International Journal of Religion
2024
Volume: 5| Number 11 | pp. 6566 – 6582
ISSN: 2633-352X (Print) | ISSN: 2633-3538 (Online)
ijor.co.uk
DOI: https://doi.org/10.61707/aq7hfx12

Individual Traits and Business Models on Creative Industry Business Performance in Indonesia: Quantitative Study

Dina Dellyana[1], Tribowo Rachmat Fauzan[2] and Anindia Pratiwi Putri[3]

Abstract

Purpose: This research investigates the effect of personal traits, entrepreneurial intention, and business model innovation on the success of creative sectors in Indonesia, aiming to gener-alize findings across the entire creative industry rather than focusing on specific sub-sectors.The study is grounded in entrepreneurial theory and business model innovation literature, examining how individual traits and business practices influence in-dustry performance. Data were collected through a questionnaire issued to 414 respondents within the creative sectors in Indonesia. The hypotheses were tested using structural equation modeling partial least squares (SEM-PLS).The results indicated that entrepreneurial intention, proactivity, and creativity significantly impact the performance of Indonesian creative industries. However, business model innovation did not have a significant effect on industry success. The study concludes that personal traits and entrepreneurial intention are critical for performance, while business model innovations may play a lesser role.The research provides insights into the factors driving success in the Indonesian creative sectors, highlighting the importance of fostering entrepreneurial traits. It suggests that policy makers and industry leaders should focus on developing these traits to enhance performance.This study contributes to the literature by offering a generalized analysis of the entire creative sector in Indonesia, rather than isolated sub-sectors. It underscores the significance of entrepreneurial traits in industry performance and provides a comprehensive understanding of the creative industries' dynamics in a developing country context.

Keywords: *Business Model Innovation, Indonesia Creative Industries, Creativity, Entrepreneurial Ori-entation, Proactivity.*

INTRODUCTION

The creative industries are currently regarded as the one of the top sectors that may considerably boost a country's GDP, with many studies on the development of the creative industries having been conducted by international organizations (Li 2020; O'Connor and Gu 2014). For example, Research was done in 45 nations by the WIPO/World Intellectual Property Organization (both emerged and emerging countries) in 2012, estimating that creative industries contributed 5.20 percent of GDP and employed 5.36 percent of the workforce (World Intellectual Property Organization 2019). The creative economy is still developing in Indonesia, however, in 2005 a communal dialogue in Bandung city, West Java, initiated the discussion on the creative industries in Indonesia. Industry echoes intensified when the Ministry of Commerce introduced the "Indonesia Design Power" campaign in 2006 to enhance the product design in Indonesia (Azis et al. 2017). The city of Bandung has a considerable potential market locally, nationally, and globally, as indicated by the vast number of inhabitants and newcomers, which bodes well for the creative economy sector's chances for future employment development (Maryunani and Mirzanti 2015).

Creativity, as the main engine of creative industries, is an essential source of long-term competitive advantage for businesses today. Organizational changes such as improvement (changes to what is currently done) and innovation are genuine outcomes of organizational creativity (new activities for companies) (Khedhaouria et al. 2015; Parkman et al. 2012). Because of a lack of innovation, an organization is unable to adapt to changes that occur both in and out of the organization. Employee ideas and proactive personalities, particularly those of workers that deal closely with customers, have been highlighted as a primary engine of innovation. In essence, the goals of a company's transformations are incorporated in components of the company's performance, such as advancement, innovation, organizational effectiveness and organizational survival

[1] School of Business and Management, Institut Teknologi Bandung, Bandung, 40132, West Java, Indonesia, Email: dina.dellyana@sbm-itb.ac.id.

[2] Logistic Business Study Program, Faculty of Social and Political Sciences, Universitas Pad-jadjaran, Sumedang, 45363, Indonesia, Email: tribowo.fauzan@unpad.ac.id, (Corresponding Author)

[3] School of Business and Management, Institut Teknologi Bandung, Bandung, 40132, West Java, Indonesia, Email: anindia_pratiwi@sbm-itb.ac.id

(Lyubareva et al. 2014; Muñoz-Bullón et al. 2015; Simatupang and Widjaja 2012). Organizational effectiveness may be viewed as an outcome of procedures that foster innovation. Based on such claims, it follows that organizational creativity is vital for a company's ongoing improvement and for measuring the changes that occur, one of which is the company's performance in creative industries (Agarwal and Selen 2009; Ferreira et al. 2020).

Small businesses must be more proactive and innovative to survive the onslaught of competition (Chege and Wang 2020; Osei et al. 2019), as innovative entrepreneurs achieve greater business growth and sustainability (Kim et al. 2018; Ratanova and Voroncuka 2019). As a result of their limited resources, small business entrepreneurs must be creative (Landoni et al. 2020). The availability of resources affects behavior, according to the survivalist entrepreneurial paradigm with limited resources. This paradigm also serves as a 'safety' strategy in a highly lively surrounding and the completion of obligations at work that have a substantial positive impact on company performance. (Gupta et al. 2021; Hanchi and Kerzazi 2020; Khursheed et al. 2019). The psychological theory of entrepreneurship links emotional and mental characteristics, in which an entrepreneur's success is influenced by their personality traits such as optimism and imagination (Dixon 2001; Magotra et al. 2016; Okrah et al. 2018) As a result, entrepreneurial behavior is a driver of small business development, with significant implications for their revenue and performance.

Today's creative industry companies must adapt to an ever-changing competitive environment through business model innovations and organizational change. Due to the advent of new disruptive and creative business models that effectively exist in the similar areas, classic business models that were prevalent and stable in their particular industries (such as music, film, media, and publishing company) have given rise to a variety of company management adjusments in creative sectors (Carter and Carter 2020; Morawski 2017). Furthermore, since hundreds of music and video-on-demand (VOD) providers offer identical product, the problem is frequently one of business-model innovation rather than content. (Landoni et al. 2020). A body of literature (Li 2020; Priambodo et al. 2021) highlights significant transformations occurring on supply chain segment of the creative industries as a result of information and communications technologies (ICT). Technological innovation and the growth of electronic markets have formed possibilities for innovative dematerialized services and transactions (mobil, click and go), market outgrowth and internationalization, the design of new offerings (customization, long tail), and new types of customer relations (comments word-of-mouth, social media, and recommendations) (Lazzeretti et al. 2012; Li 2020; Lyubareva et al. 2014). The factors that form and mold the variety of new online business models in the creative industries are, however, rarely understood, and as a consequence, no production sector currently has a dominating, long-term business model (Lyubareva et al. 2014).

In their study on the creative industries and innovation in the European environment, Lazzeretti et al. (2012) presented essential ideas, measurements, and comparative case studies. However, it is unclear how ideas and metrics apply in the Indonesian context because the creative industries subsectors included and their definitions differ among nations. Therefore, the goal of this research is to building a research model of handling enterprises' performance based on the experiences discovered from various Indonesian creative industry situations. The main topic of inquiry is how businesses in the entire creative industries, particularly those in Indonesia, have effectively controlled their performances by controlling proactivity and creativity while also developing their business model.

Several contributions are made in our paper. First, we add to the theory of entrepreneurship by investigating creative individual behavior's patterns in communities known for their entrepreneurial success. Proactive and creative traits, according to scholars, are critical for the development of entrepreneurial characteristics and orientation (Koe 2016). Despite extensive literature on real entrepreneurial actions, not many studies examined the role of personal traits, entrepreneurial intentions and business model innovation in a specific country towards businesses' success in creative industries. It needs more understanding when relevant human capital and individual traits occur in entrepreneurial life (Chaston and Sadler-Smith 2012; Horng et al. 2012; Peñarroya-Farell and Miralles 2022). It is also critical to examine the nature of current business model transformations using the creative sector as an illustration because prior research clearly demonstrates the importance of novel business models for competitive advantage and firm performance (Horng et al. 2012;

O'Connor and Gu 2014). Analyzing structural elements and their interrelationships, according to these authors, is a crucial managerial responsibility. Furthermore, the creative industries act as a digital age proving ground for new industrial models due to dematerialization and the uniqueness of content value. This perspective contends that creative industries' innovative business models serve as templates for the creation of goods and services in other industries. Second, we generate a body of entrepreneurship knowledge based on local knowledge. Academics have a tendency to limit the findings of entrepreneurship research to developed countries. Theory inferred from developed economies, in particular, is not always applicable to explaining a similar idea in developing countries (Lazzeretti et al. 2012; Maryunani and Mirzanti 2015). Therefore, examining how much an entrepreneur's cultural background affects their success would broaden the applicability of entrepreneurship theory.

