

## Conference Paper

### Trio ABG Model and Competitive Advantages in Growing Creative Industry in East Java

Gendut Sukarno<sup>1\*</sup>, Sri Mulyaningsih<sup>1</sup>, Lia Nirawati<sup>2</sup>, Mei Retno Adiwaty<sup>2</sup>

<sup>1</sup> Faculty of Economy and Business, Universitas Pembangunan Nasional "Veteran" Surabaya, East Java, Indonesia

<sup>2</sup> Faculty of Social Science and Political Science, Universitas Pembangunan Nasional "Veteran" Surabaya, East Java, Indonesia

#### Abstract

ASEAN Economic Society (MEA) era initiated in 2015 brought opportunity and challenge as well for Indonesian economic. As MEA enacted in the end of 2015, ASEAN member countries experience free flow of goods, services, investment and educated manpower from and to respective countries. From 14 creative economic sectors as listed in Presidential Instruction (Inpres) Number 6 Year 2009 concerning Creative Economic Development, there is one poor creative industry subsector, namely 'Exhibition Art', in which such subsector only contribute 0.10% from entire creative industries. TRIO ABG or frequently referred to as Triple Helix, which is synergy between Business Government, is one of concept in increasing creative industry growth. In addition, creative industry establishment also determined from such creative industry competitive advantages. This research aimed to review TRIO ABG contribution and Competitive Advantages against exhibition art creative industry development in East Java. Population in this research were entire creative industry owner/management from 14 creative industry sectors. Sample in this research were 42 owners/management of "Exhibition Art" creative industry sub-sector. Partial Least Square (PLS) were analysis technique used in this research, which is analysis alternative method with variance-based Structural Equation Modeling (SEM). Research result showed that TRIO ABG still unable to provided contribution for exhibition art creative industry in East Java. Such three helix roles actually exist, but it was highly minimum and not synergized yet. Likewise, competitive advantages on exhibition art creative industry in East Java still unable to become competitive advantage that could compete with other industries.

**Keywords:** Competitive advantages, exhibition art creative industry, Trio ABG

#### INTRODUCTION

ASEAN Economic Society (MEA) has presented tight competition. ASEAN Economic Society (MEA) initiated in 2015 brought opportunity and challenge as well for Indonesian economic. With MEA enactment in end of 2015, ASEAN member countries experience free flow of goods, services, investment, and educated labor from and into each country (Barney, 1991).

Through MEA integration shall occur between "free trade area", trading fee elimination between ASEAN countries, and free labor and capital market, that will highly affected against each country economic growth and development. In order to face such entire South East Asia free market era, business world are required to take strategic actions to be able to face competition with other ASEAN countries, including creative industry sector.

\* Corresponding author

Email address: sukarnogendut@yahoo.co.id

As listed in Presidential Instruction (Inpres) Number 6 Year 2009 concerning Creative Economic Development that consist of 14 of the following creative economic sectors, namely Sub-sector of: Advertising, Architecture, Art and Antiques Market, Craft, Design, Fashion, Video-Film and Photography, Interactive Games, Music, Exhibition Art, Publishing and Printing, Computer and Software Services, Television and Radio, Research and Development.

As the 7th Republic of Indonesia elected, Ministry of tourism and creative economic were eliminated, and government officially established Creative Economic Board (BEK). BEK are Ministry Level of Official, BEK Chairman directly responsible to the President.

Central Bureau of Statistic (BPS) Data stated that creative industry contribution against Gross Domestic Product (GDP) was in 9th position out of 10 business field sectors. Creative industry contribution against GDP was relatively low, but according to Adi Suryo (Head of Creative Industry, Information Technology and Media Sector of East Java HIPMI, SURYA Online, 26/2/2013) "Potential for creative industry in East Java are enormous, even this creative industry could meet East Java export demand in non oil and gas sector." Creative industry currently contribute around 7 percents from total PDRB of Surabaya. From such 14 sectors, added value generated from fashion and craft sector are quite dominant, 43.02% and 25.12% respectively, from total creative industry sector development.

