

BOOK OF ABSTRACTS

The 3<sup>rd</sup> Global Conference on Business,  
Management and Entrepreneurship (The 3<sup>rd</sup> GC-BME)

GCBME

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The 3<sup>rd</sup> Global Conference on Business,  
Management and Entrepreneurship  
(GCBME) 2018

// Creating Innovative and Sustainable  
Values-added Businesses  
in the Disruption Era

Universitas Pendidikan Indonesia  
Bandung, August 8, 2018



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## Preface



The 3<sup>rd</sup> UPI Global Conference on Business, Management and Entrepreneurship (UPI – GC-BME 2018 ) will be held by Business Management Education Study programs, Faculty Of Economics and Business Education, Universitas Pendidikan Indonesia), this 3<sup>rd</sup> conference is an inseparable part of developing a solid academic culture in which its sustainability need to be supported by all of us.

This conference provides opportunities for the delegates to exchange new ideas and implementation experiences, to establish business or research connections and to find Global Partners for future collaboration. The conference is expected to be held annually and this year we take the theme of: **"Creating Innovative and Sustainable Value-added Businesses in the Disruptive Era"**

GCBME ultimately aims to provide a medium forum for educators, researchers, scholars, managers, graduate students and business men from the diverse cultural backgrounds to present and discuss their researches, knowledge and innovation within the fields of business, management and entrepreneurship.

I wish to extend a warm welcome to all the participants coming from various countries. I appreciate the hard work of the committee members who enabled many participants to be interested in joining this conference. Based on the latest data, this conference will be attended by 233 participants either as the presenters or the participants. They come from other countries such as: Malaysia, Korea, Uganda and also from different parts of Indonesia.

It is expected that the number of papers presented at this conference, after being edited based on the result of presentation, and discussion will be proposed to be published in two publishers first CRC Press (Taylor & Francis Group) and second Atlantis Press CPCI, google Scholar. All articles get a Digital Object Identifier (DOI).

There are 233 papers from various topics, including **Organizational Behavior, Leadership and Human Resources Management, IT, Innovation, Operations and Supply-Chain Management, Marketing Management, Financial Management and Accounting, Strategic Management, Entrepreneurship and Contemporary Issues and Green Business**. More than 233 papers are selected to go through a strict peer reviewed the process, and these papers will be published in two conference proceedings.

We would like to thank the organizing committee and the members of reviewers for their kind assistance in reviewing the papers. We would also extend our best gratitude for **Prof. Dr, DM Ali, MA, Professor Dr Ajay Cauhan, Assoc Prof Lai Chee Sern and Judi Ahmadi MSc** for their invaluable contribution and worthwhile ideas shared in the conference.

**Prof. Ratih Hurriyati, MP**  
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**[ABS-141]**  
**The Dark Side of Life Insurance Salesperson in  
Achieving Sales Targets: Ethics Problems**

*Ayunda Nirmala, Gancar C Premananto*

Magister Management  
Airlangga University

**Abstract**

In this study, the researcher wanted to know more about what unethical things the marketer did, and also what consideration factors make marketers unethical, and how far the supervisor knows the unethical actions performed by marketers. The research method used is qualitative approach with snowball sampling technique. Thematic analysis is used as the basis for qualitative research analysis. The researchers also used inter-research triangulation techniques and theories as a technique to check the validity of data. The findings based on 8 marketer informants and 1 informant supervisor are unethical actions conducted by marketers Misrepresentation, Premium Payment, Churning, Pooling, Discrediting competitors, Discount / Indocument, Premium Deposit Delivery, Account Opening and Policy Insurance without Customers Knowledge, Falsifying Customers Data Information, Misappropriation of Customers Fund, "Suicide", Faking Signature in Form that Forgot, and Forging Customers Signature. The unethical actions performed by these marketers can be categorized into several indicators, namely the applicable special regulatory indicators, legal indicators, cultural indicators and ethical indicators of each business actor. In addition, the factors affecting marketers to perform such unethical actions are due to factors of need for money, obligations to meet sales targets and work environment culture.