LITERATURE REVIEW

Indonesian Creative Sector

The creative industries are expanding quickly and are already a significant source of revenue for the Indonesian economy**.** According to the Indonesian Ministry of Creative Economy (Azis et al. 2017), there are fifteen sub-sectors within the creative economy; Advertising, Architecture, Art Goods, Computer Services and Software, Crafting, Culinary, Design, Fashion, Film, Photo and Videography, Interactive Games, Music, Performing Arts, Printing and Publishing, Radio and Television, and Research and Development. Table 1 provides a brief explanation of each type.

Table 1. Description of sub-sector in the Indonesian creative industry (Azis et al. 2017).

No	Sub-sector of creative industries	Description
1	Advertising	Advertisement services (one-way interaction through a particular media), which comprises the production, and distribution of the resultant products
2	Architecture	Services for designing buildings, budgeting for construction, and preserving historic buildings at both the macro (city planning, urban design, and landscape design) and micro levels (construction details such as interior design and architecture garden) construction management
3	Art Goods	Business in genuine, distinctive, and rare items having a high degree of aesthetic appeal through galleries, auctions, offline stores, and online stores (e-commerce)
4	Computer Services and Software	Associated with the development of data processing, computer services, software & database, systems analysis & integration, software architecture & software and infrastructure design, hardware (including service/maintenance), and all other aspects of the advances in information technology.
5	Craft	Associated with the creation and transport of products made by experienced artisans, from the process of product settling through basic design
6	Culinary	Associated with food and beverage creative efforts, processed foods and beverage products
7	Design	Services in corporate brand consultancy, market research, interior design, graphic design, industrial design, product design, package manufacturing and services
8	Fashion	Designing clothing, footwear, and other fashion accessories, creating fashion apparel and accessories, consulting on fashion product lines, and distributing fashion products
9	Film, Photo, and Videography	Involved in providing services for the production of film, photography, video, and films as well as in the dissemination of video footage and films
10	Games	Fun, agility and education-related computer and video game creation, production and distribution
11	Music	Composition/conception, performance, replication, and dissemination of sound recordings
12	Arts performance	Associated with the production performance and the business of content development
13	Printing And Publishing	Associated with the creation of newspapers, journals, books, tabloids magazines, magazines, and their digital content, as well as news agency and news search activities
14	Radio and Television	Associated with the radio and TV program development, production, broadcast, and transmissions, as well as the substance of TV and radio shows.
15	Research and Development	Associated with the science and technology invention, application of knowledge to process innovation, and development of new goods, procedures, resources, equipment, techniques, and technology that may satisfy market demands which all related to creative businesses.

Entrepreneurial Creativity

Entrepreneurial creativity is described as the development and implementation of novel, appropriate ideas for the establishment of a new venture (Amabile 1997). Despite the claim made by Amabile (1997) that entrepreneurial creativity may be observed for both established firms and newly firms, the term leaves out the function of creativity following the development of a new enterprise (Ferreira et al. 2020). Other authors emphasize the importance of creativity in new venture competitiveness, a creative corporate culture being developed and maintained, with the entrepreneur playing a significant role. (Bélanger et al. 2016; Bergendahl and Magnusson 2015; Hubner and Baum 2018). Little emphasis has been given in the literature to the connection among creativity and company performance (Parkman et al. 2012; Liu et al. 2021) especially in emerging market context. Current empirical studies show a favorable correlation between company success, company innovativeness, and creativity (Ismail et al. 2021; Morawski 2017). According to other study findings, creativity, company performance, and competitiveness are all positively correlated (Hubner and Baum 2018; Zampetakis 2008). Building on the notion that creative entrepreneurs are critical to small-business performance, we hypothesize:

H1: Creativity Is Positively Associated with Indonesian Creative Industries' Performance

Proactive Personality

Proactive personality is the ability to motivate oneself to take active steps toward improving one's own skill and career-related performance (Bateman and Crant 1993). People who proactive will initiate innovative behavior in the workplace and identify areas for improvement that will benefit individuals, groups and organizations (Crant and Bateman 2000; Zampetakis 2008). Proactive business owners may be able to stage a performance that transforms the working players' conduct into discipline, devotion, and commitment to finishing the assignment (Miceli et al. 2021; Muñoz-Bullón et al. 2015). Such a personality works best for someone who has experience and is highly motivated to compete (Crant and Bateman 2000).

Entrepreneurs with a proactive personality are important persona of innovation factor in their business. They are crucial in enabling businesses to rapidly transform in the business culture. Business owners play three roles at the same time: makers, organizers, and market makers and Individual competencies of various types can help entrepreneurs recognizing possibilities and making the most of their limited resources (Bateman and Crant 1993; Klewitz and Hansen 2014). As a result, we propose that:

H2: Proactivity Personality Is Positively Associated with Indonesian Creative Industries' Performance.

Business Model in Creative Sectors

Despite varying in business model interpretations, prior studies acknowledge the importance of the those important factors: value network, value creation, and value capture (Shafer et al. 2005; Teece 2010). The concepts "create" and "capture" represent two essential tasks all businesses must carry out in order to survive: they need build core competencies and strategic advantages to carry out work activities that are distinct from those of their rivals, and they must use various tactics to maximize the value provided. As a result, the firm's own resources is extended as value is created and captured inside a value network made up of partners, vendors, and channels of distribution (Chesbrough and Rosenbloom 2002; Johnson and Christensen 2000; Shafer et al. 2005).

A certain business model's components have been conceived of and charted into various frameworks. A business model, according to Johnson and Christensen (2000), includes a product value proposition, a profit formula, key processes and key resources. According to Chesbrough and Rosenbloom (2002), a business model consists of the following components: value proposition, market segment, value chain structure, cost structure, profit potential, firm position within the value network, and competitive strategy. Customer

relationships, channels segments, value proposition, revenue streams, key partners, key activities, key resources, and cost structure are all part of Osterwalder and Pigneur's (2010) Business Model Canvas which applied into many entrepreneurial activities in creative sector (Landoni et al. 2020). Landoni et al. (2020) also emphasize the importance of business model innovation in supporting the growth and competitiveness of creative industries at various stages of their life cycle, particularly in overcoming industry specificities and managerial challenges which later affect a firm's performance, even its dependency on the maturity stage. Therefore, we propose a hypothesis shown below:

H3: Business Model Innovation Is Positively Associated with Indonesian Creative Industries' Performance.

Entrepreneurial Orientation

The concept of Entrepreneurial Orientation (EO) is central to entrepreneurship study and research (Covin et al. 2005; Wiklund 1999). Prior studies found that entrepreneurial businesses are more aggressive and proactive in looking for new business prospects and take more risks, which led to the development of EO. According to Wiklund (1999), entrepreneurial orientation is a three-dimensional notion that encompasses a firm's ambition to take creative, proactive, and risky activities based on these empirical observations. More studies confirm the significance of these factors in entrepreneurship success; innovative businesses may boost the economy by creating and offering novel goods, services, and technology (Politis and Gabrielsson 2015; Wiklund 1999). Companies may create and sustain their competitive advantage by proactively adopting and deploying these innovation, and businesses may achieve long-term success by acting audaciously and aggressively to seize chances (Lumpkin and Dess 1996). Even though EO is viewed as a complicated organizational-level procedure, it is closely related to individual choices in small enterprises. The entrepreneur's strategies and the firm's success are both significantly affected by entrepreneurial orientation (EO) (Khedhaouria et al. 2015). Previous research's conceptual and empirical arguments all point to the fact that businesses profit from implementing an EO (Kim et al. 2018). According to Wiklund (1999), since there is a link between EO and firm success, small businesses may find it beneficial to work to boost EO. According to those previous findings, we hypothesize:

H4: Entrepreneurial Orientation Is Positively Associated with Indonesian Creative Industries' Performance.