These two industrial sectors become locomotive in national creative industry development. "Fashion and craft contribution excel other small industry contribution. Either in terms of added value, manpower, total company as well as its exports," (Directorate General of Small and Medium Industry in fashion and craft exhibition opening themed "Indonesia arid Craft 2013" in Jakarta, on Thursday [27/6].

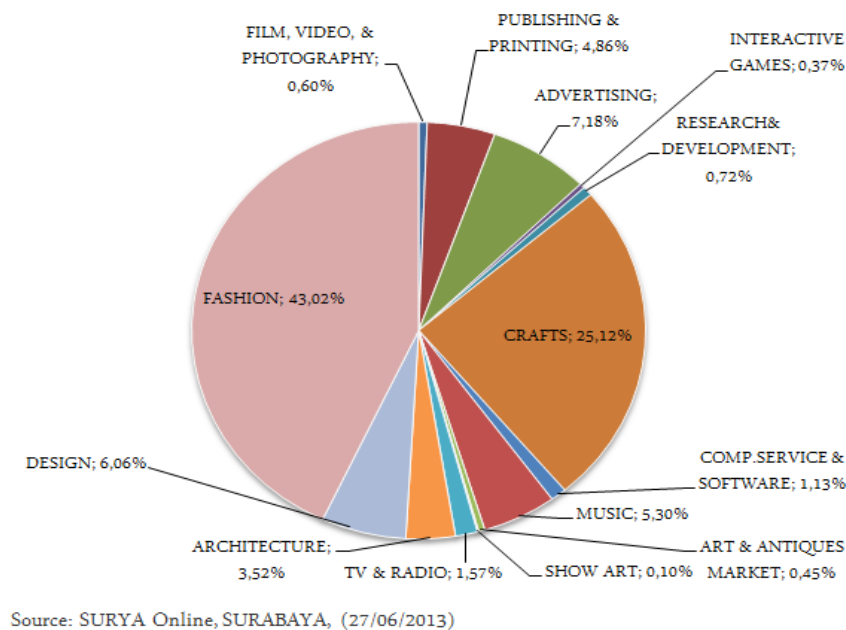


Figure 1. The Average Percentage of Creative Industry Subsector 's Contribution to the Creative Industry (2006-2013)

Nevertheless, there's one creative industry subsector with poor performance, namely 'Exhibition Art' subsector, in which this subsector could only contribute toward entire creative industry for 0.10%. This phenomena needs to be addressed by entire party for the sake of such subsector existence. Attention could be expected from participation of several parties amongst them are Academic side, Business side, and Government side or frequently referred to as Trio ABG or Triple Helix. Academician world could provide its contribution toward research they carry out, as well as Business world could provide contribution against business and capitalization insight development, and Government

side is required to provide creative industry protection and regulation. More especially on Art and exhibition creative industry existence which chance are getting marginalized.

Mostly protection perceived, still limited on music and film sector piracy, whilst on other creative industry sector such attention are hardly invisible. Academician and Government contribution seem to be able to raise, likewise business world role in supporting creative industry raise in The New Production of Knowledge and in Re-Thinking Science.

As concept, Trio ABG or Triple Helix main idea are power synergy between academician, business, and government. Academician element with their resource, knowledge, and technology focus themselves on producing various applicative finding and innovation. Business element could make capitalization that provide economical and beneficial advantages for the society. Whilst government ensure and maintain both relationship stability through conducive regulation (Etzkowitz & Leydesdorff, 2000).

From abovementioned phenomena it seems that creative industry surviving in certain industrial environment should be more excel compared to its competitor. The rapid Chinese product entrance that storm local products require industry/creative industry to have competitive advantages from competitor product. Porter and explained that competitive advantage was marketing performance core to face competition. Competitive advantage interpreted as benefit strategy from company that make partnership to create more effective competitive advantage. This strategy must be designed to realize sustainable competitive advantage so that creative industry could dominate either in new or old market. Competitive advantage is basically grow from values or advantages created by creative industry that excel/dominant from other industries.

Based on above empirical discussions researcher interested in synergize Trio ABG (Triple Helix) and competitive advantage concepts against art and exhibition creative industry growth through a research.

