

Tourism in Supporting Indonesia's Creative Industry: Ansoff Matrix Approach

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Abstract

The creative industry plays a strategic role in driving economic growth, creating jobs, strengthening cultural identity, and enhancing Indonesia's global competitiveness. However, its development still faces challenges, including limited infrastructure, low digital literacy, uneven human resource skills, and limited access to financing. This study aims to analyze the growth strategies of the creative industry and tourism in Indonesia using the Ansoff Matrix framework, employing both quantitative and qualitative approaches. Data were obtained from a BPS survey and in-depth interviews with 48 creative SMEs, then analyzed using NVivo. The results show that growth strategies can be realized through collaboration (co-creation) between creative industry SMEs and tourism destination managers, as well as the use of digital technology and social media. Collaboration between the creative industry and tourism can increase tourist appeal while empowering the local economy. This study highlights the importance of synergy among the government, the private sector, communities, and academics in fostering sustainable creative tourism, enhancing international service standards, and expanding access to financing for product innovation. These findings provide an empirical contribution and offer a strategic framework for the development of the creative economy and tourism, particularly in developing countries.

Keywords *creative industry, tourism, ansoff Matrix, SMEs*

INTRODUCTION

The creative industry is crucial for Indonesia's development, as it plays a strategic role in driving economic growth, creating jobs, and enhancing the country's global competitiveness. From 2010 to 2016, the creative industry contributed 7.44% to the national GDP (Rahmi, 2018). Digitalization has increased operational efficiency and market reach, driving innovation among creative entrepreneurs (Martial et al., 2024). The creative industry also strengthens Indonesia's cultural identity and Global Competitiveness, promoting them on the international stage while simultaneously tackling poverty by expanding opportunities in various creative industry sectors. (Wahyudi et al., 2024; Firdaus et al., 2024). The creative industry needs to be strengthened by the tourism industry. Strengthening the attractiveness of tourist destinations is crucial to boosting the creative industry in Indonesia. It can stimulate the creative industry across various sectors, as seen in the Figure 1.



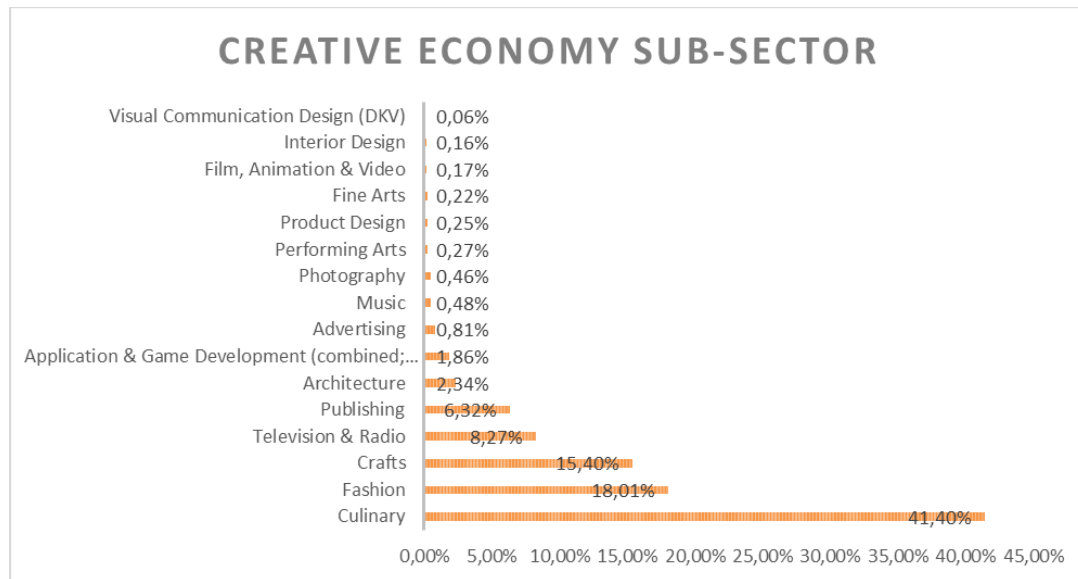


Figure 1. Indonesia's Creative Economy Subsectors
Source: Ministry of Tourism and Creative Economy, 2021(Kreatif, 2021)

