

Creativity and Teamwork toward the Creative Economy Involvement Based on Madurese Culture

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Abstract

The creative economy has been growing and developing well in big cities where the best resources and network marketing can be found. However, the small cities also have a significant opportunity to build their creative economy. One of the important factors is human resource involvement. This study aimed to analyze students' creativity and students' teamwork toward their involvement in the creative economy. This is qualitative research. Data were collected through a Likert-scale questionnaire. The samples were estimated 215 students of Islamic Business and Economics Department of IAIN Madura. The SEM – PLS model is used to analyze the data. All hypotheses were supported that creativity and teamwork positively influence the students' involvement in creative economy activities based on Madurese culture. The equation model was obtained that students' involvement = 0256 Creativity + 0861 Teamwork. Further research should add latent variables as moderating or intervening variables to get a more in-depth study.

Keywords: Creative Economy; Madurese Culture; Creativity; Teamwork; SEM-PLS

Introduction

The creative economy is integrative parts of innovative knowledge, creative use of technology, and culture. In other words, the creative economy is as economic development efforts through creativity with the competitive economic climate and has reserves of renewable resources. Facts show that success in the development of the creative economy is able to improve competitiveness, prevent urbanization, reduce the unemployment rate, and reduce social and economic disparities. In addition, it can also be the driving force to grow and sustain the national economy (Sung, 2015). Thus, the concept of the creative economy uses the principle of knowledge or intellectual creativity as the basis of economic development (*knowledge economy*).

In the context of developing the creative economy in cities in Indonesia, the creative industries are more likely to develop in the big and "known" cities. This case is related to the availability of qualified human resources and network marketing in the big cities that is better than in smaller ones. However, it did not rule out the possibility of small cities to develop a creative economy.

There are some creative cities in Indonesia like Bandung, Banyuwangi, Sawahlunto, Malang, Batu, Cimahi, and others that have developed creative economic development, the create new employment for their citizen. They also established centers of creative industries. It automatically increases "the plus point" of those cities and is considered successful cities because they can reduce poverty through various development of potential and cultural resources. In Madura, the cities like Bangkalan, Pamekasan, Sumenep, and Sampang have also developed the creative economy. One of the ways is by managing and developing innovative - creative "products" that are related to the glorious cultures and the landmark of Madura, such as various kinds of Batik Madura, Bull Race, *Sapeh Sonok*, *Saronen*, Madurese Dances, Madurese Traditional Clothes, and Madurese Traditional Foods.

Based on the cases that happened in Madura, it revealed that the creative economy and the tourism sectors are the two things that affect each other and can well-synergize if those are appropriately managed (Ooi, 2006). Creative development, including economy articulated with cultural tourism, can be a means of animating and adding value to heritage locations (Richards, 2020). Yet, the concept of tourism activities can be defined by three factors, i.e. there must be *something to see*, *something to do*, and *something to buy* (Yoeti, 1985). *Something to see* regards the tourists' attractions to the destination, such as beautiful beaches, historical buildings, and wonderful scenery. *Something to do* relates to the tourist activity in the tourist areas. While *Something to Buy* is like providing typical souvenirs in tourism area as personal memorabilia travelers.

In addition, as mentioned, creative industries are inseparable from Human Resources (HR) as the creator of the idea (Pelinescu, 2015). They are the prime movers or (Maier, Brad, Nicoară, & Maier, 2014) called major drivers for the presence of the creative economy because all kinds of creative economy activities are built by the Human Resources (HR) and creative culture. The human resources who are very needed to develop the creative economy are the creative people. (Pasban & Nojedeh, 2016) argue that at the level of management, human resources are essential. As studies suggested, the creation of innovation resulted from the crucial role of the employees (Carmeli, Meitar, & Weisberg, 2006; Patterson, Kerrin, & Gatto-

Roissard, 2009; Yesil & Sozbilir, 2013). Without the wealth of creativity of the people as the prime movers, a creative economy is impossible to happen.

