opportunities, especially when viewed from the number of developing communities, but the development in the commercial chain still tended to be dominated by Java and Bali, while in South Sulawesi it was still weak in the chain of commercialization. In general, it is still centralized in Makassar City. Some local artists in South Sulawesi continue to be creative by utilizing galleries and exhibitions as display and sales venues. The most attractive entrepreneurial opportunities in the city of Makassar are the graphic design sector which is supported by the political situation, the economy and the higher education sector with the opening of several suitable study programs.

Keywords: Entrepreneurship, Fine Art, Creative Economy

Introduction

Awareness of the lack of entrepreneurship in Indonesia makes the higher education community participate in promoting entrepreneurial potential according to their respective disciplines, as well as the field of art and design as part of the creative economy. Creative economy offers attractive entrepreneurial potential and is being explored by various groups. This is because the creative economy sector has proven to have a positive impact on the national economy. Creative economy is a sector that has received serious attention in recent years. The government policy to make the creative economy as part of the ministry combined with the economic sector is a good opportunity to develop the people's handicraft sector in the future (Jalil, et al, 2017:). In general, the strong reason why this creative economy needs to be developed, because this sector has a significant economic contribution to the Indonesian economy, can create a positive business climate, can strengthen the image & identity of the Indonesian nation, support the use of renewable resources, is the center of innovation creation and the creation of creativity, and have a positive social impact. Based on the above reasons, this creative economy should be an attractive industrial sector to be developed with a mature development concept. (Depperdag, 2008: 23).

Indonesia as an archipelago country, with more than 17,000 islands having thousands of creative arts-based potential that can be used as objects of creative business, in addition to meeting the local market, also for foreign markets. The local market has great potential, because the population of more than 270 million people has a need for creative products and services, if Indonesian human resources do not take advantage of creative business opportunities, it is certain that creative products from abroad will be imported to meet the needs of the domestic market. Efforts to encourage students to take advantage of entrepreneurial opportunities need to be continued, especially students from the arts and culture family who are currently less motivated to start entrepreneurship (Jalil, et al, 2017: 195). Through this paper, the opportunities for art, craft and design entrepreneurship as a sub-sector of the creative economy will be outlined in general in Indonesia and specifically in South Sulawesi. In addition, research on the creative economy, especially in the field of art and design, is still rare, but in general studies on the creative economy have been carried out.

Several studies related to the creative economy and entrepreneurship are, Mopangga (2014) examined the determinants of entrepreneurial interest in students of the Faculty of Economics and Business, Gorontalo State University, the results of the study showed that individual characteristics, family environment and sociodemography and academic support were the most dominant factors determining high low interest in student entrepreneurship. The climate of entrepreneurial learning is still dominated by theoretical aspects, which

is also one of the factors that influence the low interest in student entrepreneurship. Students do not have orientation and field experience because the learning model is still conventional. Facilities in the form of physical, capital, and programs that can be accessed on the campus internally exist but are relatively limited so that they do not support students' interest in entrepreneurship. Other studies have been conducted by Artiningsih, et al. (2010) on the Analysis of Community Socio-Economic and Cultural Potential in the City of Semarang in the development of creative industries. The city of Semarang has a wealth of characteristics of social life derived from a combination of ethnicity, culture and religion from Javanese, Chinese, Arabic and Malay people, which is a distinctive attraction. The social potential in the form of ethnic, cultural and religious diversity of the Semarang City community can be packaged in creative industries that promote social inclusion, which includes openness, tolerance and social interaction.

Setyawati, et al., (2013) examined the characteristics of entrepreneurship and the business environment as determinants of business growth, the results of the study showed that entrepreneurial characteristics possessed by the furniture industry, rattan mats and mats in the Amuntai rattan craft had the same tendency that they had an attitude originality in product innovation, risk taking to diversify products and leadership in building harmonious relationships with employees but not having a task orientation attitude and results on maximum profit is only limited to meeting daily needs, taking risks, views of the future and not having leadership attitude that leads to goals and involves employees to provide suggestions / ideas on their business. Entrepreneurial characteristics of lampit craftsmen that have a task orientation attitude and results on maximum profit are not only on the orientation of survival and outlook to the future. From the various studies that have been carried out, show a variety of creative economy business diversity that is closely related to cultural and geographical aspects. Specific research on entrepreneurial opportunities for art, crafts, and design has not been widely done.

