

Analysis of the Durability and Sustainability of the Creative Industries During Pandemic Covid-19 (Study on Film Business in Banda Aceh City)

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ABSTRACT

The Covid-19 outbreak has a severe impact on film businesses and other art actors in Aceh, both those who are affiliated in communities, industries and as indie art workers. They lost a source of income while dimming art appreciation rooms in Banda Aceh City. Central and local government policies that limit public space, as well as the closure of many exhibition halls and the weakening of people's purchasing power are the main sources of growth. The massive policy to reduce the number of spread of the virus is not in line with the policy to restore the economic condition of art actors, especially by local governments. The state's absence in saving art actors has indirectly plunged them into a deep poverty jurang. They become a vulnerable group that is difficult to recover without direct State intervention, they also become more vulnerable at the time of film industry, community, covid-19, and creative industries, the crisis as experienced during the pandemic. Art actors who are able to survive are those who are able to adapt to technological advances such as utilizing digital space. The transformation of art into a digital space for many art actors is not an easy thing to do, considering that some of the art actors are a generation of "digital immigrants" who need other efforts. Art actors who are able to survive are those who are able to adapt to technological advances such as utilizing digital space. The transformation of art into a digital space for many art actors is not an easy thing to do, considering that some of the art actors are a generation of "digital immigrants" who need other efforts. Art actors who are able to survive are those who are able to adapt to technological advances such as utilizing digital space. The transformation of art into a digital space for many art actors is not an easy thing to do, considering that some of the art actors are a generation of "digital immigrants" who need other efforts. For the "native digital" generation, this transformation is also not as easy as conventional artwork. The main digital infrastructure, art actors do not have adequate resources to carry out this transformation. Disruptive policies become a necessity to save art workers, policies that are more responsive to the needs of art actors. This study uses a qualitative research approach, the informant is a film art worker located in Banda Aceh City.

Keywords: *Communication Strategy, Government Communication, Social Media, Tourism.*

1. INTRODUCTION

The widespread spread of covid-19 affects various sectors, especially in the economic sector. Many people lost their jobs, widespread job cuts and many industries closed production, as well as weak purchasing power. This condition is still gradual to this day. Economic recovery has not really been possible as far as controlling the spread of the virus has not been suppressed to the lowest point. Moreover, some areas impose restrictions on people's wiggle room, in Aceh itself areas with high levels of spread are imposed curfew restrictions. Where community and economic activities are only given until ten o'clock at night.

One industry that is quite hard hit by this pandemic is the creative industry, especially those engaged in film. In the city of Banda Aceh there are several organizations and production houses engaged in film, before covid-19 widespread film activity in this city is quite crowded. Communities have access to both capital and free space access at any time, but currently appreciation rooms are forcibly closed to limit the space for the spread of the virus. As with funding, the lack of market demand makes them stop production. Artists involved in film have changed professions and among them become workers.

Efforts to save art workers and their expression containers were also minimal. Government policy does not touch directly on these business actors, whereas previously they have done much and given birth to productive young filmmakers. The policy of limiting people's wiggle room did not go hand in hand with efforts to save them from mass unemployment and save their containers in getting a life. So far the government is more likely to see the covid-19 problem is not in its comprehensive form, and seems not to side with creative business actors.

Aceh Documentary Competition (hereinafter referred to as ADC) as one of the institutions engaged in producing film that experienced a slump. They can no longer recruit young filmmakers and can no longer continue their efforts. However, the ADC did not remain silent. They switched and changed their working patterns. Responding to covid 19 ADC not only focuses on production activities, during covid-19 ADC focuses on ekhibusi activities. Some even international homeland films have been screened through this institution. As seen in this picture. ADC along with several other organizations collaborate in activities to criticize the dynamics that occur in the current Corruption Eradication Commission (KPK) through collaboration actions with cross-organization organizations that are called to defend the KPK.

Similar activities are also often carried out by other communities, such as those carried out by creative communities as well as organizations that focus on content creators Kanot Bu. Kanot Bu is a gathering of artists and music artists in Banda Aceh City. Before covid-19 they had a regular exhibition and appearance program. Since Covid-19 they stopped and no show activities were done, instead they focused more on creation because it was away from the crowd. This condition is not favorable for them, this community has no income so many artists who shelter in it look for other jobs or go home to their respective yard camps, looking for new jobs that are not related to art activities.

