

# COMPETITIVE ADVANTAGE ANALYSIS: A VALUE CHAIN MODEL IN THE JEMBER CARNIVAL INDUSTRY

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## Abstract

*The subsector of performing arts studied in this research is in carnival performance art. The pandemic era has made the performance of all business entities decline, including in the creative industry of the performing arts subsector (Carnival). The research method used is qualitative research, namely by describing and exploring the application of value chains and culture in the creative industry of the carnival performing arts subsector in the Jember region. The data were collected through interviews, observations, and document analysis. The study concludes with the identification of the value chain sustainability model event in Jember, comprising five key elements. These elements include creation, production, dissemination, exhibition, and consumption, indicating the presence of a comprehensive value chain within the Jember Regency carnival event. Jember Carnival's one-of-a-kind creative vision woven through the entire elements, from creation to consumption, gives it a major differentiation advantage compared to standardized carnival offerings. The uniqueness provides lasting value and competitive edge. A potential chain that can be used as a source of competitive advantage for the sustainability of the Jember carnival event is to have a different creation from other carnivals.*

**Keywords:** *carnival, competitive advantage, service, value chain*

## INTRODUCTION

The Creative Industries subsector of the performing arts includes creative activities related to content development business ventures, performance productions, ballet performances, traditional dances, contemporary dances, drama, opera, design and manufacture of performance clothing. Although it has the smallest contribution to GDP, in real terms this subsector contributes IDR 2.2 trillion to the national GDP with a growth rate of 6.03 percent and absorbs a workforce of 1.06 percent of the total creative workers (Abdila, 2019) This phenomenon makes the performing arts subsector increasingly necessary and important to be studied based on the added value of its business products to be able to increase its potential as one of the subsectors of the creative industry.

Jember is also one of the regions that has business potential in the performing arts subsector. Subsectors of performing arts recorded in the Jember area include the Jember Fashion Carnival performance art. The Jember region's potential requires a value chain analysis to ensure the continuity of its business activities. Perwita's research (Perwita & Sudjatno, 2015) states that value chain analysis can be used as a competitive advantage from both primary and secondary activities. Kaminski's research, (2018) explains the potential of the value chain to increase sales by analyzing trends through several parties to increase strength and quality and is supported by sales from these parties equally.

Value chain is the view that a business is seen as a chain of activities that converts inputs into outputs and value for customers (Pearce & Robinson, 2013). Value chain

analysis is an internal analysis tool used by companies to formulate future strategies. Value chain analysis is an analysis that seeks to understand how a business can create value for customers by examining the contribution of different activities in doing business to that value (Pearce & Robinson, 2013). Value chain activities themselves have two interrelated activities, namely the main activity and supporting activities.

The pandemic era has significantly dampened the performance of various corporate entities, with the creative industry, particularly the performing arts subsector, such as Carnival, experiencing a notable decline. The Indonesian government's stringent restrictions on people's movement, implemented as a response to the pandemic, have resulted in the suspension of transactional activities. This includes the iconic carnivals that have long served as a distinctive branding element for the affected city. This situation raises significant concerns about the sustainability of the creative industry within the Carnival performing arts subsector in the Jember region. The answer is to carry out an in-depth analysis to maintain the continuity of the carnival. This includes applying the value chain model. As popularized by Porter, (1985), the use of value chain analysis is intended to identify which internal chains can be improved in quality in order to achieve organizational goals. Many studies have been conducted on the application of value chain analysis in creative industries, including: Mentzer, Min and Zacharia (2000), Eikhof and Haunschild (2007), Cunningham (2011), Cunningham (2015), Madudová, (2017), Skippari, Laukkanen, and Salo (2017), Subagyo, Saraswati and Trilaksono (2019), Stipanović, Rudan, and Zubović, (2019), Nastiti and Setyohadi, (2020), Chen, Liu, Jiang, and Gao (2021), and Shakouhi, Tavakkoli-Moghaddam, Baboli, and Bozorgi-Amiri, (2022). In general, the creative industry subsectors studied are advertising, architecture, design, culture, culinary, photography, crafts, visual communication and fashion. Meanwhile, scientific studies on the performing arts subsector are still rare. The performing arts include content development business, dance performances (traditional, contemporary, mass), ballet, drama/opera, carnival and performance clothing making. This research gap is what this research will fill. Even the performance activities that are the focus of this research are a combination of carnival and fashion. Thus, the aim of this research is to explore the value chain of carnival performing arts which can become a comparative advantage or competitive advantage. The value chain components in question include the value chain of creation, production, dissemination, exhibition and consumption. The benefit of the results of this research is that it can become a role model in developing the comparative and competitive advantages of the creative industry. The research contribution is to elucidate interconnections and relationships between creation, production, dissemination, exhibition, and consumption.