In this paper, the creative economic sub-sectors to be discussed are those related to the clusters of arts and culture, especially art and design, including; 1) Fine Arts and Art Goods Market Industry; 2) Craft Industry; and 3) Design industry. Data collection methods are relevant observation and literature review. Observations were specifically made on creative businesses in the arts, crafts and design in South Sulawesi, while the creative economy data in the field of art and design were generally obtained through relevant literature reviews. Data were analyzed using the Miles and Huberman (1992) flow system which included, data collection, verification, drawing conclusions.

Method

Data collection methods are relevant observation and literature review. Observations are specifically made on creative businesses in the arts, crafts and designs in Indonesia such as Jakarta and Bali, South Sulawesi in Wajo, Toraja Utara and Makassar, while the creative economy data in the field of art and design are generally obtained through relevant literature review. Data were analyzed using the Miles and Huberman (1992) flow system which included data collection on the entrepreneurial opportunities of the art, craft and design subsector, after which the collected data was verified and selected according to research needs, after which conclusions were drawn.

Results and Discussion

The archipelago has a diversity of cultural arts, each region has a distinctive type of art and still survives today (Jalil, et al, (2017: 195). Some of the types of regional art in Indonesia have been lost in the days, but some of them have experienced rapid development, even becoming source of livelihood for entrepreneurs, artists, designers and craftsmen who pursue it. This paper will discuss specifically the potential of art and culture in several types of art, crafts and designs that still survive and have promising entrepreneurial potential. the art market; second, the handicraft industry sub-sector, and third, the design industry subsector, especially the visual communication design.

The term "fine art" contained the addition of a variety of forms of pure art which were originally only in the form of painting and sculpture. Pure art is defined as art that prioritizes the values of beauty and intellectual concepts as the purpose of its creation. Now in the latest development of Indonesian art, intellectual concepts and exploration of the medium contribute to the fundamental values of a work of art (Pangestu, 2015: 3). In Indonesia, the development of art began to skyrocket since the early 1900s with a variety of approaches to the creation of art, interaction between actors and efforts to support the production, distribution and discourse processes of the development of the work that have formed a separate system that each part needs to be mapped so that the art development space likeness can be organized.

In the book *Creative Economy, Indonesia's New Power Towards 2025*, the scope of art is divided into several aspects, based on the scope of the art culture divided into modern and contemporary art, traditional art and classical art. Based on academic scope, fine art is divided into applied arts and fine arts, based on the scope of art products are divided into works of art and products of knowledge. Artwork includes form and medium, while knowledge products include writing, presentations, research, services, programs, art events, etc. This form

of art includes two dimensions, three dimensions and time and space. Medium art includes, painting, drawing, photography, graphic arts, murals, sculpture, ceramics, textiles, installations, media art, body and environment. Judging from its history, Indonesian art began to be seen clearly since Raden Saleh returned from studying fine arts in Europe to work and teach in Indonesia in 1857. During that time, Indonesian fine arts had gained influence from global art. In 2014 there were 113 community groups and art institutions that had been formed with the status of being mostly active (Pangestu, et al, 2015: 31). Some of these communities are Ace House Collective in Yogyakarta, Samali Academy in Jakarta, Dagadu in Yogyakarta, Lenteng Forum in Jakarta, Window art group, Yogyakarta, Jakarta Old City Visual Arts Community, Maranatha Art project, Minggiran Yogyakarta graphic studio, etc. A number of these communities and institutions have directly activated the development environment of Indonesian art production.

Generally this kind of art community is growing rapidly only in Java and Bali, while outside Java it is still not significant, for example in South Sulawesi, communities are still underdeveloped, but began to appear one by one, the art community can be found in Fort Rotterdam Makassar by utilizing gallery of DKM (Makassar Arts Council) to display paintings of local artists such as Zaenal Beta with clay painting works. There is also Makassar Art gallery at Losari Beach Pavilion which is managed directly by local artists such as Mike Turusy and Fauzy. In Popsa restaurant there are also Faisal artists and cartoonists who are very productive in creating caricatures for visitors at the typical Losari Beach restaurant. Rumahta Art Spase is also very active in exhibiting paintings, especially the work of local artists in South Sulawesi. In 2018, Wahid Gallery was opened as a place of appreciation for the works of paintings by Abd Kahar Wahid (an art scholar and practitioner) of South Sulawesi who are still productive working after retirement as a fine art lecturer at Universitas Negeri Makassar.

