



Enhancing Metro's creative economy: insights from focus group discussions using the business model canvas

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Abstract

Nowadays, some of the creative economic potential in Metro, Lampung has not been well-mapped in terms of center, capital, human resources, and marketing, etc. To solve it, the appropriate policies are needed to specify the problems. The purpose of this study is to investigate the potential of the Metro Creative Industry as initial data for the formation of the Metro Creative Hub and provide references for the form of organization and organization of the Metro Creative Hub. The type of method in this study is a case study approach using Focus Group Discussions (FGD) and Business Model Canvas. It concluded that respondents wanted an alternative type of creative hub in the form of a coworking space in terms of a creative community network formed from creative entities. From a physical perspective, the creative hub provides a place with spaces to work for creative communities as well as being a business incubator for the creative industry. Physically, the creative hub only covers one place according to its essence as a center. The key outcome of the study is the identification of a strong demand for a coworking space that fosters collaboration and innovation among creative professionals in Metro City, which can significantly enhance the local creative economy.

1. INTRODUCTION

The creative economy in Metro City, Lampung, faces significant challenges, including relatively stagnant economic growth, high levels of poverty and unemployment, and low industrial competitiveness (Dovey et al., 2016; Suhada et al., 2013). Despite the region's potential for creative economic development, various sectors such as advertising, architecture, arts, crafts, design, fashion, video, film, photography, interactive games, music, performing arts, publishing, computer services, and software have not been adequately mapped in terms of their centers, capital, human resources, and marketing strategies (Honey-Rosés et al., 2021). This lack of comprehensive mapping and understanding hinders the formulation of effective policies to address the specific problems faced by each element of the creative industry.

While there is existing literature on the creative economy and its potential benefits, there is a lack of valid data and information specific to the creative industry in Metro City (Pratt, 2021). Current studies do not sufficiently address the unique challenges and



opportunities within the region, nor do they explore the necessary frameworks for developing a creative hub that can effectively support local stakeholders. Additionally, the role of the Metro Creative Hub (MCH) as a facilitator for creative industry actors and its potential to enhance collaboration and innovation remains underexplored (Dovey et al., 2016). This gap highlights the need for a focused investigation into the formation and function of the MCH, as well as its impact on the local creative economy.

The primary objective of this study is to investigate the potential of the Metro Creative Hub (MCH) as a catalyst for the creative economy in Metro City. This includes mapping the existing human resources, identifying the specific needs of various creative sectors, and formulating appropriate policies to support their development (UNDANG-UNDANG REPUBLIK INDONESIA, 2019). The study aims to provide a comprehensive overview of the creative industry landscape in Metro, facilitating the establishment of a collaborative platform that enhances networking, training, and business incubation for creative entrepreneurs. Ultimately, the research seeks to contribute to the effective implementation of the Metro Creative Hub, ensuring it serves as a vital resource for fostering creativity and economic growth in the region (Peraturan Walikota Metro, 2018).

2. THEORETICAL REVIEW AND HYPOTHESIS

The rapid advancements in information and communication technology, including the internet, email, and platforms like Google Play Store, have significantly encouraged individuals to engage more actively and productively in exploring new technologies. This wave of change has led to increased competitiveness in the market, compelling companies to find cost-effective and efficient strategies to maintain their existence (Danuri, 2019). According to the Ministry of Tourism and Creative Economy of the Republic of Indonesia, there are 17 subsectors within the creative economy, including Game Development, Crafts, Interior Design, Music, Fine Arts, Product Design, Fashion, Culinary, Film, Animation, Photography, Visual Communication Design, Television and Radio, Architecture, Advertising, Performing Arts, Publishing, and Applications. These subsectors highlight the diverse opportunities available for economic growth through creativity.

In the context of the creative economy, establishing a strong product image is essential. A product image is defined as a set of consumer perceptions shaped by their experiences and the information they receive (Pratt, 2021). This image significantly influences purchasing decisions and fosters product loyalty. It encompasses cognitive aspects, which relate to consumers' knowledge and beliefs about a product's ability to meet their needs, and affective aspects, which pertain to the emotional responses elicited by the product (Ellen & Deepa, 2021). Furthermore, product image is understood as consumer preferences based on the overall appearance of the product in their minds (Honey-Rosés et al., 2021). The product display, which includes performance and image attributes, plays a crucial role in shaping these perceptions (Almira, 2021).