## **METHODS**

### **Research Location**

Research location situated in East Java with Municipality as its purpose, yielding 9 of the following municipalities: Surabaya, Pasuruan, Probolinggo, Malang, Batu, Mojokerto, Kediri, Blitar, and Madiun. Such locations selected as creative industry in reality mostly develop in Metropolis cities, province through municipality that support creative industry activity that mostly need information, technology, creativity and innovation elements.

### **Data Type, Source and Collection**

Data type required in this research were primary and secondary data. Primary data directly obtained from respondent with direct interview approach to exhibition art creative industry management leader. This interview intended as approach step to obtain more comprehensive and clear data.

In addition to interview questionnaire were also distributed to obtain data through question filling addressed to exhibition art creative industry actors. Meanwhile secondary data obtained from East Java Art Office and other related offices.

### **Population and Sample**

Population in this research were entire creative industry business in East Java, that comprised of 14 sectors. Sample in this research were management/leader of "Exhibition art" creative industry in 9 cities of East Java: Surabaya, Pasuruan, Probolinggo, Malang, Batu, Mojokerto, Kediri, Blitar, and Madiun with total sample of 42 respondents (small sample). Such small sample usage were based on Partial Least Square (PLS) analysis technique with specification of sample size that is not necessary to be large (Leydesdorff, 2005).

### Analysis Technique

Data analysis technique used in research was Partial Least Square (PLS). One of new approach introduced by was Partial Least Square (PLS) or commonly referred to as soft modeling. Using this PLS it is possible to make structural equation modeling with relatively small sample size and do not need normal multivariate assumption. Other than distribution assumption and large data problems, other obstacle structural modeling face using LISREL is that research indicator (manifest variable) only possible to be reflective (latent variable describe manifest variable). Using PLS it is possible to conduct research using reflective as well as formative indicator.

PLS method has the following advantages: data do not have to be normal multivariate distributed (indicator with category scale, ordinal, interval through ratio could be used in the similar model) and sample size do not necessary to be large. These are in accordance with total sample in this research that amounted to 42 respondents.

## RESULT AND DISCUSSION

### Exhibition Art Creative Industry Sub Sector Profile in Madiun

The City of Madiun is a regency in East Java Province, Indonesia. This regency has Bojonegara Regency as its north border, Nganjuk Regency in east, Ponorogo in south, and Magetan and Ngawi Regency in west. Its capital is Mejayan Sub-district according to Government Regulation No. 52 Year 2010. Madiun City interprets small and medium industries (IKM) of chili, madumongso, kerupuk puli or usually called lempeng Madiun processing as Madiun City society creative economic sectors. Madiun City Government always develop local small and medium industry advantage product potential to grow local society creative economy.

One of exhibition art in Madiun is dongkreng dance art. Dongkreng Art combine dance and drama art by taking story of sacred grandfather fighting against genderuwo groups ended with victory in grandfather side. It is highly unfortunate if dongkreng mask art nowadays become almost extinct art, similar with other regional traditional art extinction that almost entirely caused by lack of society and government attention. Reog art although born from Ponorogo city but due to Ponorogo and Madiun proximity, makes this Reog art also highly close in Madiun city as well. Likewise in other cities in East Java, in Madiun also live traditional as well as contemporary dance art, and drama art.

### Exhibition Art Creative Industry Sub Sector Profile in Mojokerto

Mojokerto is a city with the smallest area in East Java and its entire location has Mojokerto as its border. Due to its strategic location, 50 km in west direction from Surabaya, this region becomes metropolitan city hinterland and included in Gerbangkertasusila (Gresik, Bangkalan, Mojokerto, Surabaya, Sidoarjo, and Lamongan). Mojokerto city is a city in East Java Province, Indonesia. It is located 50 km west of south west Surabaya. Mojokerto has creative industry products of shoes, sandal that not only marketed in local market, but also exported to Europe (Germany and Netherland) and culinary of kerupuk rambak, and salt egg (Eastjava.com, accessed on 20/04/2016 at 06.15).