Viewed from the aspect of formal education, nationally there are 36 formal education institutions that have a focus on art education, one of which is Makassar State University which has officially opened the Faculty of Art and Design since 2007. Faculty of Art and Design at the Universitas Negeri Makassar has four study programs namely Fine Art Education, Sendratasik Education, Visual Communication Design, and Dance. The Fine Arts Education generally produces graduates who work as cultural arts teachers in various junior and senior high schools, but not a few graduates also work in arts such as painting studios, air brush businesses, artists, and freelance designers.

The number of galleries in Indonesia based on data from the creative economy team is 75 galleries spread across Java, Bali and Sumatra (Pangestu, et al, 2015: 49). Some of them are; Andi's Gallery in Jakarta, Ark Gallery in Yogyakarta, Brush Brothers in Bandung, Darga Gallery in Sanur Bali, Emmitan CA Gallery in Surabaya, Dew House Art in Medan, etc. Some of the galleries do not include those in Makassar such as Makassar Art Gallery, Wahid Galleri, and others in Makassar City. There are 25 museums in the art category which are spread across Java and Bali, five of which are public museums. In addition to galleries, there are still art businesses in various regions both opened to the public, and to fulfill their own communities. Among several forms of alternative business in the field of art are Gardu House, a showroom and merchandise shop that was founded by street art artists who also joined Artchoholic in 2010 in Jakarta. The merchandise shop in Gardu House sells various products produced by various street art artists, such as t-shirts, sweaters, hats, stickers, artwork and everything related to street art that can be marketed to the public. In 2013, Gardu House's turnover reached more than Rp. 300 million, with profits of around 100 million. They turn the turnover to increase production of goods (Pangestu, 2015: 59). The merchandise artists produced by Gardu House are mostly sold through stores and online media such as Blog, Twitter, Facebook, and Instagram, through online media and collaboration projects between countries, make their products known in the ASEAN region.



Figure 1. a) Gardu House Jakarta alternative merchandise business; b) One of the souvenir shops at the tourist site of Kete Kesu Toraja Utara; c) Shop selling silk weaving craft in Sengkang, Wajo Regency.

Visual arts is also related to the art goods market which is one of the sub-sectors of 14 creative industry sub-sectors in Indonesia, the art market market is intended to include trade in goods, craft production activities that produce limited quantities of goods and service industries that package and create values which is useful

from the commercial side (Deperdag, 2008: 71). The art goods industry or also known as the "Art Market" was placed by John Howkins (2001) as one of the nomenclature in the creative industry, and more dominated for the masterpiece art market, *adi luhung*. The art market industry is an activity that deals with the trade of original art goods, unique and rare and comes from the past which is legalized by law (not fake or stolen) and has a high artistic aesthetic value. This subsector actually relies on the scarcity of these art items and is distributed through auctions, galleries, artshops, both traditionally and online (Depperdag, 2008: 71). In addition to the art goods market, handicrafts are also one of the creative industry subsectors that have promising business potential.

Craft (craft) is a part of applied fine art which is a meeting point between art and design that originates from the heritage of contemporary traditions or ideas whose results can be in the form of artwork, functional products, decorative and decorative objects, and can be grouped based on material and technical exploration tools used, and also from thematic products (Pangestu, 2015: 8). Grouping of handicrafts can be done as needed. Based on the type of product, crafts can be divided into art-craft, and craft design; based on its shape can be divided into two-dimensional forms such as carving, relief, painting, and three-dimensional works such as sculptures and functional objects such as *keris*, furniture, traditional clothing, jewelry, toys, etc. Grouping of handicrafts based on actors and the scale of production can be divided into three; 1) Handicraftsman is a mass-produced craft, the perpetrators are mostly from small and medium enterprises in the field of handicrafts; 2) limited edition craft is a craft that is produced on a limited basis, actors in this business are craftsmen working in workshops and studios who receive certain orders; 3) Individual craft is a craft (craft) produced individually, the actors of this business are generally artists in the studio.