Creativity itself refers to the use of imagination or original ideas to create something. Creativity should involve novelty and appropriateness (Lubart, 1994). Meanwhile, another definition of creativity is "the ability to create "new combinations" that have social significance (Haefele, 1962). In addition, creativity does not always mean a new thing. Many psychologists define creativity as the novel combination of familiar ideas (Boden, 1996). Therefore, a combination of many things that have social significance can also be called creativity. The other notion of creativity is "a function of expertise, creative thinking skills, and motivation owned by someone. Expertise means mastery of skills in technical, procedural, and intellectual possessed by someone. The ability to think creatively is how flexible and imaginative person deal with problems. Motivation is the determination of the innermost part of everyone to solve problems more creatively than external incentives, such as money. Intrinsic motivation is most influenced by the work environment (Amabile, 1998). If it is viewed from the aspect of management and psychology, the term "creativity" contains two (2) aspects. First, creativity is associated with something new or different or means that individuals should be given the freedom to express their talent and vision (*management aspects*) or that something new must be useful to the public (*psychology*) (Bilton, 2007).

Another factor of the creative economy's success is the teamwork of the members who create and manage it. Teamwork is one of the fundamental elements of Total Quality Management (Al-Shdaifat, 2015; Othman, Norfarahhanim Mohd Ghani, & Woon Choon, 2020; Suwandej, 2015). A team can be defined as two or more individuals who interdependently and adaptively interact to achieve specified, common, and valued objectives (Salas & Cannon-Bowers, 2001), so teamwork is a group of individuals working together to reach a common goal. That definition clearly explained that teamwork is a group of people working together to achieve the same goal, and that goal will be easier to achieve if it is done through the process of cooperation of the team's members rather than individual work (Tenner & Irving, 1992).

State Islamic Institute of Madura is one of the biggest educational institutions in Madura. So, it is inevitable that this institution should also participate and be responsible for building Madura, in this case, in economic sectors. So, it is right if the students are also taught about the soft skills related to economics, especially for Islamic Business and Economic Department students. The student's involvement in the creative economy is expected to bear creative Human Resources (HR) capable of formulating and collaborating the natural resources (sites) and the Madurese culture into something interesting, beautiful, and selling power.

Therefore, this study mainly aimed to analyze the influence of students' creativity and students' teamwork toward their involvement in the creative economy activities of the Islamic Business and Economics Department at State Islamic Institute of Madura, Indonesia.

Literature Review

Creativity

Creativity is the individual's personal nature (not a social nature lived by the society) which is seen from the attitude coming from the new ideas. The essence of creativity is the invention of the new (Yachina & Fahrutdinova, 2015). Creativity is a person's ability to create something new, either in opinions and tangible results, which are relatively different from what has been done before. The smoothness and flexibility in thinking are dependent on one's

creative power. To be creative, we need to create new and useful things. Therefore, producing only new things is not a sufficient criterion for creativity. Useful products made should be solving a problem (Bacanlı, Dombaycı, Demir, & Tarhan, 2011).

The core of creativity is creative thinking (Chen et al., 2015). According to Elaine B. Johnson (2002), creative thinking requires perseverance, self-discipline, and attention. It includes some mental activities, such as dared to ask the question, considering the new information and unfamiliar ideas with their open minds, creating the link, especially among different things. Creative thinking also requires attributing various things freely, applying imagination in every situation to produce new and other things, and listening to self-intuition.

The creative person must have the characteristics; strong curiosity, always looking for problems, love the challenge, optimistic, delaying decisions, likes to play with imagination, seeing problems as opportunities, seeing the problem as something interesting, facing the problems emotionally, having great assumptions, tenacious and hard-working. Overall, it can sum up that the characteristics of creative people are they courage to face challenges, capable of expressing themselves, expressing opinions based on careful observations and research, and the confidence to express something new.

Rogers in (Munandar, 2012) argues that there are three conditions of creative individuals, namely: creative one is usually open-minded about his/her experience., he/she can assess the situation under his/her personal circumstances (internal locus of evaluation), and he/she has ability for experimenting, to experiment of "playing" with the concepts.

From the definition given by the experts, it can be concluded that the notion of creativity is the someone's ability and method used to solve problems of ideas, new works, a work that never was subsequently updated, information and other elements in which the results can be describe smoothness, suppleness, flexibility and originality in thinking and expression, as well as the ability to combine (to develop, itemize, enrich) an idea.

Teamwork

According to (Daft, 2003), a team is a unit consisting of two or more people who interact and coordinate their work to accomplish a specific task. This definition has three components. First, it takes two people or more. The team can be quite large, although most are less than 15 people. Second, people in a team interact on a regular basis. People who do not interact are such people standing in the lunch queue or people in the stairway. They do not form a team. Third, people in a team share a goal to perform, whether designing a new handheld computer, building a car, or writing a textbook.