**Keywords:** Sales person, Ethics, Insurance

**Topic:** Marketing Management

**[ABS-142]**  
**Exploratio no Ludruk as Potential Icon in Indonesia  
Show Business for Millenial Generation**

*Gancar Candra Premananto and Muhammad Ikhwan*

Master of Management  
Faculty of Economics and Business  
Airlangga University

**Abstract**

The purpose of the research is to understand why Ludruk as a traditional cultural art is not in demand by young, millennial generations. And further can give suggestions how to make Ludruk become world show icon in Surabaya. The qualitative approach was conducted in this research. The results of the study was the inability of managers and artists to produce and features ludruk products art that meet consumers expectation caused by reluctance of ludruk artists itself to develop and improve existing art products. Paradoxes of creativity identified in this research. Showing that even Ludruk is part of creative industry and need higher improvisation, but the senior player feel reluctant to innovate the show. It need support of government and CSR from private company to helps them.

**Keywords:** traditional performance, creative industry, paradox of creativity

**Topic:** Marketing Management

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"Creating Innovative and Sustainable Values-added Businesses in the Disruption Era"

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**GCBME**  
Global Conference on Business, Management, and Entrepreneurship

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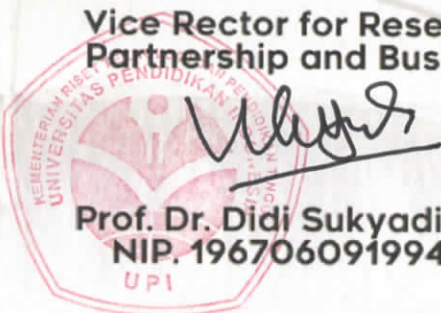
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has participated as

**Presenter**

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# Exploration of Ludruk as Potential Icon in Indonesia Show Business for Millennial Generation

G.C. Premananto & M. Ikhwan

*Master of Management, Airlangga University, Indonesia*

**ABSTRACT:** The purpose of the research is to understand why Ludruk as a traditional cultural art is not in demand by young, millennial generations. And further can give suggestions how to make Ludruk become world show icon in Surabaya. The qualitative approach was conducted in this research. The results of the study was the inability of managers and artists to produce and features ludruk products art that meet consumers expectation caused by reluctance of ludruk artists itself to develop and improve existing art products. Paradoxes of creativity identified in this research. Showing that even Ludruk is part of creative industry and need higher improvisation, but the senior player feel reluctant to innovate the show. It need support of government and CSR from private company to helps them.

**Keywords:** *Marketing Creative Industry, Traditional Performance, millennial, Paradox of creativity*

## 1 INTRODUCTION

The creative industry has been a hot topic in many parts of the world in recent years as one of the industries that is foreseen to develop in the future. Creative industry is expected to replace the previous era in the world that is the era of agriculture, industrial era, and the information age. This is evidenced by the high intensity of countries such as Britain, the United States, and China to make the creative industries as one of the supporters of their economic growth (Kemenperin.go.id, 2016).

The development of creative industries in Indonesia is still relatively good, although still lagging behind other Asian countries such as South Korea and Japan (Warta Ekonomi, 30 July 2015). This is in line with the statement of industry minister Saleh Husin stating that the development of creative economy in Indonesia is positive. The growth of creative industry in Indonesia reached 5.76% above the national economic growth which reached 5.74% with the added value of Rp. 641.8 trillion or 7% of the national GDP (Antaraneews.com, August 11, 2015).

The creative industry has several sub-sectors, and one of the sub-sectors of the creative industry is the entertainment stage or the performing arts. The diversity of art and culture owned by Indonesia is

more value that can be a mainstay. The diverse arts and cultures of Indonesia can be packaged in a variety of performing arts that can be offered to tourists. Performances of art in Indonesia look increasing, from October 2013 to July 2014 has been recorded show 205 shows of performing arts such as musical performances, theater and cultural visits. The increase in art performance was also followed by an increase in visits from tourists from 12,824 people to 76,724 people.