Research Objectives

To explain how durability and How the sustainability of the film community in Banda Aceh during of the covid-19 pandemic

II. CREATIVE INDUSTRIES

On 2019 the creative industry contributed to a GDP of Rp. 1.105 trillion or became the third largest country in the creative industry after the United States and South Korea. The creative economy is also the highest export product compared to other products. In 2017 it reached US \$ 20.50 billion with a workforce uptake of 17 million people in 2019. The more creative industries in

Indonesia, the more it shows that the Indonesian economy is also able to innovate and compete with other countries. It also shows that the economy in Indonesia is one step ahead. Global development also affects the economy.

III. RESEARCH METHOD

Research uses a qualitative research approach where qualitative research has a characteristic by describing an actual state, but the report is not just a form of reporting an event without a scientific interpretation. (Sugiono,2005:16). Qualitative approaches emphasize meaning, reasoning, definition of a particular situation (in a particular context). Qualitative approach, more concerned with the process compared to the end result; Therefore the sequence of activities may vary depending on the condition and the number of symptoms found.

IV. RESULTS AND DISCUSSION

Covid-19 was first reported to WHO late in December 2019 in Wuhan China and then quickly spread to various countries including Indonesia in just a matter of months. In Indonesia alone, the government's official statement was first delivered on March 2, 2020 about the first patients infected with the covid-19 virus. Not long after this announcement was issued the local government reacted by giving birth to diverse policies. Some closed the entrance to the area from all corners to all corners of the village, imposing a strict curfew.

If seen from the beginning of the entry of the outbreak into Indonesia even developed countries, the community seems to respond through the process of learning together. No government is really prepared to deal with this outbreak with efficient policies both to suppress its spread and to have its impact on various sectors of life.

There is no denying that creative groups as informal workers are feeling the devastating impact of this outbreak. They actually suffered a fairly severe material loss, their income decreased drastically and even had absolutely no income during covid-19. The data found predicts more depressed art workers are not because of the virus itself, but because of the plummeting incomes of those who also affect their mental health levels.

When viewed from the long journey of acehnese people seem to be better prepared to deal with the crisis conditions caused by disasters through conflict events, until the tsunami disaster in 2004. Followed by other natural disasters in small and large moments such as earthquakes. This series of events makes acehnese people full of experience and makes experiences that have been experienced and drained by the body by itself will learn to respond to treatment adaptively and

measured. The community will then learn together to face the crisis experienced together.

Padmawati and Nichter (2008) explained that the way people learn to coordinate in an effective social response to threats is as direct as dealing practically when a threat occurs is through experience. More detail learning (lesson learned) on one problem based on children's experiences is very useful when facing other problems.[1]

During the period of the study, all informants admitted to significant declines in revenue, and all admitted that no event could be held during the pandemic. Some businesses try to find luck by starting other jobs, but still do not produce because all sectors experience the same number of losses, massive losses, job cuts in large industries and the cessation of small and home businesses. Fauzi (33) used to be a programmer at ADC, but when covid-19 the institution where he worked did not have any programs. It has almost no income during the plague season. Finally Fauzi is looking for other jobs as a photographer, web design and so on so far as he thinks it is still within the limits of reasonableness and propriety in seeking sustenance.

Conditions are even more difficult for creative entrepreneurs who already have dependents on children and wives. Although members of the community are young people, some of them already have dependents. Faisal said that the current condition of covid-19 further worsened the economic condition of his family. Some of the above important descriptions are mainly what is felt by the creative (community) group is part of the vulnerable community group. They are classified into vulnerable groups because they are vulnerable to falling into the poverty line or they are a poor group whose conditions are getting worse at the time of the pandemic. As informal workers their condition is quite vulnerable and easily faltering. Chen et al classify work in the informal economic sector into two categories:

First, not paid workers include those who provide jobs (such as informal business owners or informal business owners) and people who hire themselves (such as heads in family businesses, workers with their own accounts, or workers in unpaid families). *Second*, paid workers include workers in informal businesses, domestic workers, odd workers, domestic workers, part-time, and temporary workers and unregistered workers.

