
The Development of an Independent Entrepreneurship Model Through Creative Economy for Women in Lhokseumawe City

An
Independent
Entrepreneurship
Model

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Abstract

Purpose – This research will design an independent entrepreneurship model through creative economic activities for women. The specific objective to be achieved through this research is to identify the entrepreneurship model for women through creative economy empowerment.

Design/Methodology/Approach – This research was conducted in Lhokseumawe city, with the objects of the research being housewives in Lhokseumawe city. The research method used is as follows: mapping the potential of women's economic field, identifying creativity activities that can be developed, and determining the selected economic activity.

Findings – The results show that based on the profile of women not working, it is known that they have low educational access and limited income; overall women who are creative economy actors have a high potential in running creative economy.

Research Limitations/Implications – In the creative economy, Triple Helix system became an umbrella that connects the scholars (intellectuals), business, and government within the framework of building a creative economy.

Originality/Value – Empowering women to improve the creative economy by using the Triple Helix model is considered effective because it is like a building that will strengthen the city economy with the foundation, pillars, and roof as the building elements.

Keywords Independent entrepreneurship, women empowerment, creative economy

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1. Introduction

Entrepreneurship is a process of applying creativity and innovation in solving problems and finding opportunities to improve the lives of business (Kasmir, 2007). Furthermore, women's self-employment has characteristics of femininity, among others, emotional, sensitive, compassionate, cooperative, careful, warm, sympathy, and intuitive (Nasution and Suef, 2001). Entrepreneurship is often linked to stimulate economic growth (Van Praag and



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Versloot, 2007). Empowerment is a process by the community to become empowered, encouraging, or motivating individual to have the ability or empowerment should be aimed to determine at the group or layers of the disadvantaged communities in the context of empowerment for women (Priyono and Pranarka, 1996).

Community development is known as the enablement (empowerment) of the community, the definition of the concept of empowerment. IFE in Martono (2011) defines the concept of community empowerment as a process of preparing communities resources, opportunity, knowledge, and skills to improve people capacity to define their future, and to participate and influence life in the community itself. Community empowerment is an attempt to create an independent society through the realization of the potential of the ability they have to determine the most options for following the progress of themselves (Sumodiningrat, 2001).

Empowerment of women is the effort of women's ability to gain access and control over economic resources, political, social, cultural, in order for women to manage themselves and increase the confidence to be able to participate actively in solving problem, so as to build the ability and self-concepts (Novian, 2010). Women's empowerment program in the field of creative economy has the objective of improving the ability of women to involve themselves in development programs (Riant Nugroho, 2008).

2. Research methods

This research was conducted in the city of Lhokseumawe with the objective of research of women (housewives) who do not work.

3. Result and discussion

Creative economic development in the city of Lhokseumawe has a great opportunity, almost every sub-district has a diversity of craft conducted by women. But not all kecamatan can turn diversity into an industry that can open employment, exports of creative work, and mentoring economic growth. Lhokseumawe is a city in Aceh province of Indonesia. It is situated right in the middle of the line east of Sumatra. Located between Banda Aceh and Medan, it is a vital distribution lines of trade in Aceh. Creative industry development to enhance the competitiveness of SMEs in Lhokseumawe, and must soon be realized. The pattern can be done with community-based development, it is important because it can be transformed into a city of Lhokseumawe, the service trade, and tourism

(a) *Identify the business problem*

According to the observations of the researchers, there are three groups made efforts causing the problems are as follows:

- (1) With regard to the product and the market
 - design products that do not comply with the wishes of the consumer
 - strategy inappropriate distribution of product
 - was not able to identify businesses that are suffered
 - lack of technology
 - packing
- (2) With regard to the issue of financial
 - lack of venture capital
 - too low in taking into account the needs of funds
- (3) With regard to the problem of management
 - lack of government participation
 - weak human resources
 - does not use the concept of TEAM

(b) *Techniques to solve business problem*

One of the most important responsibilities of the entrepreneur is trying to solve the problem by using a SWOT analysis (strengths, weaknesses, challenges, and threats). Mapping the selected economic activities are as follows:

- (1) *Industry Kasab*. Industry kasab Aceh in Lhokseumawe city is a cottage industry of many run by the mother, housewife, and young women who are not working. Seen from kasab is part of life of the indigenous people of Aceh which served as decorations. Kasab actually contains value/meaning of its own so it is not just contain purely aesthetic value.
- (2) *The Industrial Embroidery*. The regional origin of the craft need to be developed by the region itself to preserve culture while simultaneously adding to earnings.