The audience or visitors of the performing arts vary widely, especially when viewed from the age of the audience. Percentage of spectators or visitors of performing arts by age is as follows, young age from 12-25 years old is the highest audience with 42% percentage and age 26-45 years is 38%, while 20% are viewers over 45 years old (compass. com, 2012). Millennials are beginning to become the world's target of artistic performances.

Ironically from all types of performing arts that are present and displayed, performing arts with traditional values are even considered ancient. For example, it was found out that the Kecak dance from Bali which required 150 personnel per performance was lower than the band performance which required only 3 to 6 personnel in each performance (kompas.com, 2012).



One of the traditionally based business shows in East Java is ludruk. Ludruk which has been declared since 1907 is currently in a state of concern. In this period ludruk already abandoned the audience, especially after the emergence of private television in the country (Hurek, 2015). It is also supported by a statement from the ludruk managers who perform regularly in the show hall, that the number of spectators ludruk from year to year declining.

Some researchers have expressed the importance of marketing management in the marketing of art products (Botti, 2000; Colbert, 2003; Evrard and Colbert, 2000; Kerrigan et al., 2009; Schroeder, 2006). But there are some things that can distinguish the two. Butler (2000) states that the art of show is a marketing context that has its own uniqueness, often art products can not be subject to consumer desires. Marketers can not simply apply consumer orientation, it can even be the producers who push the product to consumers for consumption. Yet many other marketing academics assume that the science of marketing management can be easily transferred to any product no exception art performances. So research relating to the understanding of the art show industry becomes very interesting and important to do.

Based on the above matters, it is interesting to explore the obstacles and marketing opportunities of ludruk art performances which later can make ludruk art show become a worthy show business selling and become a mainstay art show in Surabaya, Indonesia. These interesting questions seek to be explored in qualitative research with a case study approach that is conducted either by observation or in-depth interview.

## 2. LUDRUK & MARKETING

Ludruk is a traditional drama art from East Java. Ludruk is a traditional drama performed by a group of arts which is held on stage by taking stories about people's daily life, stories of struggle and so on that are interspersed with jokes and accompanied by gamelan as music. Dialogue / monologue in ludruk is entertaining and make the audience laugh, using the typical language of Surabaya, although sometimes there are guest stars from other areas such as Jombang, Malang, Madura, Madiun, Kediri with different accents. The plain regional language used in ludruk makes it easily absorbed by non-intellectuals ([kompasiana.com/cakpattomadeozawa/sejarah-ludruk-jawa-timur](http://kompasiana.com/cakpattomadeozawa/sejarah-ludruk-jawa-timur)).

Based on preliminary information it is said that ludruk is a dance that comes with a funny story which is played by a travesty comedian or a man who make up himself as a woman. Ludruk has several elements in

his performance: the elements of dance, funny stories, comedians and players consisting of all men, although the roles that are featured in the storyline are female roles.

Art can also be classified as a product that must be marketed in the form of ideas, as the performing arts can be regarded as a product of a show event (Botti, 2000; Colbert, 2003; Evrard and Colbert, 2000; Kerrigan et al., 2009; Schroeder, 2006). But art products are often not offered by following the tastes of the market, or in other words often not based on consumer orientation (Dholakia et al., 2013). Producers have their own idealism that is offered specifically to its customers. But nevertheless art products and performance art still have to be marketed and follow the concept of "describe, price, package, enhancement and deliver" (Kotler and Scheff, 1997, p.34). Schroeder (2006), states that art and commerce are fast friends.

More specifically Butler (2000), which is also supported by Lange (2009) shows the business of performing arts has its own characteristics divided into 2 groups, namely structural characteristics and process characteristics.