Moderating Effects of Entrepreneurial Orientation on Business Model Innovation-Creative Industries' Performance Linkage

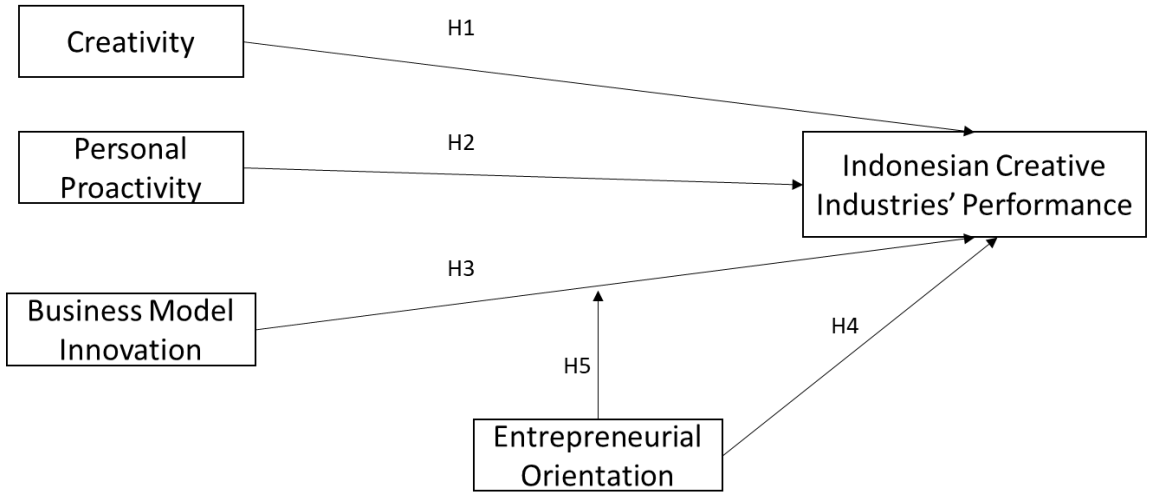
While there are possibilities a positive relationship between business model innovation and creative industries' performance, the degree to which Entrepreneurial Orientation (EO) characteristics are added to business model innovation may have an impact on the favorable aspects of this connection. As previously stated, this is particularly applicable in business surroundings that are changing quickly. According to the literature, business model innovation (BMI) can improve firm performance; however, its impact could be constrained, but using business model innovation together with EO can assist get beyond this restriction (Imran et al. 2019; Khedhaouria et al. 2015). Firms with BMI alone, for example, may prioritize meeting clearly stated consumer wants while passing up chances to create novel items that customers cannot yet express (Gorzelany-Dziadkowiec 2021; Zhu et al. 2019). Such constraints can be overcome by combining EO.

Innovativeness is one of the elements of entrepreneurial orientation that participate in and promote fresh concepts, research, and creative expression that might lead to new goods, services, or technical advancements (Koe 2016; Lumpkin and Dess 2001). Firms' eagerness to disengage from current technologies or practices and venture beyond the current state of the art is represented by their innovativeness (Magotra et al. 2016). Since the EO component of innovativeness places a strong emphasis on developing products, conducting research, using technical expertise, and gaining industry experience to address projected client demands for future company improvement (Khedhaouria et al. 2015), corporations are under pressure to acquire unique strategic competency in an environment of rapid technological change and excessive customer expectations, particularly in a turbulent transitional economy. When EO and innovation are combined in a strategic

arrangement, the company is more likely to see improved performance (Aminova and Marchi 2021; Muñoz-Bullón et al. 2015). According to this logic, the association between business model innovation and performance in the creative industries is probably positively moderated by the entrepreneurial orientation, therefore we propose a hypothesis as below (Figure 1):

H5: Entrepreneurial Orientation Will Positively Moderate the Relationship Between Business Model Innovation and Indonesian Creative Industries' Performance

Figure 1. Conceptual framework



.MATERIALS AND METHODS

Sample and Data Collection

This research was performed in Indonesia, with small businesses in creative industries serving as the subject of study. The choice of small businesses is based on the fact that most economies, especially those in developing nations, are highly reliant on small companies. The great majority of enterprises worldwide are small businesses, and they are crucial to the expansion of the global economy and the creation of new jobs. Thus, small enterprises in Indonesia will be a critical engine of the country's future growth (World Economic Forum 2021). SME studies in Indonesia are significant for research because if Indonesia can rapidly recover to pre-pandemic rates of growth, it could become the world's seventh-largest economy by 2030, up from 16th in 2019 and surpassing Italy, Russia, South Korea, and others in the process (McKinsey and Company 2021).

This study relied entirely on primary data, and the temporal horizon was cross-sectional, with the samples consisting of Indonesian creative industries. To collect data for this investigation, questionnaires were employed as a survey instrument. The research paradigm is positivist because it can be analyzed statistically and uses a highly structured data collection approach, such as a survey. A Likert scale of 1-7 is used in the questionnaire. The method of non-probability sampling was employed to pick the sample of respondents because it is the most viable approach of obtaining quantitative survey data from a selected sample (Hameed et al. 2018). There were 414 respondents in this study, in which the questionnaires were distributed online. Information about the respondents can be seen in Table 7**.**

Table 7. Respondent's background.

		Total	Percentage (%)
	Games and Application	33	7.97
	Architecture	26	6.28
	Product Design	34	8.21
	Fashion	57	13.76
	Interior Design	7	1.69
	Visual Communication Design	39	9.42
Business Sector	Art Performance	60	14.49

	Film/Video	37	8.93
	Craft	30	7.24
	Culinary	58	14.01
	Music	12	2.89
	Advertising	5	1.21
	Publishing	6	1.44
	Art Goods	6	1.44
	Research and Development	0	0
	Photography	4	0.96
	1 (alone)	75	18.1
	2-5	154	37.19
Number of Employees	6-10	89	21.49
	10-25	51	12.31
	25-50	26	6.28
	CEO/Owner	251	60.62
Position	Director/Manager	149	36.00
	Employee	14	3.38

Measurement

To assess respondents' agreement with each item or statement, we used five-point Likert scale, with 1 representing "strongly disagree" and five representing "strongly agree." Each variable was evaluated by modifying prior research's measurement indicators, namely "Entrepreneurial Orientation" from Lumpkin and Dess (2001); "Business model Innovation" from Johnson et al. (2008); "Creativity" from Zampetakis (2008); "Proactive Personality" from Bateman and Crant (1993); and "Creative Industries" performance variables were assessed by modifying measures from Merrilees et al. (2011), Wang et al. (2015), and Carter et al. (1996). All the measurements were modified so they would be suitable in this Indonesian and creative industries context (Table 8).

Table 8. Measurement Items.