Embroidery materials are Prada rain which is imported from China. The uniqueness of its products is located out of the way making sewn manually and using motifs typical of Aceh Various handbags, wallets, and accessories with embroidery motifs typical of the Acehnese, Gayo Filigree, and various assorted creations with other motifs. These are generally inspired by the natural environment of the countryside that are sourced from local wisdom community; among these motives, were the motives Pucok Reubong, Bungong Kalimah, bungong Geulima, Bungong Campli, Bungong awan-awan and many more all of them reached the 50–50s motif.

Seuke (in the Aceh), also known as pandan leaves is the raw material that is often used in making woven crafts. First woven pandan is used only for making my mat, but is now a wide range of goods can be produced from woven pandanus: assorted bags, slippers, pillow case, and Chair eyes.

(3) *Traditional Cakes*

- *Meuseukat*. Meuseukat cake is one of the traditional Acehnese that have a creamy texture and sweet taste. This sweetness of pineapple fruit is used in manufacturing of Meuseukat cake. Meuseukat is very rarely found in the market and sometimes must be booked in advance. Sometime meuseukat often taken at the marriage of Aceh (Tueng Dara Baro). Now it can also be seen in the gift shop if we visit to Aceh. This cake is prepared with a variety of carvings typical of Aceh. This unique shaped carving starts from flower to pinto.
- *Haluwa*. The food on this one almost resembles a lunkhead, both in terms of flavor and color. But it has a rough texture because it is made of glutinous rice pounded rough. This brings a sensation precisely derived from grains of coarse-grain and also from the grain of coconut grated.
- *Kekarah*. Keukarah or karah is confectionary made of a mixture of flour and coconut-sized spear-shaped one of the Palm adults. This cake is one of the typical snacks that are similar to Aceh fiber or birds nest. It tastes very crispy, sweet, crisp, and fragile. Due to the unique shape, this cake is often made by a shop so that it can be taken anywhere.
- *Bhoi cake*. Bhoi cake is typical of Aceh who is widely known by the people of Aceh. This cake has very varied forms, such as the shape of fish, stars, flowers, and etcetera. This Bhoi cake can be taken when going to visit relatives or neighbors who held a celebration or party, such as circumcision and the birth. Bhoi also serve as one of the contents a parcel of brightness brought by the prospective groom to bride at the time of wedding.

(c) *Designing a Model of Independent Entrepreneurship*

1. Development of the Creative Economy

The woman is one of the actor's creative economy in development, where there is a large enough quantity in Indonesia. The data of the Ministry of Small Medium Enterprises about Ministerial 2012 mentions of total existing SMEC, i.e., a number of 46 million small medium enterprises, as many as 60% of the perpetrators were women. So it is reasoned that a great potential in the workforce of women should be utilized as fully as possible to boost economic growth in Indonesia. The magnitude of the number of women entrepreneurs is expected to be able to improve the resilience of the economy, because it will be able to create new jobs, provide goods, and services with a cheaper price, and reducing poverty. But beyond the 60%, SMEC is still a lot of women whose economic vulnerability is very low. Their helplessness is very reasoned because many factors are considered one eye in the level of social stratification of women.

The explanations can be drawn from an application that when the quantity is large enough, with an empowerment involving three main parties called the Triple Helix approach, the bargaining position of women will be more steady. To establish a creative and productive human beings, it is the presence of three main actors collaboration: namely scholar (Intellectual), business (Business), and Government (Government), as well as Women Creativity which was later called The Triple Helix as the driving force of the inception of creativity, ideas, and science, technology and environment empowerment for growing and growing economy supported by gender equality.