Structural characteristics consist of product, organizational and market specificity. The product discusses the existence of the cultural domain, the appearance of the person, as well as the cultural location. The organization deals with artist management, the contrast between commercial value and cultural value, as well as network management. For market conditions, problems arise, consumer diversity, critics' criticism. As for the characteristics of the implementation process, to some interesting discussions, namely the definition, development, and delivery of value. The process begins with an understanding of the process of determining the value to be built, searching for novelty effects, socializing and developing artists and audiences, determining access and pricing.

Characteristics of performing arts, according to Butler (2000) should be understood specifically. Each performing art will have different structural problems and organizing processes.

## 3. RESEARCH METHODS

This study is very suitable and appropriate if done using qualitative methods, based on the goals to be achieved by researchers.

- a. Observation of participants. The researcher in this case becomes an "insider" who also simultaneously or at the same time as "outsider". The result of observation is field notes, this result can also be other things like other documentation. Researchers are also expected to provide the

context of the situation conditions to improve understanding of the data taken.

Observation of participants on preparatory meetings, exercises and in managing performances and after performances. From these observations, try to observe how the effort to build an interesting show from time to time. For that observation is done not only once, but in longitudinal. Researchers blend into one part of the story give idea.

b. Interview. This research is the object of his research is the ludruk humanist in Surabaya like a humanist. In this research the object of research is the cultural Ludruk Irama Culture, and also in the next generation ludruk group that is Ludruk Luntas.

In addition to the culture also conducted interviews to consumers and potential consumers ludruk millennial generation. In accordance with the data mentioned in the background of this study, audiences or young consumers of the 12-25 year age range are selected as one of the objects to be studied.

Informants in this research are ludruk managers, directors, ludruk players, gamelan players and people involved in ludruk artists' performances. The informants from this study also came from teenagers who aim to explore their interest and disinterest for ludruk art performances and what kind of products they want from ludruk art performances.

To the players are asked to continue to be motivated in the world ludruk, how to continue to survive and thrive. What keeps them in the industry. How they expect ludruk to persist and continue by the next generation.

For interviews and formal FGDs conducted to teenagers as potential markets as well as to domestic and foreign tourists, several things are asked, among others; Their interest in live shows / shows; Their interest and disinterest in ludruk performances, and their motives; What makes them interested come to see live shows; What did they expect when they watched ludruk? How is the suggestion to make ludruk a tourism business that attracts domestic and foreign tourist visits?

#### 4. DISCUSSION OF RESEARCH RESULTS

This research divides the analysis in two parts, namely: viewed from internal side of ludruk group that is from player, director and manager (player/supply perspective) and from external side that is consumer and potential consumer performances ludruk (perspective consumer / demand).

##### 4.1. Perspective of Player

Based on the results of observations and interviews conducted by researchers during this study, found some things that become the most dominant cause of art performances ludruk be unpopular or abandoned by consumers or audience.

###### a. Hidden Shows Venue

*"Well if this time the place is fargoes deep into, how people will know if the place is here." (Cak Sapari, Senior Ludruk player)*

*"The location of the building although in the middle of town, but go inside." (Deden Irawan, Manager ludruk)*

Statement about inappropriate location and difficult to access supported by result of observation done by researcher, that access to go to place of performances that is THR is very difficult and very minimal direction directed to ludruk staging location, also there is no adequate lighting along road which leads to the location of art performances ludruk it.

###### b. The venue does not provide comfort

The state of the art performance building that is physically building looks obsolete and does not give the impression that the building is a building that is used as a place of art performances ludruk, facilities that exist in the building such as seats spectators, toilets, and atmosphere of the room is less artistic and not maintained clean further adding to the impression that the building is not maintained. This is reinforced by informant statements as follows:

*"What else is the building right ...! The young people wouldn't go here if the building is dirty and not appropriate .. I several times asking my friendsto watch and finally they come out because of heat, smell and other things"(Ari Setiawan, junior player Ludruk)*

###### c. Paradox of Creativity

Ludruk performances require high improvisation from the players, given the art of this show does not provide detail scenarios and dialogue between players. The players are only given a description of the theme of the story, the storyline, as well as the respective roles, the rest are all improvisation of the player. It takes creativity from the players. But on the way the artists perform on stage only rely on their experience of stories that they had memorized before. This raises a paradox in building creativity. Building creativity on every show week is not easy.