The data above demonstrates the need to support suboptimal creative industry sectors such as Visual Communication Design (DKV), Interior Design, Film, Animation & Video, Fine Arts, Product Design, Performing Arts, Photography, Music, and Advertising. The underlying causes of these suboptimal sectors include organizational constraints, skills gaps, technological challenges, and market dynamics, which collectively impact productivity, effectiveness, and creativity. Organizational constraints often stem from limitations in creativity caused by organizational structure and budget constraints (Romeiro & Wood Jr, 2015). Technological challenges with the emergence of generative AI present both opportunities and challenges, as they can enhance creativity but also risk undermining the human element that defines creative output (Amankwah-Amoah et al., 2024). Many creative industries struggle to keep pace with technological advancements, limiting their ability to innovate and compete effectively (Yulisetiari et al., 2019).

Therefore, the authors conducted this study to analyze the growth strategies of the Creative Industry and tourism in Indonesia. Based on these objectives, the research question is derived: What is the growth strategy for the Creative Industry and Tourism in Indonesia using the Ansoff Matrix approach? Urgency, This research is important to conduct because it examines the growth strategy of the creative industry using the tourism sector approach. The solution provided. This research offers a framework and structure for the growth strategy for the creative industry and tourism in Indonesia.

LITERATURE REVIEW

Creative Economy

The creative economy is an economic sector that focuses on the development and utilization of individual creativity, skills, and talents in creating products and services that have added economic value. In Indonesia, the creative economy is defined in Presidential Instruction No. 6 of 2009 as economic activities based on individual creativity, skills, and talents to create creative and inventive power that has economic value and impacts the welfare of society (BPK RI, 2009). Government initiatives play a crucial role in supporting the creative economy by identifying stimuli and barriers to its growth (da Silva et al., 2024). Policymakers can leverage the creative sector to enhance economic development, job creation, and overall well-being (Lestari & Nisa, 2024).

Creative Industry

The creative industry is a sector that relies on the use of individual creativity, skills, and talents to generate prosperity and create job opportunities through the process of developing ideas and innovation (Kemendag, 2009). In line with the growth of the creative economy, historical evidence indicates that the creative industries, which are integral to the creative economy, have made significant contributions to economic growth in various countries.

The creative industry is dynamic and a key driver of economic growth, fueled by creativity and innovation. In 2020, the creative economy subsector contributed IDR 1,211 trillion to Indonesia's Gross Domestic Product (GDP), up from IDR 1,105 trillion in 2019 (Pangestu & Ratnawati, 2022). Additionally, this sector plays a crucial role in absorbing labor and creating new opportunities based on creative skills (Ratna et al., 2024). In general, the creative industry in Indonesia plays a crucial role as a pillar in achieving sustainable creative economic development, making a significant contribution to national economic growth in the digital era of 2025 and beyond (Putri, 2025).

Indonesia's Tourism Market Opportunities Based on Creative Industries

Creative industry-based tourism not only increases tourist visits but also supports cultural preservation and environmental sustainability. Collaborative efforts between local governments, creative industry players, and communities are crucial for managing tourism sustainably, ensuring that cultural and environmental resources are protected (Jumiati & Rusyadi, 2023; Hamid et al., 2024). Creative tourism development encourages local community involvement in producing arts and crafts, as well as cultural performances with economic value. Local community involvement in promoting culture ensures authenticity and sustainability, as in the Balinese Traditional Villages of Indonesia, which maintain cultural integrity amidst globalization (Rideng et al., 2020; Wisnumurti & Rideng, 2017). The integration of creative industries with tourism, as demonstrated in Banten Province, Indonesia, creates a strong economic model that leverages local crafts and products to attract visitors (Indrajaya et al., 2019). Setting up creative product outlets near tourist attractions increases accessibility and promotes local crafts, thereby enriching the tourist experience (Indrajaya et al., 2019). Co-created experiences, such as local arts and crafts shows, leave a lasting impression on tourists, increasing their engagement and satisfaction (Upadhya & Vij, 2017).

