The Analysis Of Consumers Perceptions Towards The Creative Economy: Product, Price, Place/Distribution And Promotion Aspects

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Abstract. This study aims to determine consumers' perceptions towards the creative economy in terms of product, price, place/distribution and promotion aspects. It uses descriptive qualitative research in assessing consumers' perceptions of creative economy in terms of product, price, place/distribution and promotion variables, which can be used as a reference for actors and the government in the roadmap and plans for the future development of Creative Economy in Bengkalis Regency. The data collection techniques used for this study were surveys, observational, and the depth interviews with Creative Economy actors in the Bengkalis Regency. The results showed that consumer perceptions from the product aspect was in the high category (4.09), the price variable was in the high category, with the mean score was 4.04, and the price variable was also in the high category (3.92). In addition, the promotion variable shows perception in a high category (3.94). This shows that consumers have a good perception of the creative economy products that have been offered and craft products have their own market, have sufficient prospects and have the potential to be developed. Based on the results of consumer perceptions, there should be some strategic issues of the creative economy which can be developed in Bengkalis Regency for the economy creative improvement, such as the strategic issues of consumer perceptions and strategic issues for creative economy actors in Bengkalis Regency.

Keywords: Creative Economy, Consumer Perception, Product, Price, Place, Promotion.

1.   Introduction

The creative economy (Ekraf) is a shift act in economic orientation that occurs as a result of global changes which include widespread changes in technology and information, the changes in consumer patterns and also the changes in human lifestyles that have become complex consumer characters and increasingly fierce business competition. This condition requires economic actors to always innovate and strengthen themselves.

The creative economy is a sector that has the potential to be developed considering that this sector has unlimited resources, which are based on the creativity and intellect of its

Human Resources (HR). By looking at the very significant creative industry growth data, the government is very aware of the importance of the creative economy and the importance of policies that assist the development of the creative economy in Indonesia. Therefore, several legal foundations have been established to cover the movement of the creative economy in Indonesia, one of which is Presidential Regulation Number 142 of 2018 concerning the 2018-2025 National Creative Economy Development Master Plan (Rindekraf). Rindekraf has a vision to make the creative economy the main driver of growth. national economy.

Based on the presidential regulation, it is necessary for the Bengkalis Regency government to map the development of the Creative Economy in Bengkalis Regency. This is also in line with the Vision and Mission of Bengkalis Regency, through 8 flagship programs for Bengkalis Regency regional heads, one of which the government has formulated is an economic stimulus program for workers. the informal sector, increasing employment and applying technology and innovation in the economic sector that can be applied to creative economy actors. As one of the developing region which is realizing creative districts/cities, Bengkalis Regency needs input and new perspectives that can provide ideas for added value. It is realized that Bengkalis has a great potential to make the creative economy a source of economic growth. In this perspective, this study is needed in order to assess consumer responses to creative economy products so that they become references and new directions for accelerating the development of the creative economy. Based on the phenomena and urgency of the problems that have been described, a study can be taken with the title "The Analysis of Consumer Perceptions in the Economy Creative: Product, Price, Place/Distribution and Promotion Aspects".

2.   Literature Review

a.   Creative Economy

According to Presidential Instruction No. 6 of 2009, the creative economy (Ekraf) is an economic activity based on individual creativity, skills and talents to create creative products and individual creativity that has economic value and influences the welfare of the Indonesians. The creative economy is a concept that places creativity and knowledge as the main assets in driving the economy, so that a country's economic growth is expected to no longer rely solely on natural resources as the main asset (Bekraf, 2017).

According to Presidential Regulation No. 142 of 2018 concerning the 2018-2025 National Creative Economy Development Master Plan, the Creative Economy is the embodiment of added value from an idea or idea of intellectual property that contains originality, born from human intellectual creativity, based on science and technology, skills , as well as cultural heritage.

According to the Presidential Regulation of the Republic of Indonesia Number 72 of 2015, creative economy activities cover 16 sub-sectors. These subsectors are: architecture; design interior; visual communication design; product design; films, animations and videos; photography; crafts; culinary; music; fashion; application and

game developers; publishing; advertising; television and radio; performing Arts; and fine arts (Bekraf, 2017).

b.   Consumer Perception

Perception is a process by which individuals organize and interpret their sensory impressions to give meaning to their environment. If someone already has motivation, then that person is ready to act. This action taken will be influenced by the perception of the situation it faces. Two people with the same motivation and goals may act differently because they are in different situations (Stephen Robbin, in Subakti, et al, 2018). Perception is the process of how basic stimuli in the form of light, color and sound are selected, organized and interpreted (Solomon in Surya, 2009). Perception is subjective because each individual's perception of an object will differ from one another. Perception formed by an individual is influenced by the contents of memory and past experiences stored in memory (Surya, 2009).