In Mojokerto Ludruk is ethnic exhibition art that stucked into society day to day life. Ludruk has elements of dance, amusing narration, comedian and actors that consist of entirely male, although there are also female role to play. Alongside with ludruk development, female player included. Theme contained in this exhibition are commonly related with day to day society life, struggle accompanied with comedy accompanied with gamelan music playing. Mojokerto Regency is region that reach of regional art variation. One of them is Mayang Rontek Dance, as Mojokerto Regency unique dance. In addition to dance, bantengan art also exist. Bantengan Traditional Art, is a tradition culture exhibition art that combines elements of ballet, kanuragan, music, and rhyme/spell that reach of magical nuance.

### **Exhibition Art Creative Industry Sub Sector Profile in Kediri**

The City of Kediri has area of 63.40 km<sup>2</sup> and its entire area bordered with Kediri Regency. Kediri City split by Brantas river that lies from south to north with 7 kilometer long. Kediri city is a city in East Java Province, Indonesia. This city situated 130 km of south west of Surabaya and the third largest city in East Java after Surabaya and Malang according to total population. Kediri known as main trading center for sugar and largest cigarette industry in Indonesia. Kediri City has creative industry product of Tenun Ikat Linen which already known beside its Tahu Kuning culinary industry. Kediri city government intended to encourage society economy especially its tenun ikat linen traditional creative industry that serve as well-known craft unique characteristic of Kediri.

Kediri has several unique exhibition arts such as: traditional and contemporary dance art, jaranan art, drama art, and mocapat art. In addition to those arts, wayang jemblung art also exist which almost hardly seen in other country and almost extinct as well. Such wayang jemblung art development is very slow and even tend to weaken, aside from rare enthusiasts, it is also due to huge exhibition cost. It is very rarely for individual or institution to invite wayang jemblung art when they have intent. Mostly would elect easier and more practical one by inviting electronic player and singer. Several regional unique art tourist could enjoy are amongst them Jaranan Art, kethek ogleng, and others. Jaranan Art present various interesting attraction that sometimes could trigger our wonder. Player movement attraction accompanied with gamelan playing and occasionally interspersed with magical element make this art worth spectating.

Several Jaranan Art could be enjoyed in Kediri Regency amongst them are Jaranan Senterewe, Jaranan Pegon, Jaranan Dor, and Jaranan Jowo.

### **Exhibition Art Creative Industry Sub Sector Profile in Batu**

Batu City lies in path connecting Malang-Kediri and Malang-Jombang. Batu City has Mojokerto Regency and Pasuruan Regency as its north border and Malang Regency as its east, south, and west border. Batu City is a city in East Java Province, Indonesia. This city situated 90 km of south west of Surabaya or 15 km of north west of Malang. Batu is a unique region, as it has “mixed” and various cultural potential, unique culture of other several regions in East Java lie in Batu City. Batu actually is transit region since kingdom area, making its potential to become cultural center widely open. Cross and Mixed from various regions should be seen as huge potential for Batu City selling power.

Sanduk dance art is Batu tourism city unique art dance. It is a dance played by many people with sanduk dance unique traditional music accompaniment. Sanduk Dance could be followed by everyone with no age and gender limitation. Traditional Culture in Batu City are well grown and developed as cultural tradition held firm by its society. Batu cultural traditional beauty could be seen in Batu unique dance exhibition, in Sedekah Bumi and Bersih Desa activity and Ludruk and Campur Sari exhibition as well.

### **Exhibition Art Creative Industry Sub Sector Profile in Malang**

Malang City lies in quite cool highland, and its entire region has Malang Regency as its border. Malang City has remarkable potential to sustainably developed into creative city. Malang is a city located in East Java Province, Indonesia. This city situated 90 km from south of Surabaya and is the second largest city in East Java after Surabaya, and also one of the largest city in Indonesia based on total population. In addition, Malang also the second largest in southern Javanese Island after Bandung. Creative industry actor in Malang are rapidly developed. Several time ago Malang Major inaugurated Creative Economic Committee (KEK) in order to facilitate creative community in Malang City. It was a following step after Bandung established similar committee. This committee that consist of several SKPD and creative industry activator are expected to become catalyst for creative economy development in Malang City.