Teamwork will show a better result than individual work if the task to be performed requires multiple skills. Based on the above understanding of teamwork, teamwork is a collection of individuals consisting of two or more people who produce better results than individual work.

Teamwork is a critical factor in TQM (Total Quality Management) (Anil & K.p., 2016). A team is a group of people who have a common goal. According to Tenner and Detoro (1994), teamwork is a group of individuals working together to reach a common goal. The definition of teamwork is explained that teamwork is a group of people working together to achieve the same goal and that goal will be easier to obtain if it is done in a team rather than in individual."

Sopiah (2008) revealed that teamwork is a group whose main project results in greater performance than the sum of individual support. The teamwork arouses positive synergy through a coordinated effort. Their individual efforts result in a level of performance greater than the sum of the individual inputs. From the above definition, the performance achieved by teamwork better than the performance performed by individual work in an organization or a company.

In addition, (Robbins & Judge, 2008) revealed that teamwork is a group which is main effort is to produce higher performance than the sum of individual entries. It has a sense that the performance achieved by a team better than the performance of individual in an organization or a company. According to (Allen, 2004) a team worker is a fair one, sensitive and loves to hang out, and be able to recognize the flow of emotions in his team very clearly.

The teamwork generates positive synergies through the coordinated efforts. Their individual efforts result a higher employment rate than the number of personal work. The use of the team extensively provides a potential for an organization to produce much greater results without an increase of the input.

Involvement

Some previous researches have defined involvement from a wide range of point of view. O'Casey, as quoted by Japarianto and Sugiharto (Japarianto & Sugiharto, 2011), defined engagement as an intention or motivation caused by a particular stimulus or situation and showed by the behaviors. Zaichkowsky (1985), as quoted by (Japarianto & Sugiharto, 2011), defines involvement as the person's relationship to an object based on needs, values and interests. (Mowen & Minor, 2010) defines involvement as a person's ability, which is considered important and/or consumers' desires to disposition goods, ideas, services, acquisition, and consumption.

Based on some previous definitions, it is inferred that involvement is a level of individual relationship of the students of Islamic Business and Economics Department in Creative economy activity based on Madurese Culture. The expectation is it will be born creative Human Resources (HR) who can mix and collaborate natural resources (sites) and the Madurese culture into something interesting, beautiful, and has selling power. In other words, the creative economy and the tourism sector are the two things that affect each other and can synergize if those are managed properly (Ooi, 2006).

The Creative Economy

Reviewed from the aspects of management and psychology, the term "creativity" involves two aspects. First, the creativity associated with something new or something different implies that individuals should be given the freedom to express their talent and vision (management aspects), or those new things must be helpful to the public (psychology).

Meanwhile, the concept of "Creative Industries" as the core concept of "Creative Economy" was first articulated by the British Government, which also is a pioneer in the field of creative industries (Moore, 2014). The term "creative industry" itself originates in Australia (DCA, 1994). The concept emerged in 1997 as the British Government's effort to reduce the very high unemployment rate in the 1980s in a context in which industrialization (in the

conventional sense) was no longer an option to solve this problem because it was politically impossible.

Thus, the concept of the creative economy uses the principle of knowledge or intellectual creativity as the basis of economic development (knowledge economy). Therefore, when we discuss the creative industry, it is inseparable from human resources as the creator. However, if it is said that the creative industry does not adhere to the pattern of large-scale production, in reality, it is not entirely true. The scope of creative economy activities can cover many aspects. Department of Commerce (Elka Pangestu, Perdagangan Pengarah Ardiansyah Parman, Bachrul Chairi Erwidodo Hesti Indah Kresnarini Eddy Suseno, & Ernawati Dea Sudarman Hastjarjo Boedi Wibowo Poltak Ambarita Tim Studi, 2008) identified at least 14 subsectors included in the creative economy involves advertising, architecture, art market, craft (handicraft), Design, Fashion, Film, video and photography, interactive games, music, art performances, Publishing and printing, computer services and software, radio and television, research and development.