To effectively realize a product image within the creative economy, it is vital to facilitate visiting decisions. Visiting can be defined as the act of going to a place, which is essential for engaging with creative products and services. A dedicated hub is necessary to develop and accommodate the creative economy (Green et al., 2016). Creative hubs are characterized by three dimensions: physical co-location of creative activities, flexible

management systems, and informal knowledge exchange among residents ([Ellen & Deepa, 2021](#); [Pratt, 2021](#)). The spatial flexibility of these hubs allows for adaptability in accommodating various needs and changes, which is crucial in the dynamic landscape of the creative economy ([Monahan, 2002](#)).

Recent studies have emphasized the importance of digital media and digital marketing in optimizing the creative economy, particularly in the context of Industry 4.0. Digital media, encompassing text, audio, video, and graphics, has become the primary means of delivering information and marketing messages globally ([Danuri, 2019](#)). Digital marketing strategies, which leverage digital technology to reach targeted audiences, have proven to be highly effective in today's digital era ([Degner et al., 2022](#)). The ability to measure and analyze campaign performance in real-time allows businesses to continuously optimize their strategies for better results. As such, integrating recent research on creative hubs and the application of business model canvases can further strengthen the theoretical foundation of this study, providing a comprehensive understanding of how to effectively develop and implement creative economic initiatives in Metro City.

Incorporating more recent studies on creative hubs and business model canvas applications will enhance the theoretical framework and provide a more robust basis for understanding the dynamics of the creative economy in Metro City. This approach will not only address the existing gaps in the literature but also offer practical insights for stakeholders involved in the creative industry.

3. RESEARCH METHODOLOGY

The type of method in this research uses a case study approach. Data collection is carried out using Focus Group Discussion (FGD). FGD is often used as a qualitative approach to gain an in-depth understanding of social issues. This method aims to obtain data from a purposefully selected group of individuals, rather than from a sample that is statistically representative of the broader population. Although the application of this method in conservation research is widespread, there has been no critical assessment of the application of this technique. Additionally, no guidelines are available for conservation researchers ([O.Nyumba et al., 2018](#)).

Data analysis uses content analysis and data validation uses technical triangulation and is outlined in the form of a Business Model Canvas. This model uses business model canvas analysis which includes 9 elements of business activities, namely: value proposition; customer segments; channels; customer relationships; key resources; key activities; key partners; cost structure; and revenue streams ([Osterwalder & Pigneur, 2012](#)).

In this research, the population is residents who have a role as Helix. For sampling data, use Purposive Sample Expert to obtain samples. The sample came from experts and creative industry players using the Pentahelix basis (Academics, Business, Community, Government and Media) in Metro with a minimum of 4 years of experience in their field for interviews and discussions in the FGD. These details have a total of 12 respondents each.

4. RESULTS AND DISCUSSION

The Focus Group Discussion (FGD) was attended by representatives from the Pentahelix framework, facilitating a comprehensive dialogue on the establishment of the Metro Creative Hub. Participants included several entities such as 1 Academician Entity, 3 Business Entities, 1 Community Entity, 3 Governments Entities, and 1 Media Entity. The outcomes of this discussion were summarized in a survey that captured the recorded results and recommendations.

To guide the FGD, the Business Model Canvas (BMC) was employed as a strategic tool to illustrate the key elements necessary for establishing and operating the Metro Creative Hub. This model identified several main entities, including Key Partners (the Pentahelix stakeholders), Key Activities (concrete steps taken by the Metro Creative Hub), Value Propositions (benefits offered by the Hub), Customer Relationship Management (strategies for stakeholder engagement), Customer Segments (identification of users), Channels (methods for conveying information and services), and Key Resources (people or assets needed for internal processes). Utilizing the BMC allowed for a systematic design and detailing of these key elements to achieve the desired goals and impacts.

Key Partners 1. Academician 2. Community 3. Media 4. Business 5. Government	Key Activities 1. Movement Activities 2. Meet with stakeholders 3. Describe the metro city through the media 4. Hold a community event 5. Carry out coaching 6. Create regulations and guidance 7. Collaborate with creative actors	Value Propositions 1. Product and service innovation 2. Efficient and effective 3. Be part of Helix's progress 4. Real use according to competence. 5. Establishment and sustainability of MCH 6. Improvement the community's economy	Customer Relationships 1. Collaborative 2. Concrete and Impactful Activities 3. Discussion 4. Communication 5. Appreciative	Customer Segments 1. Creative Industry 2. MSMEs actors 3. Metro and Lampung communities 4. Helix
Key Resources 1. Officer/Employee 2. Volunteer 3. Designer 4. IT Engineer 5. Building 6. Website Developer			Channels 1. Social Media 2. Direct Marketing 3. Email Marketing 4. Ads 5. Website	

Figure 1. Model Business Canvas Matrix in Metro Creative Hub FGD

However, the modeling process also highlighted the need for two additional entities: Cost Structure and Revenue Streams. Understanding these components is crucial for strengthening budget utilization and generating income for the Metro Creative Hub, particularly as it adopts the Alternative Hub model. A comprehensive understanding of the Cost Structure is essential for managing and developing the Metro Creative Hub effectively. Detailed knowledge of cost components enables efficient budget allocation, ensuring operational sustainability and minimizing potential waste.