Beside being famous for its culinary wealth and couples of ancient buildings, Malang also has several quite developed arts and well known by the society. One of the most fancied art and sustainably performed to date is bantengan art. This art still remain performed in kampung, either in certain event or just merely as entertainment.

Bantengan art itself is an exhibition art that combines dance, music, martial art, and spells that usually contain magic. In becoming a bull (Banteng), a player would frequently possessed by the bull ancient spirit that he frequently lost control. Other dance arts are Topeng dance in addition to other dance art such as traditional as well contemporary dances.

#### **Exhibition Art Creative Industry Sub Sector Profile in Blitar**

Aside from being called as a Proclamator City or Patria City, this city also called as PETA City under Soeprijadi leadership. Blitar is a city in southern part of East Java province. Blitar situated around 167 km from south west of Surabaya and 80 km from west of Malang. Several mainstay creative industry commodities for Blitar amongst them are wood powder industry which has generated various wooden crafts. Wooden craft, wood carving and ornament lamp situated at Kepanjen Kidul Sub-district of Blitar City.

Exhibition art in Blitar amongst them are ketoprak art, jemblung art, human wayang art, drama/theatre art, and jaranan art. From abovementioned exhibition arts, jemblung art is almost extinct. All this time what we know concerning Javanese people traditional art especially in East Java region perhaps only wayang, jaranan or reog, but there is also traditional art combining Javanese traditional music with Islamic endeavor variety. This art called as Jemblung. It is indeed sound quite strange for us hearing the word of Jemblung. It is normal as this art started to be not known by the society, its existence started to be marginalized as many people like modern art more, making this Jemblung Art deemed ancient and left behind.

#### **Exhibition Art Creative Industry Sub Sector Profile in Probolinggo**

Probolinggo is fourth largest city in East Java after Surabaya, Malang, and Kediri based on total population. This city located in Tapal Kuda region of East Java and become main north coast path connecting Java with Bali Island. Probolinggo city creative art tend to be in terms of creative tourism and sea craft products.

Probolinggo is a city on the far east of East Java Province. Situated around 100 km south east of Surabaya. Probolinggo city has Madura Strait as its north border, Probolinggo Regency as its south, south and west border. There are several preserved traditional arts in Probolinggo. Traditional art enthusiasts of Ludruk Probolinggo, Glipang Art, Sapi Pajengan Dance, Topeng Tengger Dance, and Kemplang Bergending are reducing and nearly extinct. In addition to no longer traditional arts successor, traditional art appreciation also obstructed due to the high cost for performing certain exhibition. For ludruk, for each performance people have to provide at least around 25 million rupiah fund. Compared with single organ with only cost 1 million rupiah, that commonly leased for event such as wedding. Jaran Bodhag is traditional art from Probolinggo East Java. Jaran Bodhag started to emerge and known by Probolinggo society since early independence era.

#### **Exhibition Art Creative Industry Sub Sector Profile in Pasuruan**

Pasuruan City is one of regency/city with the most care for creative economic development effort. Creative economic development policy direction in Blitar City guided by national direction and policy that refer to synergize, collaboration and role from creative individual with three main actors of government, academician, and businessman. Pasuruan is a city in East Java Province. This city situated 60 km of south east of Surabaya, capital of East Java and 355 km of north west of Denpasar, Bali. Pasuruan Regency Regent Irsyad Yusuf stated, promoting this creative economic industry sector could reduce poverty number in his region. "Pasuruan economic growth is 6.7% or above East Java and national economic growth. Poverty number decrease into 11.15% with this creative economic development," said Irsyad (Detik Finance, 16/7/2014 accessed 19/4/2016, at 16.51).

In relation with exhibition art in Pasuruan, Jaranan is one of exhibition art in Pasuruan that slowly marginalized. Jaranan art is an art dance using instrument of woven bamboo or pandan leaves formed somehow similar to horse. This jaranan dance popular in eastern Java region, from Ponorogo, Kediri, Tulungagung Nganjuk, Malang even through Banyuwangi.