## LITERATURE REVIEW

The grand theory of this research is value chain theory. The definition of a value chain is a series of activities carried out by a company to produce products or services. Value chain theory is used to identify which internal activities need to be improved in quality for organizational effectiveness. This concept was popularized by (Porter, 1985). According to this concept, company activities are divided into two large parts, namely primary activities and support activities. Primary activities are divided into five, namely inbound logistics, operations, outbound logistics, marketing and sales, and service. Support activities are divided into four, namely firm infrastructure, human resource management, technology, and procurement. The use of value chain analysis in research

in the creative industry sector has been carried out by: Mentzer et.al. (2000), Eikhof and Haunschild (2007), Cunningham (2011), Cunningham (2015), Madudová (2017), Skippari et.al.(2017), Subagyo et.al.(2019), Stipanović et al., (2019), Nastiti and Setyohadi, (2020), Chen et.al. (2021), and Shakouhi et.al. (2022).

Mentzer's study integrates the conceptual aspects of strategic and operational partnering, suggesting a continuum influenced by antecedents, orientation, and implementation levels. This research contributes to partnering theory, offering a comprehensive understanding of the partnering phenomenon in retail supply chains. It explores environmental pressures, antecedents, orientation, implementation, and consequences associated with strategic and operational partnering within vertical relationships (Mentzer et al., 2000)

Eikhof and Haunschild (2007), exploration of theatrical practice logics reveals a core paradox in creative production: economic priorities often overshadow artistic considerations, jeopardizing essential resources. Theater entities must devise strategies to protect artistic practices and limit the dominance of economic logics. Despite this necessity, there is a lack of established organizational routines. Human resource practices in theaters are personalized, requiring artists to develop unique approaches to balance the tension between artistic and economic logics. We assert that this central paradox in creative production is relevant to various industries, particularly knowledge-intensive ones.

The Cunningham (2011), article delves into the policy implications of prioritizing industry versus occupation or the labor force. This report, through a qualitative case study, supplements the quantitative analysis of the creative workforce. It outlines the discourse surrounding evidence-based reporting of creative work's implications for cultural disciplines. The "creative trident" methodology is summarized, encompassing creative jobs in core industries, creative roles embedded in other sectors, and business/support roles in creative industries, often with managerial responsibilities.

The Cunningham (2015), article outlines the ARC Center of Excellence for Creative Industries and Innovation's role in enhancing statistical parameters for defining the "creative" workforce. This approach addresses the limitations of official statistics in capturing the dynamic nature of creative industries. The article discusses policy implications regarding the emphasis on industry, occupation, or the labor force. It presents a qualitative case study complementing quantitative analyses of the creative workforce and explores the debate on evidence-based reporting in cultural disciplines. The "Creative Trident" methodology, applied to Australia's arts workforce, includes core creative jobs, embedded roles, and business/support positions. The report also delves into the implications of the Creative Business Benchmark spin-off, exemplifying its impact through case studies in the design and healthcare industries.

The Madudová (2017), research examines advertising, architecture, and design within the creative industries. The model presented elucidates industry actors, value chain processes, support environments, and stakeholder relationships. The paper introduces a value chain approach, analyzing both vertical and horizontal linkages. This chain encompasses coordinated activities, creating value from raw materials to end-user delivery and services. Emphasizing the importance of the value chain, the research highlights its role in corporate identity and development, fostering key relationships as a central competitive advantage.

The study by Skippari et al., (2017) explores cognitive barriers to collaborative innovation within supply chains. Case study findings reveal that varied perceptions of

relationships among supply chain members can impede collaborative innovation generation, despite a shared managerial understanding of its potential benefits. The research emphasizes that the creation of collaborative innovations is significantly influenced by the nature of multiple (rather than dyadic) supply chain relationships and managers' perceptions of their potential. These results underscore the crucial role of supply chain relationships in shaping collaborative innovations.

The investigation by Subagyo et al., (2019) addresses gaps in literature by exploring the concept of industrial chain value. Employing a qualitative approach, the study utilizes semi-structured interviews and observations on 11 SMEs across five subsectors in the creative industry: culinary, fashion, crafts, photography, and visual communication design. Findings highlight co-creation as a differentiator in value chain activities, especially for businesses offering customization value. The study also underscores the importance of social media in effectively communicating business value within the value chain.