If they are asked to make different and new things, senior ludruk players have difficulty running it.

*"No scripts, no scripts. The script is only written on the board, the road, ADG (scene) 1,2,3 so wrote. But when he performs they have the dialogues."* (Cak-Hengky, Cultural, Observer and coach ludruk East Java)

*"Nowadays it has a lot of memorization, yes, jokes are used in only particular, because it is commonly played story and the scene was so memorized"* (CakSapari Senior Player)

Senior peludruk even have experienced pessimistic conditions against the future ludruk and feel that ludruk in time will experience the faded.

*"That conventional Ludruk ... more than it ...Yes so may be fixated on some stories... Who often brought... not complicated term... so there is less willingness to dig things new. .... If ludruk the senior is hard to work, because it is hard to learn, less innovation, then most of them... say it's okay... Ludruk time to die... will not exist, they just wait dead, not want to revive."*(Ari Setiawan, junior young ludruk artist)

d. Professionalism

Another problem found by researchers from the observations and interviews is the availability of players at the ludruk performance will be played, often at the ludruk art performance will be played or when the performance schedule of artists or ludruk players that there is not in accordance with the needs of the performances or the number of players and the existing role is not satisfied.

As a result of the lack of players or artists ludruk that often happens this, then ludruk art performances are played at that time does not work in accordance with the way the story. To overcome the problem of shortage of players then the manager and the artists ludruk choose to show or bring a story that has often been done and already memorized by most artists ludruk that exist at that time, so the performances displayed seem less interesting and entertaining. The statement is supported by a statement from the informant at the time of interview conducted by the researcher that is as follows:

*"Lha who came to play anyone not certainly mas, sometimes who came a lot but often also come a little."* (CakSapari, senior player)

e. Old equipment

Another problem that became one of the causes of art performance ludruk abandoned or not interested by consumers or spectators based on observations and interviews conducted by researchers at the time of the research is supporting equipment when performances of art ludruk done, the supporting equipment referred to here is a costume or wardrobe, good quality musical instruments, screen background or screen, sound system, lighting and others that support ludruk art performance when performed on the consumer or audience. The statement is supported by the statement submitted by the informant at the time of the interview as follows:

*"Kendang and other tools have been in use a long time or from the first .... But if you say according to my opinion is less appropriate. Used to have a new but even sold..."*(CakSapari player's kendang and also the actor / artist ludruk old)

Beyond the existing problems, there is also high expectation of the future ludruk. The statement about the potential possessed by ludruk art performance to become a show business that is in demand by consumers is supported by a statement from the informant as follows:

*"It Possible to exist... with Cak Kartolo. Play on Ismail Marzuki with two theme Sarip and Joko Sambang. Ticket costing six hundred thousand. Taman Ismail Marzuki building so much, exhausted! And later in May I will play in Taman Ismail Marzuki."*(CakHengky, Cultural, Observer and Builder ludruk East Java)

Table 1. Perspective of Player: Developmental Constraints

		Constraints
Place	Location	<ul style="list-style-type: none"> <li>• Less strategic location</li> <li>• Difficult to find and minimal instructions to the location.</li> <li>• Image location as a place for the middle to lower</li> </ul>
	Building	<ul style="list-style-type: none"> <li>• Buildings that are not maintained</li> <li>• Unprecedented building hygiene</li> </ul>