Item	Code	Question	Source
Business Model	BM1	I do partnerships/collaborations with other business actors	Johnson et al. (2008)
	BM2	I make changes to business processes	
	BM3	I am looking for a new source of income	
	BM4	I'm trying to find a new type of consumer/client	
Creativity	CR1	I'm looking for new process, technologies, methods, and/or product ideas	Zampetakis (2008)
	CR2	I am able to generate new and practical ideas to improve performance	
	CR3	I am able to provide suggestions on new ways to achieve business goals/objectives	
Entrepreneurial Orientation	EO1	My company is still actively responding to competitors' strategies	Lumpkin and Dess (2001)
	EO2	My company is making dramatic product/service changes or additions	
	EO3	My company dares to try a new project which is very risky with a big income opportunity	
	EO4	My company dares to make any decisions to achieve company goals (including employee layoffs)	
Proactive Personality	PP1	I am constantly looking for new ways to improve my life	Bateman and Crant (1993)
	PP2	I feel driven to make a difference in my community	
	PP3	I can turn a problem into an opportunity	
	PP4	If I see someone in trouble, I help in any way I can	
Creative Industries' Performance	PU1	My customers/clients are still satisfied with the products/services that I provide despite the many challenges in the present	Merrilees et al. (2011), Wang et al. (2015), and Carter et al. (1996)
	PU2	My customers/clients keep coming back to buy my products/use my services	
	PU3	My profit keeps increasing	
	PU4	My business continues to grow	

The collected data was examined using the Structural Equation Modelling-Partial Least Square (SEM-PLS) approach. SEM-PLS is a multivariate approach for reducing error variance that works with small sample samples, has no distributional assumptions and is believed to be the most accurate in terms of prediction accuracy. PLS, as a powerful component-based paradigm, may be expressed in either reflective or formative mode (Hair et al. 2017). The PLS-SEM technique attempts to explain as much of the variance in the dependent variables as feasible using the independent variables (Hair et al. 2017). The constructions of the

model were all reflective and anticipated to impact their indicators. To develop a strong framework, every incorrect indicator was to be discarded. The researcher determined that all the study model's parts contributed significantly to each construct assigned at this stage by assessing the outer loading values of each item (Hair et al. 2017).

RESULTS

Assessment of the Measurement Model

Several criteria are used to evaluate the measurement model's quality. Table 4 shows that the standardized outer factor loadings used to test convergent validity for constructed items are exceptionally good, exceeding the 0.70 ($p<0.001$) threshold value (Hair et al. 2017). Table 5 demonstrates that the composite reliability (CR) is more than 0.7 and Cronbach alpha (CA) more than 0.6, indicating that all variables have sufficient internal reliability. Furthermore, the lowest average variance extracted (AVE) value (0.593) exceeds the necessary cut-off value of 0.5 (Hair et al. 2017), indicating it is also sufficient in convergent validity. In addition, we used the Fornell and Larcker (1981) criteria to evaluate discriminant validity, with Table 6 illustrates the discriminant validity by demonstrating that the square root of the AVE (bold italic diagonal elements) was greater than the inter-construct correlations.

When data is obtained from specific creative industries using a self-report questionnaire, there is a considerable probability of common technique variation, which is a measurement bias that leads to inaccurate findings (Ng et al. 2019). As a result, it is necessary to check for common method bias. The implicit social desirability associated with answering questionnaire questions in a given manner may be a cause of common method bias, leading the variables to share a certain amount of similar variation (Kock 2015). A Variance Inflation Factor (VIF) score greater than 5 is regarded as a sign of significant collinearity and a sign that a model may be contaminated by common technique bias (Kock 2015). As a result, if all VIFs from a comprehensive collinearity test are equal to or less than 5, the model is free of common method bias (Kock 2015). Furthermore, extensive multicollinearity tests were performed, and their VIFs were less than the allowable 5 (Kock 2015). According to those studies, common method variance was not an issue in this survey-based research, and the model is free of common method bias. Table 2-4 displays the results of the value VIF.

Table *2*. Factor Loadings

Items	Business Model	Business Performance	Creativity	Entrepreneurial Orientation	Moderating Effect 1	Proactive Personality
BM1	0.735					
BM2	0.742					
BM3	0.821					
BM4	0.804					
Moderating					1.152	
EO1				0.770		
EO2				0.782		
EO3				0.783		
EO4				0.746		
CR1			0.930			
CR2			0.942			
CR3			0.938			
PP1						0.808
PP2						0.872

PP3						0.905
PP4						0.867
PU1		0.830				
PU2		0.873				
PU3		0.705				
PU4		0727				

Table 3. Measurement Model.

Construct	Item	Composite Reliability	Cronbach Alpha	AVE	VIF
Business Model	BM1	0.858	0.783	0.602	1.427
	BM2				1.628
	BM3				1.789
	BM4				1.450
Creativity	CR1	0.956	0.930	0.878	3.337
	CR2				4.179
	CR3				4.018
Entrepreneurial Orientation	EO1	0.854	0.772	0.593	1.453
	EO2				1.523
	EO3				1.618
	EO4				1.471
Proactive Personality	PP1	0.922	0.886	0.746	1.845
	PP2				2.409
	PP3				3.175
	PP4				2.602
Business Performance	PU1	0.866	0.805	0.619	1.985
	PU2				2.237
	PU3				2.737
	PU4				2.768
Moderating Effect		1.000	1.000	1.000	1.0000.

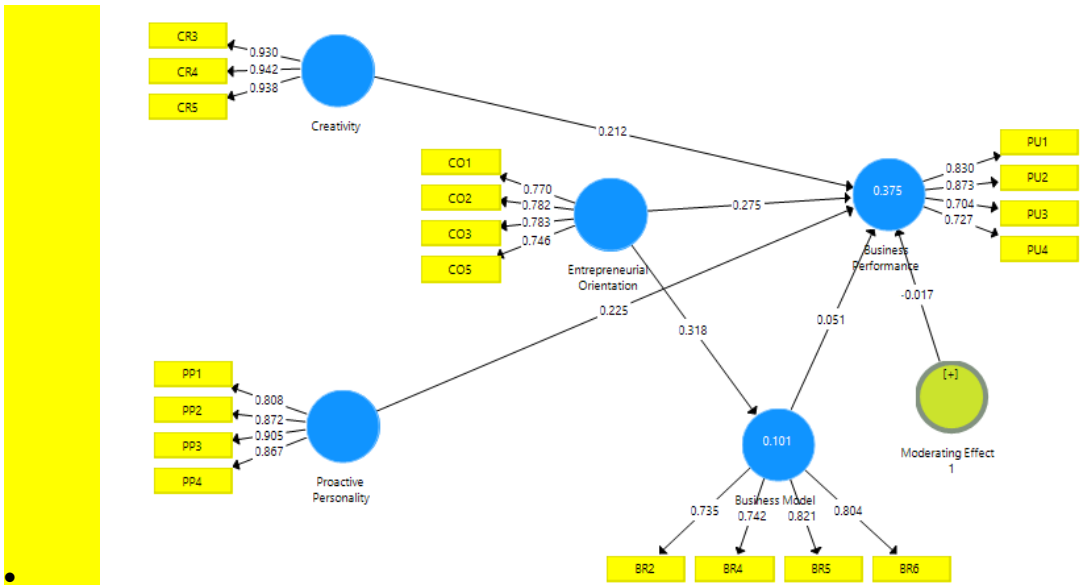
Table 4. Discriminant Validity

	Business Model	Business Performance	Creativity	Entrepreneurial Orientation	Moderating Effect 1	Proactive Personality
Business Model	0.776					
Business Performance	0.276	0.787				
Creativity	0.300	0.509	0.937			
Entrepreneurial Orientation	0.318	0.502	0.503	0.770		
Moderating Effect 1	-0.305	-0.097	-0.064	-0.097	1.000	
Proactive Personality	0.302	0.502	0.632	0.456	-0.098	0.864

Assessment of Structural Model

The PLS-SEM approach was then used to construct route coefficients (structural model connections) that represent the putative interconnections between the investigation's components. The Path coefficients have values ranging from -1 to +1, with +1 indicating strong positive correlations and -1 indicating significant negative interactions, whereas PLS-SEM requires a significant value of at least 0.05. Figure 2 depicts the structural model for this inquiry. Aside from that, an analysis of R^2 values for endogenous latent variables reveals that endogenous variables for Business Performance were considered moderate and weak, adhering to the Hair et al. (2017) rule of thumb of 0.75, 0.50 and 0.25 respectively, characterizing substantial, moderate or weak levels of predictive accuracy.