When viewed from coverage of the creative economy mentioned above, most of the economic sectors do not require large-scale production quantities. Unlike the manufacturing industry that is more oriented on product quantity, creative industries rely more on the quality of human resources (Raharja, 2018; Yesil & Sozbilir, 2013). More precisely, the creative industry emerged more from small and medium industries. For example, the creative industry is like *a distro* that deliberately produces small quantities of product design. It gives an impression of exclusivity to the consumer that distro products are eligible to be purchased and even collected. The same thing applies to other creative garment products, such as Dagadu Jogja or Jogger of Bali. Both creative industries do not produce the product in large quantities, but exclusivity and design of its products are very popular for consumers (Suparwoko, 2010)

Although it did not produce in large quantities, the creative industries are capable of providing significant positive contributions to the national economy. Department of Commerce in 2008 reported that the contribution of the creative industries to the GDP in 2002 to 2006 achieved average of 6.3%, or equivalent to 152.5 trillion if converted to rupiah. Creative industries could also provide employment to 5.4 million with a participation rate of 5.8%. In terms of exports, the creative industries have recorded total exports of 10.6% between 2002 and 2006 (Suparwoko, 2010).

Referring to the data above, the creative economic industries are very potential to be developed in Indonesia. Dr. Mari Elka Pangestu in the Convention of the Creative Economy Development 2009-2015 mentions several reasons why the creative industries should be developed in Indonesia, among others: give a significant contribution to the economic, creating a positive business climate, building image and national identity, build the base of the renewable resource, creating innovation and creativity which become the competitive advantage of a nation, and provide a positive social impact.

One reason for the development of creative industries is the positive effect that will affect the social life, business climate, economic improvement, and influence in creating the region imagery.

In the context of the creative economy development in cities in Indonesia, the creative industries are more likely to develop in the big "well-known" cities. This is related to the availability of qualified human resources and the availability of network marketing which are better than in small towns. However, it did not rule out small towns in Indonesia to develop a

creative economy. For small towns, creative economic development strategies can be done by utilizing landmarks or social events such as a festival to introduce the typical regional products (Christopherson, 2004). One example of a reasonably successful in implementing this strategy is Jember Fashion Carnival. The festival held once a year can attract several tourists to visit and see the potential of the creative industries in Jember (Suparwoko, 2010).

Based on the Jember Fashion Carnival case, it shows us that every city in Indonesia can develop a creative economy. Indonesia is known as a country with many ethnic groups and cultures. A city can represent its culture in unique, innovative, and creative ways. In turn, the creative economy's development will also impact the advancement of the cities, either aesthetically or environmental quality.

In the context of developing the creative economy in cities in Indonesia, the creative industries are more likely to develop in the big and "known" cities. This is related to the availability of qualified human resources and the availability of network marketing in the big cities that is better than in smaller ones. However, it did not rule out small cities in Indonesia to develop a creative economy. For small cities, creative economic development strategies can be implemented by utilizing landmarks or social events such as a festival venue to introduce the typical regional products (Christopherson, 2004).

Previous studies discussed the relationship between creativity, teamwork, and students' creative economy from the notion of creativity, teamwork, and the creative economy. Such as the research of (Wijaya, 2014) and (Alisyahbana et al., 2015). For that reason, it is formed a framework of thinking of this study shown in Figure 1.

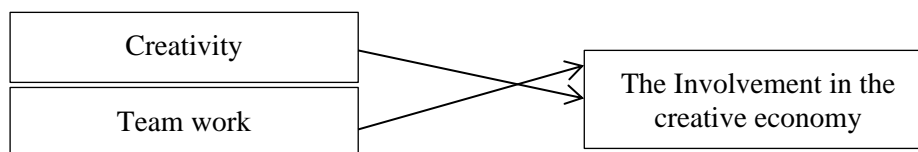


Figure 1. *Research Framework*

Based on the research framework in figure 1, then the research hypotheses are formulated as follow:

H₁: Creativity significantly influence the student's involvement in the creative economy based on Madurese culture.

H₂: Teamwork significantly influences the student's involvement in the creative economy based on Madurese culture.

The Previous Studies

The study aims to find out the relationship between the some previous researches with the one that will be written by the author. Here are the following results of research which ever done. They are described in the following.

Andrews, E. A. Wijaya with the title " *Pengaruh Kreativitas dan Gaya Belajar Terhadap Hasil Tugas Akhir Siswa Mata Pelajaran Pengopreasian dan Perakitan Sistem Kendali di SMK 2 Yogyakarta/ the effect of students' creativity and learning styles toward the final assignment results of operation subjects and control system assembly at SMK 2 Yogyakarta*" (Wijaya, 2014).