Ansoff Matrix

The Ansoff Matrix, developed by H. Igor Ansoff, serves as a strategic tool for organizations aiming to increase revenue and profitability through various growth strategies. It categorizes strategies into four quadrants: market penetration, market development, product development, and diversification. This framework is particularly valuable in dynamic environments, where understanding consumer needs is crucial for service innovation and evolution. Market penetration: Companies aim to enhance business performance by increasing sales volume among existing customers or by attracting new customers for their existing products (Ansoff, 1957). Market Development: a strategy in which a company tries to adapt its current product line (usually with some modifications in product characteristics) to a new market. Product Development Strategy: maintaining current products and developing products that have new and different characteristics that will improve performance. Diversification is a simultaneous change of the current product line and the current market structure (Ansoff, 1957).

RESEARCH METHOD

This study uses a descriptive qualitative approach. Data collection techniques were

conducted through observation and in-depth interviews with creative industry-based SMEs across 16 creative industry subsectors. Interviews were conducted using the Ansoff matrix, which includes Market Penetration, Product Development, Market Development, and Diversification. The analysis is shown in the table below:

Table 1. Data Informants

Creative Industry Sub-Sector	Informant	Postion	Operating Age (Years)
Culinary	3	Owner	>10
Fashion	3	Owner	07-10
Crafts	3	Owner	07-10
Television & Radio	3	Owner	>10
Publishing	3	Owner	04-06
Architecture	3	Owner	04-06
Application & Game Development	3	Owner	01-03
Advertising	3	Owner	07-10
Music	3	Owner	07-10
Photography	3	Owner	07-10
Performing Arts	3	Owner	01-03
Product Design	3	Owner	04-06
Fine Arts	3	Owner	01-03
Film, Animation & Video	3	Owner	01-03
Interior Design	3	Owner	01-03
Visual Communication Design (DKV)	3	Owner	01-03

Table 2. Interview Guideline

Dimensions of the Ansoff Matrix	Question
Market Penetration	What strategies do you use to improve your business?
Product Development	Please provide information on the efforts made in developing products/services.
Market Development	Please write down the market strategy that you are implementing and the solution that you are offering.
Diversification	Please provide information on the efforts made to carry out diversification.

The research was conducted in Yogyakarta City, one of the top three regions in Indonesia with significant potential in the creative industry ([Adminwarta, 2024](#)). The collected data were transcribed into interviews by reducing relevant data to the research. Data validity was then checked using triangulation and member checking ([Bungin, 2019](#); [Moleong, 2019](#)). Descriptive analysis was then conducted using NVivo software, followed by analysis of the growth strategies for the creative industry and tourism in Yogyakarta City.

FINDINGS AND DISCUSSION

Based on BPS data, the Percentage of Commercial Tourist Attraction Objects by Type of Tourist Attraction, 2023 is described as follows:

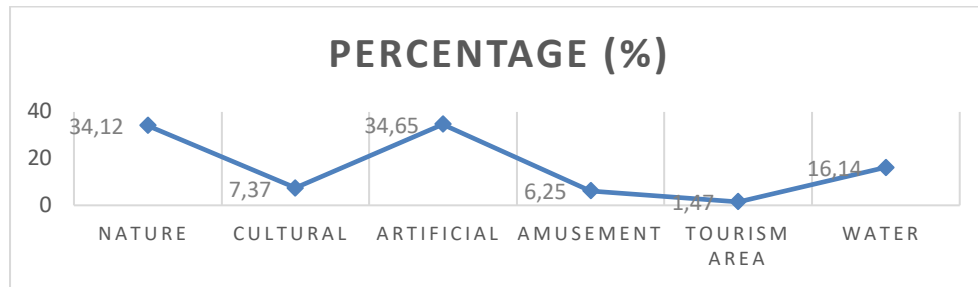


Figure 2. Types of tourist attractions of interest
Source: Statistics Indonesia data is processed, (2023)