Figure 2.SEM-PLS Framework



Stone–Q2 Geisser's is another oft-used measurement due to the fact that R2 only gives feedback on in-sample predictions (Geisser 1974; Stone 1974). The bigger the Q2 value (or Q2>0), the smaller the difference between the expected and original values, guaranteeing the model's prediction accuracy and relevance (Chin 1998). Furthermore, Hair et al. (2017) proposed an additional rule of thumb, namely Q2 number larger than 0.00, 0.25 and 0.50 reflect the PLS path model's minor, medium and significant predictive importance, respectively. Based on the PLS-SEM results, the endogenous variables had R^2 square value above 0.25 but below 0.50, categorizing it as weak. The results of Q^2 also meant that the Business Performance (Q square = 0.207) had small predictive relevancy to the path model. These results are shown in Table 5.

Table *5*. Predictive Relevance Based on R2 And Q2.

	R Square	**R Square Adjusted**	**Q^2 = (1-SSE/SSO)**	**Predictive Relevance**
Business Performance	0.375	0.367	0.207	Yes

Furthermore, using 5000 sub-samples, the bootstrapping method was utilized to determine the significance of the route coefficients. As previously stated, five hypotheses are tested in this study. Three from five hypotheses are approved based on the results of hypothesis testing (sig 0.05). Table 6 illustrates the results of hypothesis testing.

Table 6. Hypotheses Testing

	Hypotheses	**Original Sample/β**	**p-Value**	**Decision**
H1	Creativity → Business Performance	0.212	0.001*	**Accepted**
H2	Proactive Personality → Business Performance	0.225	0.016*	**Accepted**

H3	Business Model Innovation → Business Performance	0.051	0.324	**Rejected**
H4	Entrepreneurial Orientation → Business Performance	0.275	0.000*	**Accepted**
H5	Entrepreneurial Orientation → Moderating between Business Model Innovation and Business Performance	-0.017	0.671	**Rejected**
Note(s): *significant $p < 0.05$				

DISCUSSION

The main aim of this research was to investigate creativity, proactive personality, business model innovation and entrepreneurial orientation that might affect creative industries in Indonesia. According to the SEM-PLS tests, most of the parameters evaluated in this study have a positive significant effect, and the model was fit. Two hypotheses were determined to be rejected, as elaborated in the following paragraphs.

The current study investigates how an entrepreneur's inventiveness, proactive attitude and entrepreneurial orientation (EO) affect small-firm success in Indonesia's creative sectors. Although key drivers of company's success are an extensive area of study (Ferreira et al. 2020; Li and Chen 2011), Among large sample sizes of entrepreneurs, insufficient emphasis has been made to experimentally examining relationships between entrepreneurial traits (such as proactive and creativity personality), Entrepreneurial Orientation (such as risk-taking and innovativeness), and creative-based firm performance. We built our approach on the presumption that entrepreneurs significantly influence how EO manifests (Chaston and Sadler-Smith 2012; Gupta et al. 2021). We discovered that proactive personality, creativity and Entrepreneurial Orientation are all favorably and directly related to creative-based business success (H1, H2, and H4).

Entrepreneurs' inventive work conduct is influenced by their proactive attitude. The proactive personality can be identified by their sense of accountability for running the company, which is showed by the workplace's enormous variety of issues and life-threatening risks. The proactive mentality of creative-based firms enables them to develop self-managed organizations. Furthermore, the attitude of perseverance and resilience in the face of hurdles and dynamic commercial rivalry motivates creative-based firms to active and inventive. This research backs up the common belief that experienced people have stronger personalities because they have the courage to compete (Bateman and Crant 1993; Muñoz-Bullón et al. 2015). As a result, the existence of entrepreneurs with a proactive mentality is crucial in stimulating the growth of small firms in creative industries.

This study's findings support the notion that proactive personalities have a favorable and significant impact on the performance of small firms. Creative sectors seek out experiences that will help them develop a proactive attitude, while people with proactive personalities focus on effective performance and become agents of change in the workplace (Bergeron et al. 2014). The usefulness of the performance is a mirror of the individual's experience, and the working actors are actively capable of creating a performance that can modify their behavior to be disciplined, diligent, and dedicated to completing the job performance (Andri et al. 2020; Bergeron et al. 2014). This research also demonstrates the positive and considerable impact that creativity has on business' performance in creative industries, and that creative industries' success is dependent on an entrepreneur's capacity to innovate. As a result, a healthy organizational environment is required to support innovative activity (Chan et al. 2019).

This study also proves that entrepreneurial orientation positively affects business performance in creative industries. The results of this study significantly endorse the concept that entrepreneurial orientation is a significant predictor of creativity and productivity because this relationship is significant and positive. These results imply that workers who are typically seen as entrepreneurially oriented (risk-taker, proactive and creative) are receptive to learning new things and actively and extensively participate in information gathering in order to find new ways of doing things productively (Curley and Salmelin 2018; Parkman et al. 2012). They grab the chance to influence the surroundings with the goal of increasing productivity, especially in creative industries which 'force' the businesses to be more creative than 'ordinary' businesses (Wang et al. 2020).

Another interesting finding in this study is when business model innovation does not significantly affect business performance in creative industries. This could have been caused by the COVID-19 pandemic in

Indonesia that led to abrupt declines in customer demand which then decreased business incomes. With this sudden condition, no one had any idea on how to overcome the situation, much less invent a new business model swiftly. The activity restrictions during the pandemic also prevented creative industries players from directly interacting with customers, with the best strategy to interact and deliver the product to the customer being e-commerce adoption and social media engagement (Khlystova et al. 2022). E-commerce adoption became the chosen strategy for creative players which focused on selling product, since consumer needs manifested itself in the shape of transactional simplicity and practicality (Landoni et al. 2020; Peñarroya-Farell and Miralles 2022). Also, the majority of e-commerce customers in Indonesia are classified as "conventional online shoppers", which means that they visit online sites only to look at products and, if interested, place orders conventionally by phone, fax, or even face to face. Because customers are a source of cash for businesses, micro and small enterprises must follow and supply items that consumers want, such as websites (Urumsah 2015).

According to Peñarroya-Farell and Miralles (2022), creative industries in Indonesia are still at the reactive phase, which partially adapts new business models. They also state in this phase the innovation of their business model is user-centric, which embraces following what users need first. As is known, in response to the pandemic the Indonesian government implemented policies prohibiting any offline exhibitions and halted every non-essential agenda not related to the basic needs of people (Dhewanto et al. 2020). This is why creative industries during the pandemic are still in the reactive phase and business models are considered a non-significant factor of their performance. When embracing e-commerce, creative industries must assess whether their products are still as attractive in conventional ways or not. Another strategy that is mostly possible is through increasing social media engagement, though this strategy is now always related to the increase in sales performance during the pandemic (Li 2020).

Not all the respondents of this study provide products that can be sold through e-commerce. Some of them provide services and performance products that rely on direct contact with customers, for example dancers and art performers. Thus, various strategies are needed to adapt with this market turbulence, depending on the type of industry. For example, not all photographers, opera houses and theatre companies innovated their business model, even in developed countries. Efforts to adapt cultural businesses to everyday realities were conceived and carried out concurrently, with the majority of creative firms freely admitting that their plan in the first month was "not having a strategy" and that they were working day by day to tackle their obstacles (Peñarroya-Farell and Miralles 2022). The pandemic has led to a halt in business model innovation for some creative industries, which is why entrepreneurial intention doesn't have a positive effect on moderating between business model innovation to increase business performance in creative sectors because they are waiting for the situation to return to normal first.