His study consisted of two variables (X) are: creativity of the students (X₁) and learning styles (X₂) which is divided into a visual, auditory, and kinaesthetic. Those three learning styles became independent variables, and the results of students' final assignment (Y) as the dependent variable. Methods of data collection used open questionnaire and Likert scale assignment arranged by the researcher. The validity of the instrument is done by expert judgment. Data analysis technique is applied by performing a simple linear regression and ANOVA test. Testing the correlation coefficient significance is calculated by using t-test, while to measure the comparison, researcher used t-test.

The results revealed that: (1) creativity give positive and significant effect on students' final assignment result with a regression coefficient of 0.680, (2) there is no significant difference between the types of learning styles on students' final assignment result created by students (3) trends of students' learning styles from the highest is 40 students were identified having visual learning style, 33 students are more kinaesthetic, and 20 students have auditory learning style (4) mean score of visual learning style students of 21.75, 21.45 for auditory learning styles, and for kinesthetic learning style is 22.18.

Ernani Hadiyati's research entitled "*Kreativitas dan Inovasi Berpengaruh Terhadap Kewirausahaan Usaha Kecil/ Creativity and Innovation influence the Small Business*" (Ernani Hadiyati, 2011). Her research is Explanatory Research. This type of research is selected in order to build an analytical result which may serve to explain, predict and control the symptom or the relationship between independent variables and the dependent variable (Sugiyono., 2005).

To determine the effect of each independent variable, that variable of creativity and innovation gave partial effect on entrepreneurship, the two ways (t-test) (two side or 2-tail test) by comparing the value of significance with α , with degrees of freedom (degree of freedom) by 95% (df = 5%).

She also found that the significant value of the creativity variable (X₁) is equal to 0,007 < α , (5%), these results indicated that there is a significant influence of creativity (X₁) on entrepreneurship by assuming the creativity gives constant influence. In addition, the analysis showed that the Innovation variable (X₂) has a significant value is equal to 0,000 < α , (5%) The results indicate that there is a significant influence of innovation variable (X₂) towards entrepreneurship by assuming that the influence includes constant influence.

To determine the influence of the variable creativity and innovation can be seen from the value of the regression coefficients. The value of the regression coefficients from the innovation variable is 0.675. It is greater than the regression coefficient of creativity at 0.267. This may imply that the innovation variable has a greater influence on entrepreneurship.

Another study was done by Farid Alisyahbana, Iriani Ismail, RM. Moch Wispandono entitled "*Pengaruh Kreativitas dan Kerjasama Tim terhadap Kinerja Pendamping UPPKH (Unit Pelaksana Program Keluarga Harapan) Kabupaten Sampang/ The Influence of Creativity and Teamwork to the performance of UPPKH (Implementing Agency of Family Hope Program) Associate in Sampang* (Alisyahbana, Ismail, & Wispandono, 2015).

Creativity and teamwork are some of the important factors that could affect the performance of UPPKH associates. In carrying out the work, the association often experienced low creativity and inaccuracies, which led to the associate's performance less effective. This study aimed to determine the effect of creativity and teamwork either simultaneously or partially on UPPKH associate's performance in Sampang regency.

This study used multiple linear regressions with a total population of 120 people, and the numbers of samples were 92 employees taken away by utilizing a stratified sampling technique. Based on the statistical tests, it was found that creativity and teamwork simultaneously influence employee' performance of 56.4%. Later it was discovered that creativity effects the employees' performance by 10.6%. Furthermore, it was also revealed that teamwork influences the performance of the employee by 62.3%. Thus, teamwork has a significant impact on the performance of the UPPKH associate.

In addition to research that has been mentioned above, it is possible that there are still other researches dealing with the effect of creativity and teamwork toward students' involvement in creative economic activity. The differences of this research from the existing research were the study setting, so the results of the study may be different too, while the use of creativity and teamwork as the variables are the same.

Methodology

The quantitative approach was used as the research design to test the hypothesis with measured variables. The samples were 215 respondents who were students of the Islamic Business and Economics Department at IAIN Madura. Three latent variables were used. They were creativity, teamwork, and involvement of the creative economy based on Madurese culture. The data collection technique was done by spreading the Likert scale questionnaire rated from 1 (disagree very strongly) to 6 (agree very strongly) in each indicator. The early part of the questionnaire focused on respondent *demographic: program, domicile, gender, and last educational background*. The variable of creativity has 15 indicators. The teamwork variable has 14 indicators, and 15 indicators for the involvement variable.