c.   Product

According to (Kotler, in Subakti et al, 2018), a product is "everything that can be offered to a market to get attention, be bought, used, or consumed and which can satisfy a want or need."(A Product is anything that can be offered to a market to satisfy a want or need). According to (Keegan, 1997), a product is "a collection of physical, service, and symbolic characteristics that produce satisfaction, or benefits, for a user or buyer." According to (Simamora, 2002), a product is a collection of attributes that give value to the product depending on how well the attributes are managed. Based on some of these definitions it can be concluded that the product is everything that can be offered in the market, which will be purchased by consumers, and can provide benefits for consumers. which will result in satisfaction for the user of the product (Subakti et al, 2018). Kotler and Armstrong (2018) state that "product quality is the ability of a product to perform its functions which include durability, reliability, accuracy, convenience, operation and repair and other attributes". If a product has been able to carry out its functions, it can be said to be a product that has good quality. Assauri (2014) says that product quality is the factors contained in an item or result that causes the item or result to be in accordance with the purpose for which the item or result is intended (Ismanto et al, 2022)

d.   Price

Price is one of the important variables in marketing, where price can influence consumers in making decisions to buy a product, for various reasons. Economic reasons will show low prices or prices that are too competitive is one of the important triggers to improve marketing performance, but psychological reasons can show that price is actually an indicator of quality and therefore designed as one of the sales instruments as well as a determining competition instrument (Ferdinand, 2016).

e.   Venue or Distribution

Distribution means making products available to consumers in both quantity and location. Any of the best products in the world will not be successful without the company's efforts to make that product available wherever and whenever the customer wants to buy it. Intermediaries such as wholesalers and retailers perform

many of the activities necessary to move products efficiently from producers to consumers or industrial buyers. Distribution decisions are very inflexible decisions because they require commitment of resources and determine contractual relationships, therefore decisions are difficult and impossible to change (Surya, 2009).

f.   Promotion

Sales promotion is a form of direct persuasion through the use of various incentives that can be arranged to stimulate immediate product purchases and increase the quantity of goods that customers buy (Tjiptono, 2018).

The promotion is a kind of communication that provides explanations and convinces potential consumers about goods and services with the aim of getting attention, educating, reminding and convincing potential customers (Alma, 2016).

3.   RESEARCH METHODS

This study uses descriptive analysis to determine consumer perceptions on the Distribution Channel/Place variable and the Promotion variable on creative craft products in Bengkalis Regency since these perceptions will become a reference and strategic issue in improving distribution and promotion channel strategies for creative economy actors. The population in this study was the consumers of creative craft products in Bengkalis Regency. The sample was obtained by means of purposive sampling by distributing questionnaires to respondents regarding related variables. Then the analysis is carried out using the frequency distribution table and the calculation of the average value (mean) to calculate the frequency of the data from each category to find out the categories of respondents' responses to each of these variables and indicators.

4.   Results And Discussion

a.   The Most Famous Creative Economy Product in Bengkalis Regency

Table 1 Profile of Respondents Based on Creative Economy Products
The Most Known in Bengkalis Regency

Types of Economic Products	Total	Percentage (%)
Culinary	11	7.5
Arts & Crafts	15	10.3
Fashion	41	28.1
Animated Films and Videos	38	26
Performing Arts	10	6.8
Photography	31	21.2
Other	-	-
Total	146	100

Source: Processed Data 2023

Based on creative economy products identification above, it shows that there are 6 sub-sectors which are popular to creative economy consumers in Bengkalis Regency. They are Culinary, Craft Arts, Fashion, Animation and Video Films, Performing Arts and Photography. From those 6 sub-sectors, the most widely known by consumers is

creative economy products in the fashion sector (28.1%). This shows that the fashion industry has a potential to be developed by creative entrepreneurs and needs support from the government and other related parties. However, this result does not mean only the fashion product should be developed but the other sub-sectors also have possibility to be developed into creative economy, as long as there are supports from the government in efforts to advance the Bengkalis Regency creative economy industry.

b.   Creative Economy Products Most Often Consumed

Table 2 Profile of Respondents Based on Creative Economy Products Most Often Consumed/Used in Bengkalis Regency

Types of Economic Products	Total	Percentage (%)
Culinary	63	50.8
Arts & Crafts	6	4.8
Fashion	18	14.5
Animated Films and Videos	17	13.7
Performing Arts	5	4
Photography	15	12.1
Other	-	-
Total	124	100

Source: Processed Data 2023

The results from the respondents identification through the creative economic products which are most often consumed/used show that culinary products are most often consumed by creative economy consumers, 50.8%. This is in accordance with the primary needs of the community and this shows that culinary products are most in demand. Therefore, the culinary products need greater support from various parties so that culinary businesses can scale-up to a wider scale.

c.   The Reasons for Consuming Creative Economy Products

Table 3 Profile of Respondents Based on Reasons for Consuming Creative Economy Products in Bengkalis Regency

Reasons for Consuming Creative Economy Products	Total	Percentage (%)
Product quality	34	34
Low price	18	18
Easy Access	31	31
Promotional Influence	17	17
Other	-	-
Total	**100**	**100**