Generally craft art reflects the strength of a typical local cultural value, both in terms of materials, production techniques, to the shape and decoration, so as to attract tourists, both domestic and foreign. Craft is a sub-sector that has a contribution value of GDP, employment absorption, number of actors and the second largest export after the fashion sub-sector with the contribution value in 2006 is 25.51% respectively; 31.07%; 33.02%, and 32.44%. The craft sub-sector has the potential to be developed as an export commodity, because Indonesian handicraft products are in great demand by foreign markets. Nevertheless, the value of Indonesian handicraft exports at this time tends to decline because the countries of Thailand and China are starting to aggressively develop their handicraft industries which are also in great demand by overseas markets.

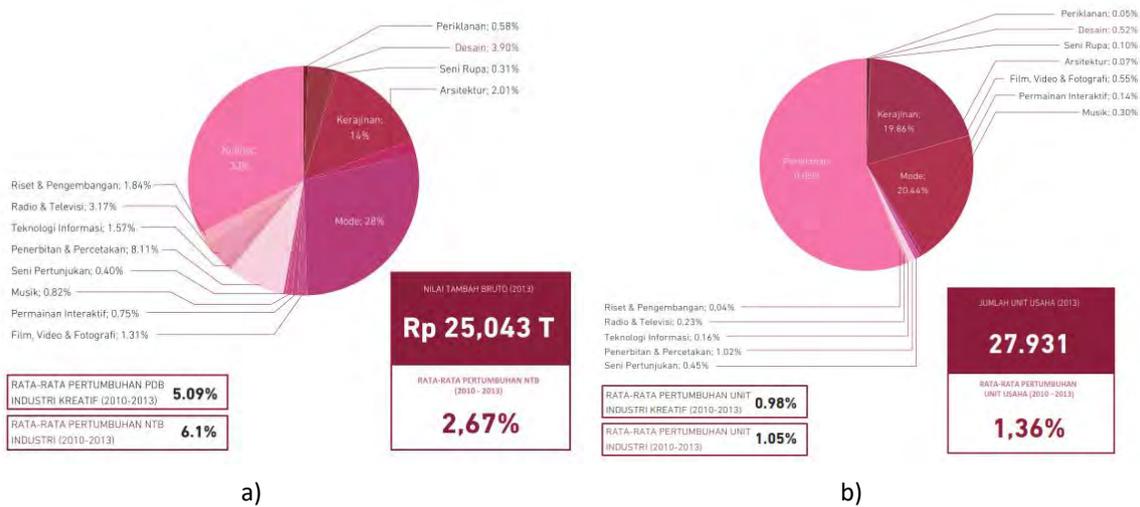


Figure 2. a) Contribution of the craft sub-sector to the creative industry
 b) Contribution of the Design Subsector to the national creative industry

In South Sulawesi the handicraft business is also growing rapidly, especially in Makassar City, and some areas have strong handicraft and cultural products such as North Toraja with carving crafts, and Wajo Regency with silk weaving crafts. In Makassar City, especially on Jl. Somba Opu (near Losari Beach) there are dozens of souvenir shops and souvenirs typical of South Sulawesi, a variety of handicraft products created by local craftsmen are sold at varied prices, in general, shop owners are distributors or marketers are distribution chains that have strong relationships with craftsmen in the production chain. In North Toraja Regency there are dozens of tourist objects that each tourist attraction also has dozens of souvenir shops that sell local Toraja carvings and handicrafts. If detailed in all of North Toraja, there are hundreds of souvenir shop businesses that still survive and continue to grow. The existence of the craft shop is supported by the increasing number of domestic and foreign tourists visiting North Toraja Regency and its surroundings.

Another promising handicraft business sector is the earthenware craft business, in Takalar District, South Sulawesi, there are still three sub-districts that make handicrafts business of ceramics / pottery with a household business scale, in Pattallassang District there are 120 business units involving 380 craftsmen, in Mappakasunggu Subdistrict and Sanrobone District there are 160 business units involving 520 craftsmen (Irfan, 2015: 59). The pottery business still requires a touch of creativity from educated creative personnel who can develop local products to be more competitive. In addition to earthenware, Takalar Regency also has a center for wood furniture business, but this wood furniture business center has never received guidance and development, both in terms of technology and design. Most of these traditional wood furniture makers manage their businesses based on households, work under their homes and are assisted by a number of additional builders to fulfill the orders of furniture shops in Takalar and the surrounding areas (Irfan and Muh. Saleh Husain, 2017: 127) .