After conducting the above classification, the research process continued with interviews and observations with MSMEs. A total of 48 creative MSMEs participated in in-depth interviews. Some excerpts from the interviews are as follows:

Market Penetration

*"Making direct offers to customers who show interest in our photography
Using all online and offline platforms to initiate promotions and introduce the business."*

Market Development

*"Increasing innovation in terms of interior design, devices, promotions, and continuous upgrades due to the increasing number of game zones in housing complexes, especially if we venture into malls;
Capital requirements are often a barrier;
Competition is fierce and requires cooperation between all parties;
Expertise needs to be constantly updated to compete in the international market."*

Product Development

*"Looking for new kebaya styles;
Looking for crafts such as statues and antiques;
We are improving the appearance and taste of our products."*

Diversification

*"Diversifying according to customer needs and desires;
Don't diversify too much; always learn new things;
Only diversify into industries you understand. Don't enter if you don't understand anything.
Learn first and always discuss with colleagues."*

The interview results were transcribed, then processed using NVivo software to produce Framework Points. Below this:

Table 3. Framework Points

Strategic Points	Framework
Market Penetration	Direct Selling Sales Promotion Promotion on Social Media Multichannel Marketing Improve Service and Comfort Co Creation
Market Development	Process Innovation Price Strategy Quantity Discount

Strategic Poins	Framework
	Opening a New Branch Direct Selling Promotion on Social Media Co Creation
Product Development	Product Innovation Following the market trend Quality Standard Technology Adoption
Diversification	Customise with Customer Needs

Source: Processed Primary Data, 2025

The framework above is poured into the Ansoff Matrix below:

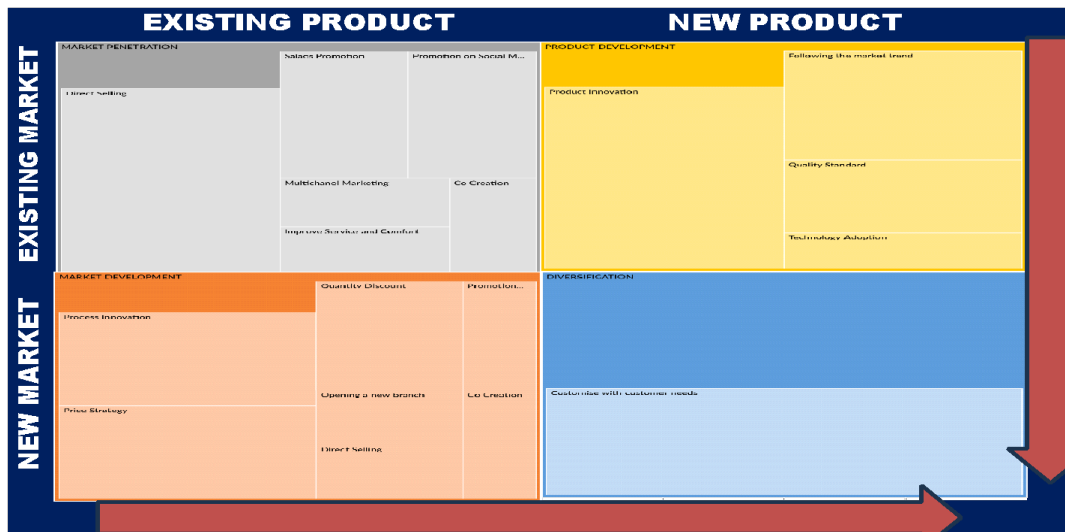


Figure 3. Framework with Ansoff Matrix

Source: Primary Data Processed with NVivo, (2025)