There needs to be a collaborative policy that involves the community and not limited to intergovernmental policies. In this case the community although as a target group but it must also be positioned as the framer of its policy, in a crisis situation also the existence of the

community (community) can be a controller of the course of policy. The principles in the mechanism of collaboration in chrysanthemums can be outlined as follows:

1. Has a synergistic goal between the central government and local government which is to protect vulnerable groups and strengthen social inclusion
2. To Improve the continuity of national and regional policies and coordination among stakeholders by adjusting local conditions
3. When the policy implemented is less than optimal in suffocating stakeholder issues must develop new products that are adapted to the context of the problems that arise.
4. Identification of problems and mapping of resources in the field involving local governments and communities directly

Informal workers emerged along with the development of industry in capitalism. There is one form of work that began to develop and show a new face in the 19th and early 20th centuries, namely the minimum wage, the standard of working 8 hours per day, health insurance, decent working conditions, working relationships that are passed by law, until there is also a guarantee of old age. In the history of the world of work protection like that is a new and muddy thing that has existed in the past. The workers who get the job protection, then referred to as formal workers. Conversely, those who do not get job protection are then called informal workers, i.e. workers who live in an unstable state and lack social protection.

From the description above, this study looks at the phenomenon of covid-19 as follows: first reveals the most critical side of a policy system. Political policy should place science and knowledge as the first considerations, regarding political, economic and instinctual considerations. Economic or individual instincts[2]. Especially for policies that have a correlation with science is very strong, such as health policy scientific considerations are very strong.[3]

The opening of the social structure of the prekarées. In various places it is very clear that covid-19 clarifies the vulnerability of community groups that before covid-19 were at the bottom of the poor. The group that is the most visible target of various forms of social safety policies. Outside of this poor group, the largest layer of social and economic structure is filled by what Guy Standing (2011) calls the precarious class[4]. This outbreak also paved the way for all of us about the capacity and character of a regime. The true character of political leadership and regimes will be exposed when a crisis is unfolding.

It should be realized that this group includes very risky art workers suddenly entering the new poverty gap created due to covid-19. This poverty cluster will inevitably be sourced from art actors who bring significant political and social dynamics. In the context, the most important thing that should be the center of attention of leadership and the whole regime is the value of willingness, to the exclusion of other motivations that would ignore humanity.

We all still have a chance to get out of bad conditions due to covid-19 with gotong royong. By Efendi[5] gotong royong is the largest capital of Indonesian society. Gotong Royong is carried out by the people of Aceh in everyday life especially in conditions of disaster and crisis. Aceh has gone through many events and humanitarian tragedy is quite long. However, all of that was well missed through synergistic cooperation between people.

The next most important agenda that must be done is to prepare each generation to be able to utilize every resource owned, especially social capital to be ready to be ready for the current crisis conditions. This is a form of reviewer that is very relevant when dealing with the impact of a high-impact outbreak.

Community resilience is the ability of the community to utilize existing resources (economy, network, transportation, food, etc.) in order to survive and escape the crisis conditions both from social, economic and environmental crisis and so on.[6]

V. CONCLUSION

The covid-19 pandemic has led creative informal sector workers and their organizations to become increasingly uncertain. Under normal conditions (before the outbreak) they are basically also faced with almost similar problems; I don't have a decent income, Public spaces are difficult to access, and local government policies are less likely to position them as an important part of the regional development narrative. Today when outbreaks become a global threat they are living in crisis conditions, not getting social protection and social safety networks. This condition is very different from those who work in the formal sector. Today they live individually, like a person living without the presence of the State. They look for other sources of life, something far removed from their basic competencies, starting new things that have never been pursued before.

Social protection poses many problems, in addition to its uneven distribution of vulnerable groups as a whole, as well as flattening creative workers into all vulnerable groups. They have different characteristics than other vulnerable groups. The social protection scheme initiated by the Ministry of Education and Education

through the Cultural Actor Appreciation (APB) program only reaches a very limited number of communities. , as far as our observations the number of APB recipients in Aceh did not reach 50 percent. This is due to the high administrative requirements specified by the Ministry of Education. Meanwhile, many of these creative entrepreneurs are newly engaged young people, new members of the community with limited experience.

This unevenness can be understood from the characteristics of the creative community as informal workers tend to be unstable. They are at any given time classified as poor and weak, further in a state of crisis and fall into acute poverty. Such conditions are not responded by the government with specific policies that lead to the resolution of problems faced by the community. Local government policy (Banda Aceh Provincial Government) places this community as MSMEs that by themselves they cannot access, because established communities do not have legal power (not legal entities).

The protection of the creative community must be poured into strategic policy, States really must be present to provide protection to them because under normal conditions themselves they are vulnerable groups, The protection of the creative community must be poured into strategic policy, States really must be present to provide protection to them because under normal conditions themselves they are vulnerable groups,

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