Revenue Streams, on the other hand, represent the income-generating aspects of the Metro Creative Hub. As an alternative creative center, potential income sources may include workshops, co-working spaces, marketing creative products, and collaborations with relevant parties. By identifying and understanding these income sources, the Metro Creative Hub can develop strategies to optimize revenue and maintain financial sustainability.

It is important to note that the success of the Alternative Hub model relies on committed and concrete regulations, as outlined in the roadmap proposed in this study. This includes the establishment of clear regulations from relevant stakeholders, including those within the Pentahelix framework. Therefore, a deep understanding of Cost Structure and Revenue Streams, combined with robust regulatory frameworks, is key to the success of the Metro Creative Hub as an Alternative Hub. This approach positions the Metro Creative Hub not only as an innovative creative center but also as a sustainable business model that can significantly impact the creative economy ecosystem.

Regarding the sampling method employed in this study, purposive sampling is indeed appropriate for qualitative research, as it allows for the selection of participants who possess specific characteristics or knowledge relevant to the research topic. This method is justified in qualitative studies because it enables researchers to gather in-depth insights from individuals who can provide valuable perspectives on the subject matter ([Palinkas et al., 2015](#)). By intentionally selecting participants based on their expertise and involvement in the creative economy, the study can ensure that the data collected is rich and relevant, ultimately enhancing the quality of the findings.

5. CONCLUSION AND RECOMMENDATIONS

Based on the Focus Group Discussion (FGD) conducted in Metro, several key conclusions have emerged from the Business Model Canvas (BMC) map regarding the Metro Creative Hub (MCH). The identified Key Partners include academicians, community members, media representatives, businesses, and government entities, each of which plays a vital role in supporting the MCH. The Key Activities encompass a range of initiatives, such as stakeholder meetings, media portrayals of Metro, hosting community events, conducting coaching sessions, creating regulations and guidelines, and collaborating with creative actors. The Value Propositions highlight the importance of product and service innovation, efficiency, and effectiveness, contributing to the progress of the Helix model, practical application of competencies, establishment and sustainability of the MCH, and enhancement of the community's economy. Customer Relationships are nurtured through collaboration, impactful activities, discussions, communication, and appreciation. The targeted Customer Segments include the creative industry, MSMEs, the Metro and Lampung communities, and the Helix framework. Key Resources necessary for operations comprise officers/employees, volunteers, designers, IT engineers, buildings, and website developers. Channels for reaching and engaging customers involve social media, direct marketing, email marketing, advertisements, and websites. This integrated approach aims to drive sustainable growth in the creative economy of Metro.

While these conclusions summarize the key findings effectively, the recommendations could be more specific and actionable for policymakers and stakeholders in the creative

industry. To enhance the implementation of the Metro Creative Hub, it is essential to establish a clear regulatory framework that outlines the roles and responsibilities of each stakeholder, ensuring accountability and transparency in the hub's activities. Policymakers should also explore funding mechanisms, such as grants or subsidies, to support the establishment and operational costs of the MCH, including financial support for workshops, events, and infrastructure development. Additionally, implementing training programs aimed at enhancing the skills of creative industry players, particularly MSMEs, can be beneficial; partnerships with local educational institutions could provide relevant courses and certifications. Organizing regular networking events and forums that bring together creative industry stakeholders will foster collaboration and knowledge sharing, enhancing the overall ecosystem. Encouraging the use of digital marketing tools and platforms to promote the MCH and its activities is crucial, and providing training on effective digital marketing strategies can help creative entrepreneurs reach wider audiences. Furthermore, establishing a monitoring and evaluation system will help assess the impact of the MCH on the local economy and community, allowing for necessary adjustments to be made. Fostering public-private partnerships can also support the MCH through collaborative projects, sponsorships, or joint initiatives that leverage the strengths of both sectors. Finally, launching a marketing campaign to raise awareness about the MCH and its offerings will target both local and regional audiences, highlighting the benefits of engaging with the hub. By implementing these specific recommendations, policymakers and creative industry players can enhance the effectiveness of the Metro Creative Hub, ensuring it serves as a sustainable and impactful center for fostering creativity and economic development in the region.

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