Next is the design sub-sector, the term design has various interpretations that are still diverse, in the book creative economy, design can be interpreted as the process of designing an item, both symbolic, such as software, or material such as buildings, or the process of thinking to solve a problem. In the creative economy, design is one of the creative economy sub-sectors and is considered to be the driving force of other industries. In addition, the design is considered to be the root for all creative industries, judging from the indicators of the number of design sections that have developed into their own industries due to technological, scientific and socio-cultural developments (Pangestu, 2015: 2). In general, designs are often grouped into several specific fields, according to scientific specifications, designs can be divided into visual communication designs or often also called graphic design, product design, interior design, and fashion design. Because of the wide scope of the design, this article limits only the visual communication design or abbreviated as DKV.

communication design (DKV) in Indonesia has developed since the end of 1970 and subsequently expanded rapidly to various regions throughout Indonesia. The growth of visual communication design companies that are fully led by visual communication designers. Unlike advertising agencies, DKV companies specialize in non-advertising designs, some of which are Vision (karnadi Mardio), Grapik Grapos Indonesia (Wagiono Sunarto et al.), Citra Indonesia (Tjahyo Abdi and Hanny Kardinata) and several others still survive and continue to produce in Jakarta and Bandung. According to the creative economy team, in general the design sub-sector contributed 0.52% to the total creative industry business units. Through these contributions, the design subsector is ranked 6th out of 15 subsectors. The design workforce growth of 2.04% shows growth above the average growth of the creative industry business unit and Indonesia as a whole of 0.98% and 1.05%. This value was obtained from 27,931 design business units in 2013 (Pangestu, 2018: 96).

After seeing various types of creative businesses in the field of fine arts, crafts and design nationally, it seems that there are promising opportunities, but still need good management in the distribution and commercialization chain. Likewise, creative workers who are reliable from the creation chain, so that the quality of products produced is not only for the community itself, but is able to reach the export market. In South Sulawesi as one of the provinces outside Java, art business opportunities have begun to be worked on by several communities but its development has not been as significant as in Java, therefore, it needs more challenging creativity for entrepreneurship, not only creativity in the chain of creation, but also creativity in the production chain, distribution chain, and commercialization chain. The craft sub-sector is far more developed than the art sub-sector, especially in tourist areas which have unique cultural wealth and artistic creations such as North Toraja.

Visual communication design shows significant development because graphic design business, digital printing and design studios thrive and promising, industrial absorption of Visual Communication Design alumni from Makassar State University shows the average waiting time to get a job is only one month, not even one month. Most work in digital printing, design studios, and creative communities. Seeing the potential entrepreneurial opportunities in the field of art and design nationally and locally in South Sulawesi, the students of art and design need to continue to be guided in order to prepare themselves to become business actors in their fields, one of the efforts that can be done is through strengthening learning material. entrepreneurship combined with business cases in the field of art and design. Opportunities and types of business in the field of art and design must be adopted into the art and design higher education curriculum.

Conclusions

Fine art has a long history in Indonesia, since before independence, Indonesian artists have emerged with reliable works. In its development, fine art is not just a work activity, but has become an economic source of income and created its own value chain, community sharing has emerged to meet market needs in the field of fine arts. The art of craft which was originally a part of fine arts actually contributed more to the creative industry sector in general, the diversity of regions with their respective cultural and historical roots actually gave birth to many types of crafts and crafts that tourists demanded, therefore Indonesian handicraft products able to compete globally, although still experiencing ups and downs due to internal and external problems. In the field of visual communication design, various digital printing industries have grown in various cities as well as in Makassar, South Sulawesi, to meet the increasing needs of consumers, and they are able to share creative

communities in various cities as a free democratic system is needed. Therefore, what should be responded to immediately by fine arts higher education is to respond to the opportunities for art and design entrepreneurship to adjust to learning in the lecture room, so that graduates can be more responsive in utilizing the opportunities that exist

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