The Stipanović et. al.(2019), article delves into the theoretical determinants of synergy between cultural and creative industries and tourism for innovating urban tourism offerings. Through in-depth interviews and benchmarking analysis in Rijeka, the study assesses the current state of these industries, exploring possibilities for innovating the city's cultural offerings as a recognized cultural tourism destination. Results contribute to both theoretical understanding and practical applications, showcasing the pivotal role of cultural and creative industries in developing Rijeka as a vibrant urban cultural destination, particularly during its designation as the European Capital of Culture in 2020.

Nastiti & Setyohadi (2020), this research seeks to pinpoint pivotal elements in the industrial structure and behavior of ICT companies influencing overall performance. The study surveyed 64 Yogyakarta-based ICT firms specializing in software development. Respondents included top-level and middle management individuals familiar with industry conditions. The findings highlight five primary factors, encompassing two related to industrial structure and three associated with corporate behavior, influencing performance. These factors include funding, human resource competence, the significance of market research, a clear organizational structure, and IT-business strategic alignment.

According to research conducted by Chen et al., (2021) the agglomeration paradigm of creative industries has undergone a fundamental shift in the digital economy, giving rise to new forms of virtual agglomeration. This study delves into the causative factors behind this virtual agglomeration. By analyzing Chinese online news texts, nine influencing factors were identified using text mining. These factors were then refined into an analysis framework based on PEST (political, economic, social, technological) and value chain models. The study combines relevant literature and creative industry development practice to analyze the mechanism of each driving factor, ultimately constructing a model for the driving force behind virtual agglomeration in the creative industry.

Shakouhi et al., (2022) pioneers an examination of two pharmaceutical supply chains (PSCs) based on product life cycle and marketing strategy. The Nash equilibrium between PSCs is established using marketing mix factors (price, value chain contribution, availability, and promotion) during distinct product life stages (introduction, growth, and maturity). Integrating previous outcomes, environmental protection, and sustainable development, the research introduces a multi-objective mixed-integer nonlinear programming (MOMINLP) model for PSC design. This model aims to minimize

environmental pollution while maximizing profits, consumer health, and brand equity. Network design challenges at manufacturers, distributors, and retailers are addressed at this stage, considering interference issues. Various scenarios are explored based on the value chain at different product life stages. The study concludes by investigating the optimization of supply chain network design (SCND) under uncertainty, incorporating reliability and Six Sigma concepts.

## RESEARCH METHOD

This research employs a qualitative method by describing and exploring the application of value chains and culture in the creative industry of the carnival performing arts subsector in the Jember region. The subject of the study was several creative industries in the Jember region, while the object of research was the value chain in each carnival industry in the tapalkuda area. The main consideration in data collection in qualitative research is the selection of informants.

The informant selection technique used a purposive sample. Purposive sample is a technique of determining samples with certain considerations (Sugiyono, 2019). So that the informants in this study are the chairman/leader or manager of each carnival. Data collection techniques are observation, documentation, and interviews. Participant observation by attending carnival events, working behind the scenes, and embedding with teams to gain firsthand experience. Documentation by archival research on past carnival plans, designs, budgets, correspondence, photographs, and media coverage. Interviews by focus group interviews to understand perspectives and experiences with carnival designers, producers, organizers, sponsors, vendors, and partners.

## RESULTS AND DISCUSSION

### JFC Value Chain

*Jember Fashion Carnaval* (Jember Fashion Carnival) or often called JFC, is a fashion carnival event that is held annually in Jember Regency, East Java. Catwalk of carnival parades through the main street of Jember city along 3.6 km from Alun-Alun to GOR Kaliwates which was witnessed by hundreds of thousands of spectators on the right and left of the road. The talent participants lined up divided into 10 defiles, where each defile reflected the fashion trends of the year in question. Contact card manager: Website: <http://jemberfashioncarnaval.com/> and Instagram: [jemberfashioncarnaval](https://www.instagram.com/jemberfashioncarnaval)

This carnival was initiated by Dynand Fariz who is also the founder of the JFC Center. The JFC began on January 1, 2003, and takes place annually between July-August. JFC is also an event that has become an international spotlight and is attended by thousands of tourists and hundreds of local and international media. Often national artists, Indonesian princesses and some well-known people participate in the event. A total of 2,000 participants carnavaled in 4 days of events including Kids Carnival, Artwear Carnival, Waci, and Grand Carnival. On the main street of Jember city (3.6 km from Alun-Alun to GOR Kaliwates) it is witnessed by hundreds of thousands of spectators on the right and left of the road. The talent is divided into 10 defiles, each of which reflects the fashion trends of the year in question.