### Exhibition Art Creative Industry Sub Sector Profile in Surabaya

Exhibition art creative industry including creative activity related to business of content development, exhibition production, ballet exhibition, traditional dance, contemporary dance, drama, traditional music, music-theatre, opera, including ethnic musical tour, exhibition costume design and making, stage setting, and lightning setting. Surabaya is a city in far east of Java Island. Surabaya as second Metropolis after Jakarta known for its several creative industries made by its society. Surabaya ready to become national creative industry center as Surabaya has huge potential supported by human resource quality and able to emerge various creative and economical idea. In terms of exhibition art sub sector in Surabaya, it could generally found several of the following exhibition art: ludruk art, traditional dance art, contemporary art dance, drama art, traditional music. Surabaya as metropolis city, making its discovered exhibition art mostly mixed with exhibition art that play IT and communication development. For instance, many ludruk art are broadcasted through radio broadcast, that possibly in form of recording. Art dance mostly colored by contemporary and modern dance that student request more. Likewise traditional musical art such as campur sari has already accompanied with electrical music such as electone, electrical guitar, as well as other electronic musical instruments (Ong and Ismail, 2012).

### Respondent Characteristic Data

Table 1. Exhibition Art Type Data in 9 Cities of East Java

	Research Object City	Exhibition Art Type	No	Research Object City	Exhibition Art Type
1	Madiun1	Reog	22	Malang2	Topeng Dance
2	Madiun2	Traditional Dance	23	Malang3	Traditional Dance
3	Madiun3	Contemporary Dance	24	Malang4	Contemporary Dance
4	Madiun4	Human Wayang	25	Probolinggo1	Topeng Tengger Dance
5	Blitar1	Mocopat Art	26	Probolinggo2	Glipang Art
6	Blitar2	Jaranan Art	27	Probolinggo3	Sapi Pajengan Dance
7	Blitar3	Human Wayang Art	28	Probolinggo4	Jaran Bodhag
8	Blitar4	Drama Art	29	Pasuruan1	Traditional Dance
9	Kediri1	Wayang Jemblung Art	30	Pasuruan2	Theatre Drama
10	Kediri2	Jaranan Art	31	Pasuruan3	Ludruk
11	Kediri3	Drama Art	32	Pasuruan4	Jaranan Art
12	Kediri4	Traditional Dance	33	Surabaya1	Ludruk
13	Mojokerto1	Ludruk	34	Surabaya2	Traditional Dance
14	Mojokerto2	Mayang Rontek Dance	35	Surabaya3	Contemporary Dance
15	Mojokerto3	Bantengan Art	36	Surabaya4	Theatre Drama
16	Mojokerto4	Contemporary Dance	37	Surabaya5	Ballet
17	Batu1	Sanduk Dance	38	Surabaya6	Ketoprak
18	Batu2	Ludruk	39	Surabaya7	Reog
19	Batu3	Campur sari	40	Surabaya8	Traditional Dance
20	Batu4	Contemporary Dance	41	Surabaya9	Theatre Drama
21	Malang1	Bantengan Art	42	Surabaya10	Campur Sari

### Respondent Characteristic Based on Gender

According to questionnaire distribution result to 42 exhibition art creative industry management we obtained the following respondent description based on gender.

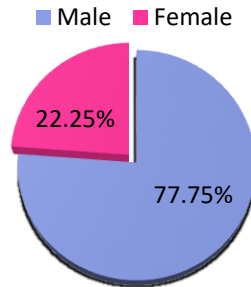


Figure 2. Respondent Characteristic Data Based on Gender

Based on above diagram it is revealed that most respondent were male as of 77.75% and 22.25% were female. Although exhibition art creative industry mostly related to dance art, but such sub sector are mostly managed by male as leader and trainer as well.

### Respondent Characteristic Based on Education Level

According to questionnaire distribution result to 42 exhibition art creative industry management we obtained the following respondent description based on education level.