Results

The results of the descriptive statistics show the characteristics of 215 respondents who were students from the Department of Islamic business and economics. The majority of the respondents were from Islamic Economics Program (58.60%), domiciled in Pamekasan (69.80%), female (75.80%), and their last educational backgrounds were from senior high school or SMA (57.40%). In addition, the complete data of respondents demographics can be seen in Table 1.

Table 1. *Demographic Profile of Respondents*

Demographic	Category	Percentage
Programs	Islamic Banking/ Perbankan Syariah	11,20%
	Islamic Economics/ Ekonomi Syariah	58,60%
	Islamic Accounting/ Akuntansi Syariah	30,20%
Domicile	Bangkalan	0.50%
	Sampang	4.20%
	Pamekasan	69.80%
	Sumenep	22.80%
	Surabaya	0.50%
Gender	Male	24.20%
	Female	75.80%
Last Educational Background	Senior High School/ SMA	47.40%
	Islamic Senior High School/ MA	35.30%
	Vocational High School/ SMK	17.20%

Thenceforth, the first step is testing the validity and reliability of the items in the questionnaire, it could be obtained that all the indicators on the three variables tested have been valid and reliable. Each of which stated to be valid if the P-Value < 5%, while considered to be reliable if the Cronbach Alpha values are above 0.7 of the latent variables, and if the values of *Cronbach Alpha if item Deleted* of each indicator are higher than the Cronbach Alpha of the latent variable, then those are declared as unreliable indicators. Cronbach Alpha values of the latent variables are presented in Table 2 below.

Table 2. *The Statistic of Questionnaire Reliability Testing*

Latent Variables	The Numbers of Indicators	Cronbach Alpha
Creativity	15	0,918
Teamwork	14	0,907
Involvement	15	0,919

Then, the second step is applying the SEM – PLS model. This model can be considered an alternative model of SEM-AMOS, since it does not assume the data must be in a certain scale measurement and small sample size. SEM-PLS may also be used for theory confirmation (Ghozali, 2014). The specification model by SEM-PLS consists of two relationships, namely the *Outer Weight* and *Inner Weight*. *Outer Weight* specifies the relationship between the latent variables with the indicators, while *Inner Weight* specifies the relationship between the latent variables (*structural model*).

Outer Weight

Outer Weight (also called measurement model) has two tests: the validity and reliability measurement model. *Convergent Validity* and *Discriminant Validity* are used in the validity testing, while reliability testing is calculated using the *Composite Reliability* and *Average Variance Extracted (AVE)*. After modifying the optimal model, Convergent Validity is obtained for each indicator and is said to be valid if the values are more than 0.5, and when those are tested, *t-values* are higher than 1.96. Results of the calculations are presented in Table 3.

Table 3. *Convergent Validity of Each Indicator of the Creativity*

Indicators	Original	(Bootstrap n=200)		Indicators	Original	(Bootstrap n=200)	
	Coef.	Coef.	t-value		Coef.	Coef.	t-value
X1.1	0.715	0.684	4.527*	X1.9	0.646	0.607	4.288*
X1.2	0.678	0.643	4.183*	X1.10	0.724	0.700	6.148*
X1.3	0.684	0.649	5.045*	X1.12	0.765	0.750	10.274*
X1.4	0.781	0.765	12.090*	X1.13	0.757	0.734	8.406*
X1.5	0.713	0.684	7.083*	X1.14	0.695	0.695	8.176*
X1.6	0.784	0.751	5.578*	X1.15	0.668	0.656	6.959*
X1.7	0.747	0.716	5.607*				

Table 4. *Convergent Validity of each indicator of the teamwork*

Indicators	Original	(Bootstrap n=200)		Indicators	Original	(Bootstrap n=200)	
	Coef.	Coef.	t-value		Coef.	Coef.	t-value
X2.1	0.722	0.668	3.421*	X2.8	0.783	0.706	3.459*
X2.2	0.686	0.644	3.548*	X2.10	0.526	0.505	2.787*
X2.3	0.782	0.729	3.806*	X2.11	0.615	0.574	3.267*
X2.4	0.716	0.658	3.396*	X2.12	0.643	0.570	2.669*
X2.5	0.731	0.666	3.445*	X2.13	0.673	0.610	3.231*
X2.6	0.710	0.659	3.753*	X2.14	0.736	0.662	3.164*
X2.7	0.736	0.675	3.728*				