Theoretical Implication

In order to further analyze the potential drivers of business performance in the Indonesian environment, the current study combines creativity, the primary driver of the creative industries, with proactivity and the theory of entrepreneurial intention over the past 20 years. The study expands and develops and implements the conceptual information that already exists, particularly in identifying the business model that, surprisingly, is not really connected to the performance of the creative industries.

Managerial Implication

This current study has some practical consequences since it can assist policymakers, university administrators and teachers in designing and implementing appropriate initiatives to increase students' entrepreneurial inclinations. This study, in particular, highlights critical determinants of entrepreneurial awareness. As has been suggested (Khedhaouria et al. 2015), attentiveness may be developed and fostered; this confirms the concept that entrepreneurial education must emphasize both human traits and technical aspects of being an entrepreneur, such as firm management (Parkman et al. 2012; Zampetakis 2008). Because proactive and creative personality are critical elements of the business development, cultivating creativity and good personality qualities is equally necessary (Zampetakis 2008).

Higher education training courses can be the solution to assist with entrepreneurial thought, processes and awareness in order to improve university students' entrepreneurial orientation, especially as it relates to starting their own business, taking into account the high importance of proactive and a creative personality (Agarwal and Selen 2009; Koe 2016; Zampetakis 2008). As a result, governmental interventions must be aimed at encouraging college students to establish their own businesses.

CONCLUSIONS

This research is necessary because it investigates the connection between personal characteristics and intentions in a non-Western cultural context. Most of the studies on entrepreneurial orientation have been conducted in Western nations, particularly in developed countries; our findings are significant in experimentally establishing that entrepreneurial awareness is connected to intention in a developing country's society. These findings also suggest that small and medium-sized enterprises have a more robust entrepreneurial orientation in Indonesia's creative industries, validating earlier theoretical conclusions in various scenarios. As a result, it demonstrates that Chaston et al. (2012)'s findings may be repeated in a global environment. These results also indicate that business model innovation in this sector is not affecting their business performance due to the pandemic occurring and restricting customer-seller interaction. It can be concluded that the business model in the creative sector in Indonesia should be studied further, especially in an uncertain era, which limits their actions.

This research's possible limitations must be addressed. Even though a sizable survey was done to ensure sample generalizability, field surveys of this sort rely heavily on questionnaires that are reported by themselves. Standard method variance could develop from all of this, in which case it is impossible to avoid covariance between the explanatory and explained variables. Despite our respondents' internal solid consistency, the ratings are subjective. In our research, all respondents answered the questionnaire in the specific pandemic situation, limiting their actions. In that case, we suggest longitudinal research may be considered to confirm which people develop into outstanding entrepreneurs and what kinds of cognitive traits significantly influence their entrepreneurial behavior for future research. In terms of entrepreneurial intention research, it should emphasize control variables such as prior entrepreneurial experience and education as well as other pertinent traits like risk appetite and entrepreneurial passion. Furthermore, the COVID-19 situation, which has caused creative industries to cease their operations and innovate their business models, should be considered in the following research agenda when other academics seek to use creative firms as examples.

Supplementary Materials

Not applicable.

Author Contributions

Conceptualization, D.D. and T.R.F.; methodology, A.P.P.; software and validation, T.R.F. and A.P.P.; formal analysis, T.R.F.; investigation, D.D.; resources, D.D.; data curation, T.R.F.; writing—original draft preparation, T.R.F.; writing—review and editing, A.P.P.; visualization, D.D.; supervision, A.P.P.; project administration, T.R.F. All authors have read and agreed to the published version of the manuscript.

Funding

Please add: This research received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Informed consent was obtained from all subjects involved in the study.

Data Availability Statement

The data presented in this study are available on request from the corresponding author.

Acknowledgments

We would like to thank TheGreaterHub, an incubator business located in Institut Teknologi Bandung, West Java, Indonesia for providing us access to the respondents.

Conflicts of Interest

The authors declare no conflict of interest.

REFERENCES

Agarwal, Renu, and Willem Selen. 2009. Dynamic capability building in service value net-works for achieving service innovation. Decision Sciences 40: 431–75. https://doi.org/10.1111/j.1540- 5915.2009.00236.x

Amabile, Tessa M. 1997. Motivating creativity in organizations: On doing what you love and loving what you do. California Management Review 40: 39–58. https://doi.org/10.2307/41165921

Aminova, Munira, and Edoardo Marchi. 2021. The role of innovation on start-up failure vs. its success. International Journal of Business Ethics and Governance 4: 41–72. https://doi.org/10.51325/ijbeg.v4i1.60

Andri, Gus, Wiwiek R. Adawiyah, Ratno Purnomo, and Zahrotush Sholikhah. 2020. The minang - Nomads businesses' performance: The role of proactive personality, creativ-ity and innovative work behavior. Jurnal Pengurusan 58: 1–16. https://doi.org/10.17576/pengurusan-2020-58-08

Azis, Yudha P., Mohd R. Darun, D. Kartini, Merita Bernik, and Budi Harsanto. 2017. A model of managing innovation of SMEs in Indonesian creative industries. International Journal of Business and Society 18: 391– 408.

Bateman, Thomas S., and J. Michael Crant. 1993. The proactive component of organization-al behavior. Journal of Organizational Behavior 14: 103–18. https://doi.org/10.1002/job.4030140202

Bélanger, Souni, Sophie Veilleux, and Maripier Trembay. 2016. A conceptual framework on the role of creativity in sustaining continuous innovation in new product development. International Journal of Product Development 21: 190–211. https://doi.org/10.1504/IJPD.2016.078866

Bergendahl, Magnus, and Mats Magnusson. 2015. Creating ideas for innovation: Effects of organizational distance on knowledge creation processes. Creativity and Innovation Management 24: 87–101. https://doi.org/10.1111/caim.12097

Bergeron, Diane M., Tiffany D. Schroeder, and Hector A. Martinez. 2014. Proactive person-ality at work: Seeing more to do and doing more?. Journal of Business and Psychology 29: 71–86. https://doi.org/10.1007/s10869-013-9298-5

Carter, Michelle, and Chris Carter. 2020. The creative business model canvas. Social Enter-prise Journal 16: 141–58. https://doi.org/10.1108/SEJ-03-2019-0018

Carter, Nancy M., William B. Gartner, and Paul D. Reynolds. 1996. Exploring start-up event sequences. Journal of Business Venturing 11: 151–66. doi:10.1016/0883-9026(95)00129-8

Chan, Calvin M. L., Say Yen Teoh, Adrian Yeow, and Gary Pan. 2019. Agility in responding to disruptive digital innovation: Case study of an SME. Information Systems Journal 29: 436–55. https://doi.org/10.1111/isj.12215

Chaston, Ian, and Eugene Sadler-Smith. 2012. Entrepreneurial cognition, entrepreneurial ori-entation and firm capability in the creative industries. British Journal of Management 23: 415–32. https://doi.org/10.1111/j.1467-8551.2011.00752.x

Chege, Samwel M., and Daoping Wang. 2020. The influence of technology innovation on SME performance through environmental sustainability practices in Kenya. Technology in Society 60: 101210. https://doi.org/10.1016/j.techsoc.2019.101210

Chesbrough, Henry, and Richard S. Rosenbloom. 2002. The role of the business model in capturing value from innovation: Evidence from Xerox Corporation's technology spin-off companies. Industrial and Corporate Change 11: 529–55. https://doi.org/10.1093/icc/11.3.529

Chin, Wynne W. 1998. The partial least squares approach for structural equation modeling. In Modern Methods for Business Research. Edited by G. A. Marcoulides. US: Law-rence Erlbaum Associates Publishers, pp. 295–336.