Along the way JFC has now become the third largest carnival in the world after taking victory at the International Carnival de Victoria, Seychelles Africa. Various world achievements, namely Best National Costume, have also been successfully presented by

JFC in international competitions which are participated by 40 to 80 countries in the world. The soaring JFC event on the national and international stage can be used to lift other sectors that have the potential to be developed in Jember. One of the sectors that is quite potential is the tourism sector. As a Carnival City, a new label attached to Jember, the tourism potential of this city can be a bonus for tourists when visiting Jember to watch and be involved in the JFC event. Moreover, MSMEs are experiencing significant growth, ideally, they can be collaborated with the tourism sector. MSME results can be marketed through the medium of tourism. In the context of JFC celebrations, MSME products that have received coaching and quality improvement can certainly dominate more at the JFC event, both as souvenirs and selling products that are attractive to JFC visitors.

The theme of the 2014 carnival is TRIANGLE: defile Mahabharata, Borobudur, Tabora, Flying Kite, Phoenix, Wild Deer, Pine Forest, Stalagmite, Apache, and Chemistry. The Triangle theme with the concept raises the relationship between the three elements of life, namely man, nature, and God, while the sub-theme is "Dinamic in Harmony" which is a reinforcement of the message voiced by the world community. Borobudur and Mahabharata Defile are one of the mainstays that enliven the 13th Jember Fashion Carnaval Grand Carnival in Jember Regency.

The theme of the 2015 carnival is OUTFRAME: defile Majapahit, Ikebana full of flowers, Fossil, Parrot, Circle, Pegasus, Lionfish, Egypt, Melanesia and Reog. In the 14th JFC held on August 30, 2015, the theme "Outframe which means a gateway that opens the world of unlimited creativity in an effort to translate imagination into a spectacular work of the nation's children.

The theme of the 2016 carnival is REVIVAL: defile Garuda, Hortus, Technocyber, Woods, Paradise, Refugee, Ocean, Chandelier, Olympic and Barong. The 15th JFC carries the theme 'Revival' which is a symbol of Indonesia's revival. JFC President, Dynand Fariz stated, if the theme is spelled out in the 4E concept, namely education, entertainment, exhibition, and economic benefit.

The theme of the 2017 carnival is VICTORY: Sriwijaya Empire, Bali, King of Papua, Mystical Toraja, Siger Crown Lampung, Borneo, Chronicle of Borobudur, Mythical Toraja, Wonderful of Betawi and Unity in Diversity. President Joko Widodo together with First Lady Iriana Joko Widodo attended the festivities and success of the Jember Fashion Carnaval 2017 charm. "Mr. President is very supportive of JFC, when he arrived in Jember, he chatted a lot with me. He asked for an Indonesian cultural carnival or Indonesia Cultural Carnaval. Like in Rio de Janeiro there," said Minister of Tourism Arief Yahya.

The theme of the 2018 carnival is Asia Light: defile Kujang (Indonesia), Bian Lian (China), Shogun (Japan), Silla (Korea), Ottoman (Turkey), Stars, Babylonia, Thailand, Saudi Arabia, and India. Tiara Andini (Finalist of Indonesia Idol 2020) had participated in JFC in 2018 with Silla's defile. The theme of Asia Light is a theme that has been carried out with the hope that Asia can excel in any field. This theme was taken considering that Indonesia is the host of the Asian Games which will be held on August 18, 2018 in Jakarta and Palembang, while the JFC event will be held on August 7-12, 2018.

The theme of the 2019 carnival is Tribal Grendeur (Majesty of the Ethnic Groups): defile Aztec (Mexico), Mongol (Mongolia), Zulu (South Africa), Viking (Norway), Karen (Thailand), Polynesian, and Indonesian which this time is represented by the Minahasa (North Sulawesi), and Hudoq (East Kalimantan) tribes. In the opening of the JFC event, it was also special because it was attended by a well-known fashion designer

in Indonesia and even internationally Anne Avantie and Putri Indonesia 2019. National artist Love Lura. JFC 2019 was included in the top-10 in the 100 Wonderful Indonesia Calendar of Events (CoE) held throughout the country so far this year in an effort to achieve the target of visiting 20 million tourists and 270 million vishnus movements.