Table 5. *Convergent Validity of each indicator of the Involvement*

Indicators	Original	(Bootstrap n=200)		Indicators	Original	(Bootstrap n=200)	
	Coef.	Coef.	t-value		Coef.	Coef.	t-value
Y _{1.1}	0.600	0.613	4.796*	Y _{1.9}	0.558	0.546	6.138*
Y _{1.2}	0.637	0.652	5.497*	Y _{1.10}	0.731	0.720	8.636*
Y _{1.3}	0.612	0.619	4.911*	Y _{1.11}	0.763	0.744	9.759*
Y _{1.4}	0.690	0.679	8.965*	Y _{1.12}	0.791	0.773	11.955*
Y _{1.6}	0.808	0.796	17.004*	Y _{1.13}	0.692	0.683	8.621*
Y _{1.7}	0.786	0.768	12.727*	Y _{1.14}	0.681	0.665	7.848*
Y _{1.8}	0.801	0.788	10.754*	Y _{1.15}	0.718	0.698	8.729*

Note: * = Significance level of $t_{\text{tabel}} = 1.96$.

Based on tables 3, 4, and 5, all of the indicators in the results of each latent variable t_{value} scores are higher than 1.96 to *bootstrap* sample ($n = 200$). So it is declared that the indicators are valid.

While the *discriminant validity* testing aims to test the validity of the block indicators, it can be detectable in *cross-loadings* between indicators with their latent. Block indicator is valid if the value of each indicator in measuring latent variables (= block indicator) is predominantly higher compared to the value of each indicator in measuring other latent variables. The results showed that all indicators presented in Tables 3, 4, and 5 are valid as a measurement of their respective latent variables.

In the reliability test, the first step is seen from the value of *composite reliability*, where the value is *satisfactory* if it is more than 0.6, as shown in Table 6. Table 6 also revealed that the *composite reliability* values of all block indicators measuring the latent variables of *Creativity* (X_1), *Teamwork* (X_2), and *Involvement* (Y_1) has a *composite reliability* value of 0.6. Thus all three variables can be declared have been reliable. The composite reliability and AVE on each latent variable can be seen in Table 6 below.

Table 6. *Composite Reliability and AVE on Each Latent Variable*

Variables	Composite Reliability Values	AVE
Creativity (X_1)	0.933	0.519
Teamwork (X_2)	0.925	0.509
Involvement (Y_1)	0.933	0.502

Then the second step, we can see the values of AVE aimed to establish that latent variables have good discriminant validity values. The AVE values are declared satisfactory if the values are greater than 0.5. Table 6 shows that the values of AVE of block latent indicators which measure those variables are higher than 0.5. Therefore good discriminant validity values were achieved. It means that all block indicators which measured all latent variables have been reliable.

Discussion

Inner Weight

Inner weight is done by testing the hypotheses through t-test on *bootstrap sample* and *goodness of fit model*. The model can be stated to have good *goodness of fit* if it has an R-square value that is higher than zero. The structural model test of (*inner weight*) is indicated by

the results of the structural model path coefficients. The result of path coefficients answered the research hypotheses. The relationship between the exogenous latent variable and the endogenous latent variable is presented in Figure 2.