Covin, Jeffrey G., Kimberly M. Green, and Dennis P. Slevin. 2005. Strategic process effects on the entrepreneurial orientation-sales growth rate relationship. Entrepreneurship Theory and Practice 30: 57–81. https://doi.org/10.1111/j.1540-6520.2006.00110.x

Crant, J. Michael, and Thomas S. Bateman. 2000. Charismatic leadership viewed from above: The impact of proactive personality. Journal of Organizational Behavior 21: 63–75. https://doi.org/10.1002/(SICI)1099-1379(200002)21:1%3C63::AID-JOB8%3E3.0.CO;2-J

Curley, Martin, and Bror Salmelin. 2018. Open innovation 2.0 the new mode of digital inno-vation for prosperity and sustainability. USA: Springer Cham. https://doi.org/10.1007/978-3-319-62878-3

Dhewanto, Wawan, Elpi Nazmuzzaman, and Tribowo R. Fauzan. 2020. Cross-countries' policies comparison of supporting small and medium-sized enterprises during covid-19 pandemic. European Conference on Innovation and Entrepreneurship 2020: 218–25. https://doi.org/10.34190/EIE.20.236

Dixon, Jon C. 2001. The "Market pull" versus "Technology push" continuum of engineering education. Paper presented at ASEE Annual Conference Proceedings, 10305–10319. https://doi.org/10.18260/1-2--9531

Ferreira, Jorge, Arnaldo Coelho, and Luiz Moutinho. 2020. Dynamic capabilities, creativity and innovation capability and their impact on competitive advantage and firm perfor-mance: The moderating role of entrepreneurial orientation. Technovation 92–93: 102061. https://doi.org/10.1016/j.technovation.2018.11.004

Fornell, Claes, and David F. Larcker. 1981. Evaluating structural equation models with un-observable variables and measurement error. Journal of Marketing Research 18: 39–50. https://doi.org/10.1177/002224378101800104

Geisser, Seymour. 1974. A predictive approach to the random effects model. Biometrika 61: 101–7. https://doi.org/10.1093/biomet/61.1.101

Gorzelany-Dziadkowiec, Magdalena. 2021. Covid-19: Business innovation challenges. Sus-tainability 13: 11439. https://doi.org/10.3390/su132011439

Gupta, Sangeeta, Raiswa Saha, Jaspreet Kaur, Sakshi Kathuria, and Justin Paul. 2021. Fac-tors impacting innovation performance for entrepreneurs in India. International Journal of Entrepreneurial Behaviour and Research 27: 356–77. https://doi.org/10.1108/IJEBR-09-2020-0612

Hair, Joseph F., G. Tomas M. Hult, Christian M. Ringle, and Marko Sarstedt. 2017. A Primer on Partial Least Squares Structural Equation Modeling (PLS-SEM), 2nd ed. Thousand Oaks, CA: Sage Publications Inc.

Hameed, Waseem U., Muhammad F. Basheer, Jawad Iqbal, Ayesha Anwar, and Hafiz K. Ahmad. 2018. Determinants of firm's open innovation performance and the role of R & D department: An empirical evidence from Malaysian SME's. Journal of Global En-trepreneurship Research 8: 29. https://doi.org/10.1186/s40497-018- 0112-8

Hanchi, Samia El, and Lamia Kerzazi. 2020. Startup innovation capability from a dynamic capability-based view: A literature review and conceptual framework. Journal of Small Business Strategy 30: 72–92.

Horng, Shun-Ching, An-Hsin Chang, and Kuan-Yang Chen. 2012. The business model and value chain of cultural and creative industry. Proceedings of AMS' World Marketing Congress ~ Cultural Perspectives in Marketing 2016: 198–203. https://doi.org/10.1007/978-3-319-24148-7_63

Hubner, Sylvia, and Matthias Baum. 2018. Effectuation, entrepreneurs' leadership behaviour, and employee outcomes: A conceptual model. International Journal of Entrepreneuri-al Venturing 10: 383–411. https://doi.org/10.1504/IJEV.2018.093917

Imran, Tazeen, Rizwan R. Ahmed, Dalia Streimikiene, Riaz H. Soomro, Vishnu Parmar, and Jolita Vveinhardt. 2019. Assessment of entrepreneurial traits and small-firm perfor-mance with entrepreneurial orientation as a mediating factor. Sustainability 11: 5301. https://doi.org/10.3390/su11195301

Ismail, Abdussalam I., Abdul H. A. Majid, Maria A. Rahman, Noor A. Jamaluddin, Ade I. Susantiy, and Cut I. Setiawati. 2021. Aligning Malaysian SMEs with the megatrends: The roles of HPWPs and employee creativity in enhancing Malaysian SME perfor-mance. Global Business Review 22: 364–80. https://doi.org/10.1177/0972150918811236

Johnson, Mark W., and Clayton M. 2000. Reinventing your business model. Harvard Busi-ness Review 16: 14–21.

Johnson, Mark W., Clayton M. Christensen, and Henning Kagermann. 2008. Reinventing your business model. Harvard Business Review 50-59.

Khedhaouria, Anis, Calin Gurău, and Olivier Torrès. 2015. Creativity, self-efficacy, and small-firm performance: the mediating role of entrepreneurial orientation. Small Busi-ness Economics 44: 485–504. https://doi.org/10.1007/s11187-014-9608-y

Khlystova, Olena, Yelena Kalyuzhnova, and Maksim Belitski. 2022. The impact of the COVID-19 pandemic on the creative industries: A literature review and future research agenda. Journal of Business Research 139: 1192–210. https://doi.org/10.1016/j.jbusres.2021.09.062

Khursheed, Ambreen, Faisal Mustafa, Maham Fatima, and Faiza Siddique. 2019. Entrepre-neurial intentions: Gem based emipirical analysis on the Northern Europe and Asian countries. International Journal of Entrepreneurial Knowledge 6: 59–70. https://doi.org/10.2478/ijek-2018-0014

Kim, Boyoung, Hyojin Kim, and Youngok Jeon. 2018. Critical success factors of a design startup business. Sustainability 10: 2981. https://doi.org/10.3390/su10092981

Klewitz, Johanna, and Erik G. Hansen. 2014. Sustainability-oriented innovation of SMEs: A systematic review. Journal of Cleaner Production 65: 57–75. https://doi.org/10.1016/j.jclepro.2013.07.017

Kock, Ned. 2015. Common method bias in PLS-SEM: A full collinearity assessment ap-proach. International Journal of E-Collaboration 11: 1–10. https://doi.org/10.4018/ijec.2015100101

Koe, Wei-Loon. 2016. The relationship between Individual Entrepreneurial Orientation (IEO) and entrepreneurial intention. Journal of Global Entrepreneurship Research 6: 13. https://doi.org/10.1186/s40497-016-0057-8

Landoni, Paolo, Caludio Dell'era, Federico Frattini, Antonio Messeni Petruzzelli, Roberto Verganti, and Luca Manelli. 2020. Business model innovation in cultural and creative industries: Insights from three leading mobile gaming firms. Technovation 92–93: 102084. https://doi.org/10.1016/j.technovation.2019.102084

Lazzeretti, Luciana, Francesco Capone, and Rafael Boix. 2012. Reasons for clustering of creative industries in Italy and Spain. European Planning Studies 20: 1243–62. https://doi.org/10.1080/09654313.2012.680585

Li, Feng. 2020. The digital transformation of business models in the creative industries: A holistic framework and emerging trends. Technovation 92–93: 102012. https://doi.org/10.1016/j.technovation.2017.12.004

Li, Qiang, and Yong Chen. 2011. An investigation of innovation capability in small and me-dium-sized enterprises of China. Applied Mechanics and Materials 58–60: 66–72. https://doi.org/10.4028/www.scientific.net/AMM.58-60.66

Liu, Chih-Hsing Sam, Hsiou-Hsiang Jack Liu, and Yen-Ling Ng. 2021. Investigation of en-trepreneurial orientation development with airline employees: Moderating roles of a cooperation-competition mechanism. Journal of Air Transport Management 94: 102074. https://doi.org/10.1016/j.jairtraman.2021.102074

Lumpkin, G. T., and Gregory G. Dess. 1996. The entrepreneurial clarifying it construct and linking orientation. Academy of Management Review 21: 135–172. https://doi.org/10.2307/258632