Discussion

While the creative industry presents substantial growth potential, challenges such as inadequate infrastructure and low digital literacy among small businesses can hinder its development. (Martial et al., 2024). The research findings demonstrate the importance of collaboration between the tourism industry and SMEs from various creative subsectors to improve the performance of creative SMEs, known as Co-Creation. Classification of tourist attractions that have been classified as tourist favorites is important for collaboration with all creative industry subsectors in Indonesia. This tangible form of collaboration includes artists and tourism destination managers in Yogyakarta. One tourist destination in Indonesia that combines these elements is Heha Sky View in Yogyakarta, Indonesia (Ezzatian, 2025). Strategic partnerships between SMEs, artists, and destination managers can result in innovative tourism strategies, as demonstrated by Heha Sky View in Yogyakarta, Indonesia, which successfully integrated local SMEs into its tourism model (Siswanto & Hidayat, 2023). Collaborative efforts can empower local communities, ensuring that tourism benefits are distributed fairly and cultural integrity is maintained.

Digital technology and social media expand the reach of Indonesia's creative tourism promotion to the global market, enabling direct interaction with international audiences and showcasing Indonesia's diverse tourism offerings (Saputra, 2023). Creating engaging content can increase user engagement, which can attract potential tourists to Indonesia (Dewi et al., 2022). As

seen in Kreet Tourism Village, the use of social media content can attract the interest of young demographics (Nurhaliza & Skawanti, 2024). The involvement of various parties in the tourism community can encourage the sustainability of the local economy.

The combination of marketing strategies and technology adoption can drive process innovation in achieving a sustainable creative economy. It requires competent human resources. Due to the uneven distribution of human resources, many creative industry players in tourist areas lack managerial and digital marketing skills (Zairil, 2024), as well as international service standards (Brata & Pemayun, 2018).

International service standards are crucial for increasing foreign tourism. It serves as a gateway to stimulate economic growth through tourism and the creative economy. Market analysis of consumer trends is crucial. Competition is fierce both among tourist destinations in Indonesia and with other countries in the Southeast Asian region. Indonesia's tourism competitiveness is lower than that of other Southeast Asian countries (Setianda & Andadari, 2015; Salam, 2024). It occurs because there is less than optimal synergy between stakeholders, including the government, private sector, local communities, and academics in promoting sustainable creative tourism (Octavianto et al., 2024; Walid Sugandi & Junaidi, 2025).

Another important consideration for consumers is the lack of supporting infrastructure, including transportation access, public facilities, and digital technology, at some tourist destinations. Transportation access often involves poor roads and a lack of signage, which limits visitor access (Hijarulloh & Mansyur, 2024). Public facilities are often inadequate, such as toilets, seating areas, and clean water networks (Fatmasari et al., 2023; Hijarulloh & Mansyur, 2024). Moreover, the implementation of innovative tourism technology is hampered by the digital divide, especially in remote areas where internet access is limited (Borahima et al., 2024). Improving digital infrastructure is crucial to increasing tourist engagement and operational efficiency in the tourism sector. Difficulties often hinder product development by making it challenging to secure financing for innovation, business expansion, and technology adoption.

CONCLUSIONS

The creative industry has significant potential to support tourism and stimulate local economic growth; however, its development continues to face challenges, including limited infrastructure, low levels of digital literacy, and disparities in human resource capacity. The Growth Strategy for the Tourism and Creative Industries represents a strategic collaboration among small and medium enterprises (SMEs) across various creative sub-sectors, destination managers, and digital technology enablers to foster creative tourism innovations, as demonstrated by the cases of Heha Sky View and Kreet Tourism Village. To enhance Indonesia's competitiveness at the regional and global levels, synergy among the government, private sector, communities, and academia is essential. This collaboration must be accompanied by infrastructure development, improvement of international service standards, and expanded access to financing for product and technology innovation. The findings of this study provide empirical evidence and propose a collaborative framework that integrates the tourism and creative industries to strengthen the creative economy in Indonesia and other developing countries.

LIMITATIONS & FURTHER RESEARCH

The research can be extended to a larger population, and causal relationships can be tested. Future research can examine comparative studies, digital transformation strategies in the creative industry, and frameworks for developing creative human resources in the tourism sector.

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