		<b>Constraints</b>
		<ul style="list-style-type: none"> <li>The convenience of the building is less in note</li> </ul>
<b>Professionality</b>	Personnels	<ul style="list-style-type: none"> <li>Number of personnel who do not fit the needs</li> <li>Ludruk only sideline</li> </ul>
	Capability	<ul style="list-style-type: none"> <li>Personnel or artists who have no artistic expertise</li> </ul>
	Schedule	<ul style="list-style-type: none"> <li>Absence of timeliness of performance</li> <li>Cancellation of performance conducted</li> </ul>
<b>Supporting Equipment</b>	Musical Instruments	<ul style="list-style-type: none"> <li>Outdated musical instruments</li> <li>The quality is not appropriate</li> </ul>
	Lighting	<ul style="list-style-type: none"> <li>The lighting is poor</li> </ul>
	Stages	<ul style="list-style-type: none"> <li>Stage is not well-arranged</li> <li>Screen background or screen is already been not good enough</li> </ul>
	Sound system	<ul style="list-style-type: none"> <li>Sound system that does not support or does not meet the needs</li> </ul>
<b>Creativity Paradox</b>	Script	<ul style="list-style-type: none"> <li>The performances that should favor creativity in improvisation become monotonous, especially from the senior group</li> </ul>

Data Source: Data Processed

#### 4.2. Perspectives of Consumers

The consumer's perspective on the perceived problems of players, directors and managers is more or less mutually confirm. Location problems, professionalism, lack of creativity, equipment and equipment out of date are also felt by informants who have seen ludruk performances. But there are additional elements from the consumer point of view that is the lack of promotional activities.

*"I do not ever see ads like banners, banners and others (about ludruk) I never see it." (Farah, student)*

Young consumers are also expecting the latest technology that can give the feel of contemporary that mixed with traditional nuances and moral messages.

*"Ludruk as a cultural heritage must be considered as well, now we see abroad like America.. everybody knows for its Broadway... Ludruk it should began it innovation, more modern background story but*

*still giving the elements of local culture"*  
(Rahman, students)

Ludruk is a performance art that basically can be an icon in Surabaya City East Java, Indonesia. Ludruk abandoned his audience considering the inability ludruk to balance the progress of the times. The world of entertainment should follow the development of information technology. The world of art shows has entertainment for tourists even challenged to be able to communicate with universal language. With the ability to continue to adapt and innovate hence, the world of traditional performances will not get caught up in creativity paradox, the creativity that is stuck in monotonous behavior. Ludruk as a traditional art show experienced paradox of creativity that is a condition that demands creativity but management is run by using routine (Kacerauskas, 2016). Shown every week with something new is not an easy thing, especially for a senior player. So it takes the younger generation to be able to accommodate the process of creativity. But now ludruk is not a promising thing to become a profession. It takes a bold activity cutting out the vicious circle that exists.

Ludruk will have a high potential as a show business if able to combine traditional and modern elements, and mixed with a universal language. The creativity industry requires innovations that must be tailored to the latest generation, including in terms of promotion. Butler (2010), "By Popular Demand: Marketing Art." Explaining that: "Consumers of art products are so diverse (diversity) it is necessary to have special treatment in promotion." O'Sullivan (2010) Dagling Conversations: advises the use of the internet in the marketing of the arts, and the performing arts managers are expected to be active in managing forums and web communities on the internet in different ways according to the consumer faced.

#### 5. IMPLICATION

Based on the results of this study found some things that should be practitioners in order to better manage the art show business, among others:

1. The limitations of culturalists to develop themselves require strong support from the government and publics, in order to improve the facility of adequate show for sale to tourists.
2. As for the ludruk cultures are expected to also be enhanced courage to innovate provide dish for the consumer.
3. Practitioners are also expected to be able to hold the government and private parties in terms of promotions made, for example by

holding travel and travel entrepreneurs to make art performances ludruk as one of the cultural tourism destination when visiting Surabaya East Java Indonesia. Surabaya Government in this case is expected to provide support in the form of policies that can preserve and develop art performance ludruk.

4. Practitioners and related parties that the government is expected to begin to launch ludruk art performance as one of the agenda appointed in every big event in Surabaya, this is to introduce and remind people of ludruk art performance that has been forgotten.

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