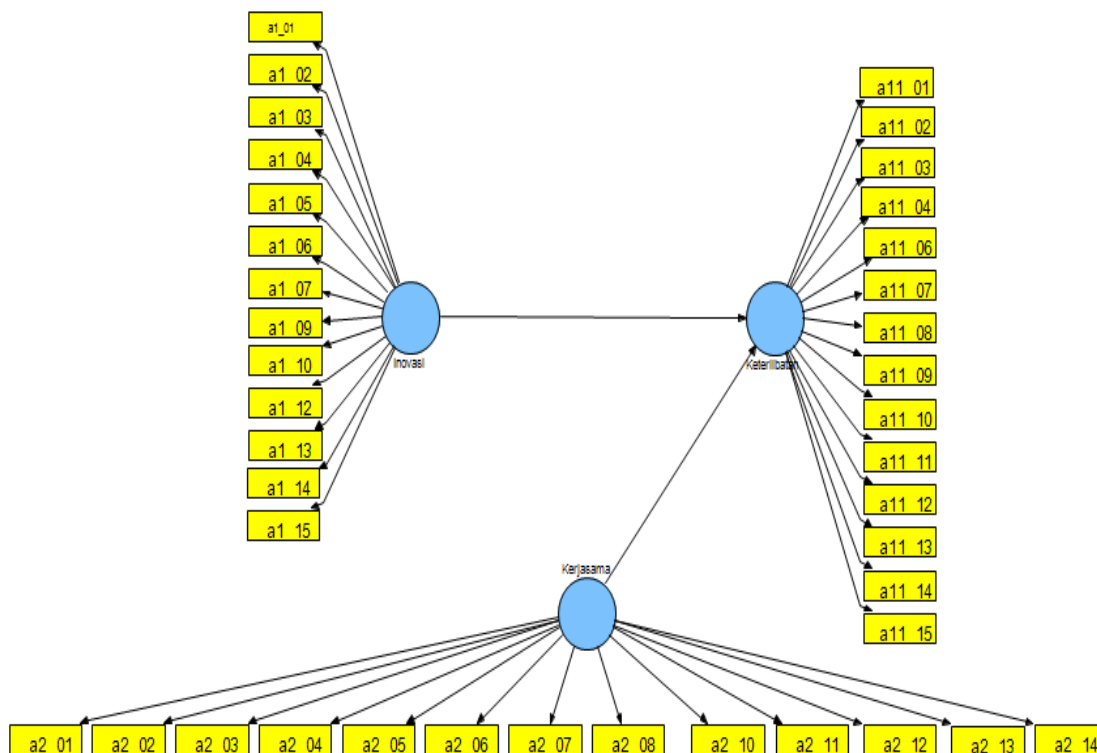


Figure 2. The relationship between Exogenous Latent variable with Endogenous Latent Variable

Table 7. The Results of Structural Path Coefficient with Bootstrap Sample (n=200)

Influence	Original Coef.	(Bootstrap n=200)		R-Square
		Coef.	t-value	
Creativity (X ₁) → Involvement (Y ₁)	0.226	0.256	2.669*	0,744
Teamwork (X ₂) → Involvement (Y ₁)	0.680	0.861	3.337*	

The results of the structural path coefficients with t-value scores are presented in Table 7. Students' creativity gives the parameter estimate value of 0.226, and it is significant because the t-value is higher than 1.96, whereas the students' teamwork provides a parameter estimate value of 0.680, and it is also significant (t-value is higher than 1.96).

In addition, Table 7 also describes the proportion of Creativity (X₁) and Teamwork (X₂) in explaining the variation around the students' involvement (Y₁) of 0.744 or 74.4%. The result of the R-square value indicates that it is higher than zero. Definitely, this research model already meets the required Goodness of Fit.

Of a required model, each path coefficient can be interpreted. The path coefficients become the research hypotheses as presented in the following structural equation formula.

$$Y_1 = 0.256X_1 + 0.861X_2 + \varepsilon \dots\dots\dots 4.1$$

Interpretation of Equation 4.1 is that Creativity (X₁) has a positive and significant influence on the students' involvement (Y₁). It is seen from the positive path coefficient of

0.256, which means every increase of Creativity (X_1) will increase the students' involvement (Y_1) by 0.256. This proves that Hypothesis 1 (H_1) is accepted.

Teamwork (X_2) also gives a positive and significant influence on the students' Involvement (Y_1). It is clearly provable from the positive path coefficient of 0.861, which means that every increase of Teamwork (X_2) will increase the students' involvement (Y_1) of 0.861. This proves that the second hypothesis (H_2) is also accepted.

Conclusion

The conclusion of this study is characteristics of 215 respondents selected from the students of the Department of Islamic Business and Economics. The majority of the respondents were from Islamic Economics Program (58.60%), domiciled in Pamekasan (69.80%), female (75.80%), and their last educational backgrounds were from senior high school or SMA (57.40%). Then, *Creativity* (X_1) and *Teamwork* (X_2) have a positive and significant influence on the *students' Involvement* (Y_1). The equation model was obtained that *students' Involvement* = 0.256 *Creativity* + 0.861 *Teamwork*. This model also provides information that *Creativity* and *Teamwork* are able to explain 74.40% of the variation of students' involvement toward the creative economy based on Madurese culture, while 25.60% remaining is influenced by other variables that are not included in this research. For further research, it is recommended to add the related latent variables as *moderating* or *intervening* variables to get a more in-depth study of students' involvement in the creative economy based on Madurese culture.

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