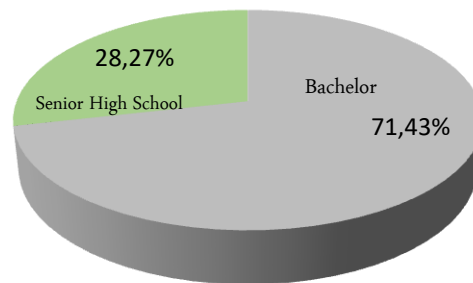


Figure 3. Respondent Characteristic Data Based on Education Level

Based on above data it is revealed that exhibition art creative industry management education level were mostly Senior High Value with total of 71.73% and the rest 28.27% were Undergraduate level respondent. The interesting phenomena is that mostly exhibition art management were Senior High School graduate, it is expected that this low education do not impact toward exhibition art creative industry.

### Respondent Characteristic Based on Age

According to questionnaire distribution result to 42 exhibition art creative industry management we obtained the following respondent description based on age.



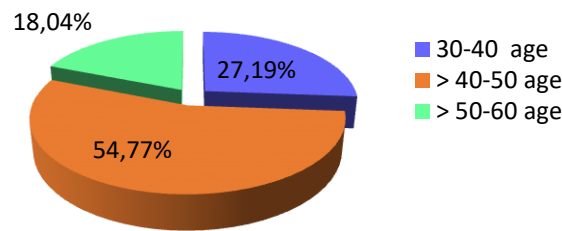


Figure 4. Respondent Characteristic Data Based on Age

Based on above diagram it is revealed that mostly exhibition art creative industry age were between 40 – 50 years amounted to 54.77%, 30 – 40 years of age amounted to 27.19% and the rest (18.04%) aged between 50 – 60 years. It is interesting that age around half of century (age > 40 – 50 years) as no longer age occupied most portion. It could be understood that exhibition art sub sector are art that not many society interested in either as actor or spectator, even as consumer.

#### Respondent Characteristic Based on Total Employee Empowered

According to questionnaire distribution result to 42 exhibition art creative industry management we obtained the following respondent description based on employee empowered.

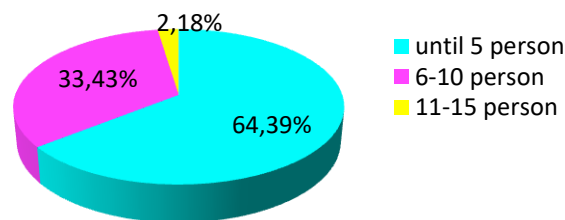


Figure 5. Respondent Characteristic Data Based on Total Employee

Based on above diagram it is known that there were little employee empowered by mostly exhibition art creative industry management (up to 5 employees amounted to 64.39% from total respondents). 6-10 employees hired by 33.43% respondents while the rest hired 11-15 employees (2.18% from total respondents). It is understood that exhibition art creative art sub sector do not necessary need to empower employee in large number, such employee usually found as helper/trainer assistant.

#### Respondent Characteristic Based on Marketing Reach

According to questionnaire distribution result to 42 exhibition art creative industry management we obtained the following respondent description based on marketing reach.

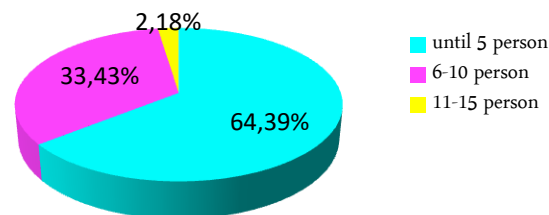


Figure 6. Respondent Characteristic Data Based on Total Employee

Based on above diagram it is revealed that marketing reach of exhibition art creative industry product were mostly in local reach amounted to 61.96%. As of 30.94% had regional marketing reach, and the rest 7.10% had national marketing reach. Above description could be understood that mostly exhibition art are for local society to enjoy, if it could reach regional or national usually die to agenda/invitation from government to present in certain area, for instance in Taman Budaya Cak Durasim, or in Taman Mini Indonesia Indah.

### Variable Result Discussion

#### Trio ABG

*Trio ABG* is a concept of three poles synergy creation between academican, business, and government with intention of knowledge-based sustainable economic growth, which such variable description could be seen on the following table. TRIO ABG within exhibition art creative industry had not been reached yet based on questionnaire distributed. It could be seen from 6 points of question submitted were partly range in 2 score (disagree) with average (mean) of 2.55. It means that TRIO ABG (Triple Helix) role either from academican, businessman as well government had not been visible in terms of their involvement in supporting/nurturing exhibition art creative industry sub sector.