Lumpkin, G. T., and Gregory G. Dess. 2001. Linking two dimensions of entrepreneurial ori-entation to firm performance. Journal of Business Venturing 16: 429–451. https://doi.org/10.1016/S0883-9026(00)00048-3

Lyubareva, Inna, Pierre-Jean Benghozi, and Teaiki Fidele. 2014. Online business models in creative industries: Diversity and structure. International Studies of Management and Organization 44: 43–62. https://doi.org/10.2753/IMO0020-8825440403

Magotra, Irbha, Jyoti Sharma, and Supran K. Sharma. 2016. Assessing personal disposition of individuals towards technology adoption. Future Business Journal 2: 81–101. https://doi.org/10.1016/j.fbj.2016.05.003

Maryunani, Salfitrie R., and Isti R. Mirzanti. 2015. The development of entrepreneurship in creative industries with reference to Bandung as a creative city. Procedia - Social and Behavioral Sciences 169: 387–94. https://doi.org/10.1016/j.sbspro.2015.01.324

McKinsey & Company. 2021. Ten ideas to unlock Indonesia's growth after COVID-19. Available online: https://www.mckinsey.com/featured-insights/asia-pacific/ten-ideas-to-unlock-indonesias- growth-after-covid-19 (accessed 23 May 2023).

Merrilees, Bill, Sharyn Rundle-Thiele, and Ashley Lye. 2011. Marketing capabilities: Ante-cedents and implications for B2B SME performance. Industrial Marketing Management 40: 368–75. https://doi.org/10.1016/j.indmarman.2010.08.005

Miceli, Antonio, Birgit Hagen, Maria Pia Riccardi, Francesco Sotti, Davide Settem-bre-Blundo. 2021. Thriving, not just surviving in changing times: How sustainability, agility and digitalization intertwine with organizational resilience. Sustainability 13: 2052. https://doi.org/10.3390/su13042052

Morawski, Mieczyslaw. 2017. Business model used in companies representing creative in-dustries. In: Global Opportunities for Entrepreneurial Growth: Coopetition and Knowledge Dynamics within and across Firms. Editedby S. Sindakis and P. Theodorou. Bingley: Emerald Publishing Limited, pp. 55–73. https://doi.org/10.1108/978-1-78714-501-620171006

Muñoz-Bullón, Fernando, Maria J. Sánchez-Bueno, and Antonio Vos-Saz. 2015. Nascent en-trepreneurs' personality attributes and the international dimension of new ventures. In-ternational Entrepreneurship and Management Journal 11: 473–92. https://doi.org/10.1007/s11365-013-0284-1

Ng, Hee S., Daisy M. H. Kee, and T. Ramayah. 2019. Examining the mediating role of inno-vativeness in the link between core competencies and SME performance. Journal of Small Business and Enterprise Development 27: 103–29. https://doi.org/10.1108/JSBED-12-2018-0379

O'Connor, Justin, and Xin Gu. 2014. Creative industry clusters in Shanghai: A success story?. International Journal of Cultural Policy 20: 1–20. https://doi.org/10.1080/10286632.2012.740025

Okrah, James, Alexander Nepp, and Ebenezer Agbozo. 2018. Exploring the factors of startup success and growth. The Business & Management Review 9: 229–37.

Osei, Collins, Joseph Amankwah-Amoah, Zaheer Khan, Maktoba Omar, and Mavis Gutu. 2019. Developing and deploying marketing agility in an emerging economy: the case of Blue Skies. International Marketing Review 36: 190–212. https://doi.org/10.1108/IMR-12-2017-0261

Osterwalder, Alexander, and Yves Pigneur. 2010. Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers. New Jersey: Wiley.

Parkman, Ian D., Samuel S. Holloway, and Helder Sebastiao. 2012. Creative industries: Aligning entrepreneurial orientation and innovation capacity. Journal of Research in Marketing and Entrepreneurship 14: 95–114. https://doi.org/10.1108/14715201211246823

Peñarroya-Farell, Montserrat, and Francesc Miralles. (2022). Business model adaptation to the COVID-19 crisis : Strategic response of the Spanish cultural and creative firms. Journal of Open Innovation: Technology, Market, and Complexity 8: 39. https://doi.org/10.3390/joitmc8010039

Politis, Diamanto, and Jonas Gabrielsson. 2015. Modes of learning and entrepreneurial knowledge. International Journal of Innovation and Learning 18: 101–22. https://doi.org/10.1504/IJIL.2015.070241

Priambodo, I. T., S. Sasmoko, Sro B. Abdinagoro, and A. Bandur. 2021. E-commerce readi-ness of creative industry during the COVID-19 pandemic in Indonesia. Journal of Asian Finance, Economics and Business 8: 865–73. https://doi.org/10.13106/jafeb.2021.vol8.no3.0865

Ratanova, Inese, and Inesa Voroncuka. 2019. Ecosystem factors contributing to innovation: A case of Latvian technological startup. Paper presented at Proceedings of the Interna-tional Conference on Industrial Engineering and Operations Management, Czech Re-public, 1004–1014.

Shafer, Scott M., H. Jeff Smith, and Jane C. Linder. 2005. The power of business models. Business Horizons 48: 199–207. https://doi.org/10.1016/j.bushor.2004.10.014

Simatupang, Togar M., and Fransisca B. Widjaja. 2012. Benchmarking of innovation capa-bility in the digital industry. Procedia - Social and Behavioral Sciences 65: 948–54. https://doi.org/10.1016/j.sbspro.2012.11.225

Stone, M. 1974. Cross-validatory choice and assessment of statistical predictions. Journal of the Royal Statistical Society 36: 111–47. https://doi.org/10.1111/j.2517-6161.1974.tb00994.x

Teece, David J. 2010. Business models, business strategy and innovation. Long Range Plan-ning 43: 172–94. https://doi.org/10.1016/j.lrp.2009.07.003

Urumsah, Dekar. 2015. Factors influencing consumers to use E-services in Indonesian airline companies. In: E-Services Adoption: Processes by Firms in Developing Nations. Edited by M. Quaddus and A. G. Woodside. Bingley: Emerald Publishing Limited, pp. 5–254.

Wang, William Y. C., David J. Pauleen, and Tingting Zhang. 2015. How social media appli-cations affect B2B communication and improve business performance in SMEs. Indus-trial Marketing Management 54: 4–14. https://doi.org/10.1016/j.indmarman.2015.12.004

Wang, Zhaoxing, Qile He, Senmao Xia, David Sarpong, Ailun Xiong, and Gideon Maas. 2020. Capacities of business incubator and regional innovation performance. Techno-logical Forecasting and Social Change 158: 120125. https://doi.org/10.1016/j.techfore.2020.120125

Wiklund, Johan. 1999. The sustainability of the entrepreneurial orientation-Performance re-lationship. Entrepreneurship Theory and Practice 24: 37–48. https://doi.org/10.1177/104225879902400103

World Economic Forum. 2021. Indonesia's SMEs hold the key to growth. How can they scale up? Available online: https://www.weforum.org/agenda/2021/09/how-can-indonesian-smes-scale-up/ ()accessed 23 May 2023.

World Intellectual Property Organization. 2019. Leveraging Indonesia's creative economy. Available online: https://www.wipo.int/wipo_magazine/en/2019/05/article_0003.html (accessed 23 May 2023).

Zampetakis, Leonidas A. 2008. The role of creativity and proactivity on perceived entrepre-neurial desirability. Thinking Skills and Creativity 3: 154–62. https://doi.org/10.1016/j.tsc.2008.07.002

Zhu, Xiaoxuan, Zhenxin Xiao, Maggie C. Dong, and Jibao Gu. 2019. The fit between firms' open innovation and business model for new product development speed: A contingent perspective. Technovation 86–87: 75–85. https://doi.org/10.1016/j.technovation.2019.05.005