Source: Processed Data 2023

Based on the above results, the consumers highly consider about the product quality (34%), the considerations of easy access (31%), the low price (18%), and the influence

of promotions (17%) for their reasons of consuming the creative economy products. This identification can be used as a reference for creative economy entrepreneurs in improving their business strategy, especially improving product quality and distribution/location strategies.

d.   Analysis of the Level of Achievement of Consumer Respondents for Creative Economy Products in Bengkalis Regency

Finding out the consumer perceptions of creative economy products is necessarily needed in order to increase the growth of the Creative Economy in Bengkalis Regency, because this will becomes proposition for creative economy actors in improving business strategies as well as references to the government in supporting creative economic growth through a series of support and development programs for creative economy actors in the future. yank will come. The following data presents the results of the analysis of respondents' perceptions. The perceptions were analyzed from the marketing mix aspects: Product, Price, Place/Place and Promotion variables. The results of the analysis of consumer perceptions towards those product variables can be seen in the following table:

Table. 4 Consumer Perceptions of
Product, Price, Distribution/ Place and Promotion
(Marketing Mix)

Indicator	Mean Score			
	Product	**Price**	**Venue/ Distribution**	**Promotion**
1	4,29	4.03	4.04	3.90
2	4.08	4,15	3.99	3.93
3	3.90	3.97	3.95	3.93
4	4,11	4,19	3.73	4.00
5	4.07	3.87	-	-
Total	**4.09**	**4.04**	**3.92**	**3.94**
Information	**High**	**High**	**High**	**High**

Source: Processed Data 2023

Based on the table above, it shows that consumer perceptions of creative economy products from the marketing mix variables (Product, Price, Distribution/Place and Promotion) are good (high category). Consumers are satisfied with the creative economy products that have been offered. This shows that creative craft products have their own market, have enough prospects and have the potential to be developed. There needs to be an effort and improvement strategy for creative entrepreneurs. Further, there should be government support in forming a support system so that the businesses can grow well.

From the product variable, the mean score of the price variable shows a high score of 4.09. This shows in general about creative products which include the aspect of product variety, quality, consumer expectations for products, packaging, brand strategy (Brand strategy) is sufficient. In addition, this shows that Bengkalis Regency creative craft products are varied and available according to consumer needs. This findings indicate that the creative economy actors have implemented product strategies, are able to see market opportunities and are able to find out the consumer needs.

Moreover, the consumer perceptions of price variables are represented by clear price information instruments, affordable prices, prices according to expectations, appropriate prices, and price discounts. The result of a mean score of 4.04 is in the high category, this indicates that one of the attractions of consumers using/consuming creative economy products in Bengkalis Regency is consideration of the price aspect. . Furthermore, it can be seen that the total mean score of the place/distribution variable in the high category is 3.92. This shows that the strategy location and distribution channels for creative products are good, where it is easy for consumers to get the creative products they want both online and offline, strategic locations so that consumers can easily reach them, and the production process continuously ensures that creative products are always available at all times. Lastly, the results of the promotion variable's mean score show that it is in the high category, which is equal to 3.94. This indicates that in running their business, creative entrepreneurs have implemented a good enough promotion strategy to attract consumer interest. This also shows that creative entrepreneurs in Bengkalis Regency are already literate in technology and online marketing, although in simple way through utilizing the social media.

e.   Strategic Issues on Consumer Perceptions of Creative Economy in Bengkalis Regency

Consumer perceptions of creative economy products are very good, in terms of product, price, distribution/place and promotion. Absolutely, this is also supported by the consumers who have complex interests and desires for products and services, along with increasingly diverse needs and lifestyles that make the needs and desires of a product and service more diverse. Such conditions are an opportunity for the growth of new creative ideas that can be commercialized into creative businesses. The creative economy actors must be able to seize existing market opportunities to answer market needs and desires on a local, national and international market scale.

f.   Strategic Issues for Creative Economy Actors in Bengkalis Regency

In fact, there are some resistances which appears on the development of the Bengkalis Regency creative economy, such as the unavailability community forum for similar creative economic actors, the lack of support from the private sector/companies and the lack of support from the private sector/companies in providing a centralized business location at one location point, unavailability of business capital assistance from both the government and the private sector, and the lack of collaboration with similar industries/communities regarding marketing strategies. Moreover, the marketing aspect is also another important issue that must immediately need a

solution, which leads to the ability to expand markets and internationalize creative economy actors.

Based on several existing issues, it is necessary to identify the solutions to those resistances in Bengkalis Regency. By identifying the solutions, it is hoped that Bengkalis Regency's creative economy will be able to expand to a wider market. This is an assignment for the government to accept this challenge so that creative entrepreneurs have *support system* in a good way, so that the Bengkalis district creative businesses become more focused, able to survive, be independent and able to compete with similar businesses.

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