Table 2. Trio ABG

No.	Questions	Grading Score					Average
		1 STS	2 TS	3 N	4 S	5 SS	
1.	My business frequently used as research and development from higher education (Higher Education care)	0	24	15	3	0	2,50
2.	My business frequently obtain resource support (Human Resource, work tools/work facilities, fund) from higher education	0	24	17	1	0	2,45
3.	My business frequently obtain support in producing/generating art work from manufacturer /company	0	21	19	2	0	2,54
4.	My business frequently obtain support in commercializing art work from anufacturer/company	0	25	16	1	0	2,43
5.	Government as regulation/rule maker, frequently prosper exhibition art business benefit	0	16	21	5	0	2,74

6.	Government frequently provide entrepreneurship spirit development for exhibition art business benefit.	0	18	20	4	0	2,67
TOTAL AVERAGE							2.55

### Competitive Advantage

Competitive advantage refer to benefit strategy from company that carry out collaboration to create more effective competitive advantage in their market, which such variable description listed in below table.

From the following table it could be seen that respondent response against competitive advantage in exhibition art creative industry had not been able to be deemed as competitive based on their response from the questionnaire. Such matter seen from 7 questions point submitted only range in 2 score (disagree) with average (mean) of 2.62. it means that competitive advantage exist within exhibition art creative industry sub sector could not be seen yet as competitive advantage that could relied on, either from promotional side, product/work to generate, competitive price, product variation, as well as product distribution sides.

Table 3. Competitive Advantage

No.	Questions	Grading Score					Average
		1 STS	2 TS	3 N	4 S	5 SS	
1.	Exhibition art promotion had been carried out very often, and not finding difficulties	0	23	15	4	0	2.55
2.	Product/work to generate by art and exhibition adjusted with consumer demand or taste	0	23	17	2	0	2.50
3.	Selling price always adjusted with exhibition art work quality	0	21	19	2	0	2.55
4.	Producing art product/work in various type/variation/model based on future buyer/spectator order	0	18	21	3	0	2.64
5.	Exhibition art work product generated marketed into various locations	0	16	21	5	0	2.74
6.	Such product marketing to various locations carried out selectively	0	18	20	4	0	2.67
7.	Region/territory mastering of art product selling is something	0	18	20	4	0	2.67

	exhibition art marketer should pay attention to						
TOTAL AVERAGE							2.62

### Creative Industry Growth

Creative industry growth are industry increase change originated from individual creativity, skill and potential usage to create prosperity and work opportunity by generating and exploiting such individual creation power and creativity, which such variable description listed in below table. From the following table it could be seen that respondent deemed exhibition art creative industry growth not growing well as seen from their questionnaire response. It is seen from 5 question points submitted mostly range on 2 score (disagree) with average (mean) of 2.48. It means that exhibition art sub sector growth either seen from profit growth, selling growth, new product launching, work opportunity for new employee as well as creativity growth.

Table 4. Creative Industry Growth

No.	Questions	Grading Score					Average
		1 STS	2 TS	3 N	4 S	5 SS	
1.	My business has increasing profit growth	0	25	15	2	0	2.45
2.	My business, has increasing selling growth	0	24	15	3	0	2.50
3.	My business, make new product launching according to the targeted	0	19	20	3	0	2.62
4.	My business, provide increasing work opportunity for new employee from time to time	0	19	20	3	0	2.62
5.	My business growth, causing increasing creativity from time to time	0	19	19	4	0	2.19
TOTAL AVERAGE							2.48

### CONCLUSION

Based on the result of this research can be concluded that:

1. Trio ABG remain unable to provide contribution toward exhibition art creative industry growth in East Java. Such three helix roles actually exist, but is highly minimum and with no synergy, therefore Trio ABG role still unable to provide contribution toward exhibition art creative industry growth in East Java.
2. Competitive advantage in exhibition art creative industry in East Java remain unable to become competitive advantage that could compete with other industry.

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