(d) *The Triple Helix Model*

In the creative economy, Triple Helix system became an umbrella that connects between the scholars (intellectuals), business, and government within the framework of building a creative economy. Where the helix is, the third major actor drives the inception of creativity, ideas, science, and technologies that are vital to the growth of the creative industries. Close relationships, mutual support, and the symbiotes mutualism 3rd among the actors in relation to the Foundation and the pillars of creative economic model that will determine the development of the creative economy and sustainability, as shown in Figure 1.

In Figure 1, the concept of empowerment model of Triple Helix roof building creative economies is explained; it is enclosed under the triple helix interactions which consist of Intellectual (Intellectual), Business (business), and Government (Government) as the main driving force of the actors creative industries as follows: Intellectuals here have the role as agents that disseminate and implement the science, art, and technology, as well as agents that form values that are constructive to the development of creative industries in the community. Intellectual property as a part of a community of scholars in institutions of higher education and research institutions has a great role in developing the creative economy. The contribution of academics can be divided in three roles, as are contained in the Tri Dharma Universities, namely:

- The role of education is intended to encourage the birth of a creative generation of Indonesia with the mindset that supports the growth of karsa and work in creative industries.
- The role of the research done to give input about the model of creative industry development policy and instruments is needed, as well as produce the technology that supports the workings and the efficient use of resources and make industry national competitive creative.
- The role of the public service to shape society with institutions/social order that supports the national creative industries flourish.

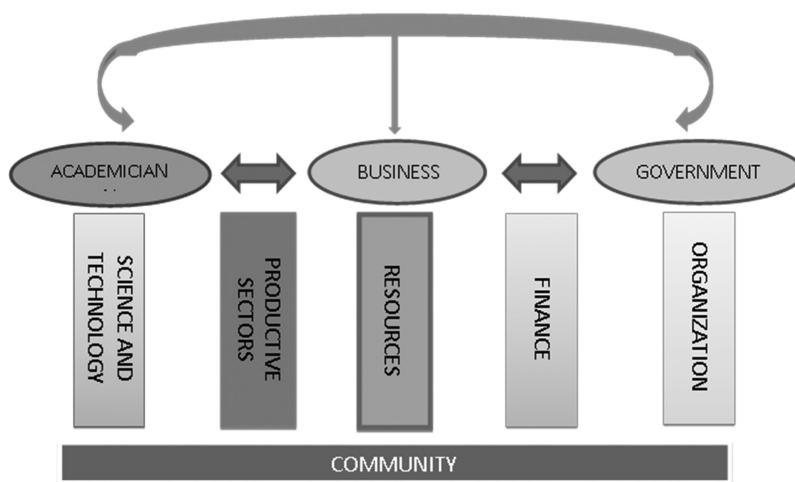


Figure 1.
Creative Economic
Model

4. Conclusion

The creative economy is an economic concept which made creativity as the foundation of its activities. Creative industries are the heart for the creative economy. This creative economic development has many benefits, both economic benefits and non-economic benefits. In developing it, the creative economy has many opportunities and challenges. Opportunities and challenges in the external analysis are closely related to the industry. Opportunities that can be found in the creative industry are cultural diversity, high market demand, creativity, trade financing institutions, infrastructure, and legislation. While the challenge for creative economic development in Lhokseumawe is the influx of foreign culture, the low appreciation of the profession, not the availability of the standards of the profession. Empowering women to boost the economy with creative use The of the Triple Helix model is rated effective due to a building that will strengthen the city's economy with the runway, the pillars, and the roof of the building as the element. With this creative industry development model, it will bring the creative industries from the starting point (the origin point) towards the achievement of the vision and mission of the creative industries.

5. Implication

The establishment of effective communication among the Government of Lhokseumawe (Aceh), educational institutions, as well as the perpetrators of the creative industry, on all matters related to the development of the creative economy efforts can be achieved. In order for the creative economy businesses to thrive in the future, periodical and ongoing mentoring should be done. Based on the results of field observations, note that the creative economy is there in Lhokseumawe, but is still weak in funding, marketing, packing, and gallery; therefore, it is recommended that relevant parties can assist the survival and sustainability of the creative economy.

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