Based on the data above, the value chain model of the Jember Fashion Carnival industry is as seen in Figure 1:

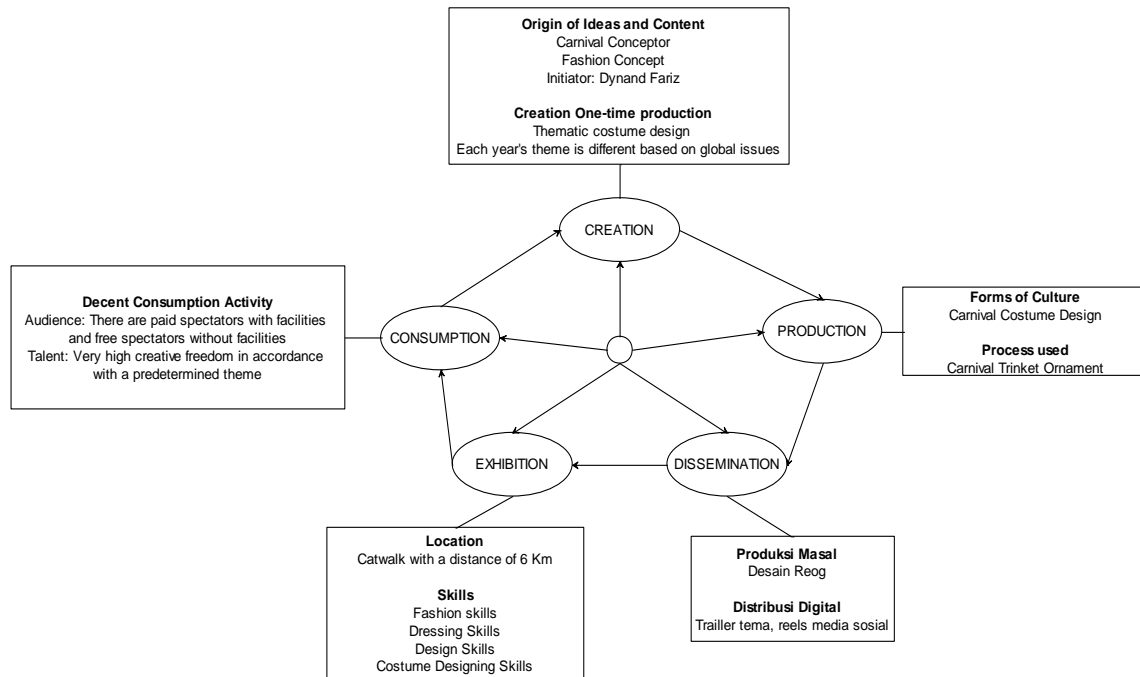


Figure 1. JFC Value Chain

### Competitive Advantage of Jember Fashion Carnival in Jember Regency Chain Creation

Based on the Jember Fashion Carnival (JFC) creation value chain that has been formed, it can be identified that the uniqueness of JFC is the determination of a different theme every year so that the audience can enjoy the show every year without getting bored. Meanwhile, the uniqueness of Papuma Beach still needs to be explored further to trigger visitors to come every year because natural tourism cannot be easily changed by the manager. Thus, JFC has a competitive advantage over Papuma Beach in the form of the unique theme presented.

### Chain Production:

The JFC production value chain shows that the uniqueness of JFC can be seen from the cultural form where the costume design used adapts to the theme determined every year. This will trigger the creativity of each talent to design their costumes according to their defile. However, the JFC production process is only carried out once a year. Meanwhile, Papuma Beach is a tourist destination that can be enjoyed by visitors every day even though the activities offered every year remain relatively the same. Thus, JFC has a competitive advantage in the form of themes offered.

### **Chain Dissemination**

Based on the dissemination value chain, JFC has maximally used various media for promotional activities and provides opportunities for foreign tourists to digest the promotions carried out. Meanwhile, what Papuma Beach does in terms of dissemination is that it has used various media to introduce its tourism. Thus, when viewed from the dissemination value chain, JFC has a competitive advantage in the form of a wider range of promotions.

### **Chain Exhibition**

The JFC exhibition value chain shows that its uniqueness is in the form of a show location that can be changed according to the theme or environmental conditions. Meanwhile, Papuma Beach does not allow to innovate its location either in the form of regional expansion or virtual use because natural tourism will be more enjoyable if visitors come directly. Thus, JFC has a competitive advantage in the exhibition value chain compared to Papuma Beach.

### **Chain Consumption**

Based on the consumption value chain, JFC offers two types of community participation, both as talent and spectators. Its uniqueness is that talents can be created according to their respective defiles. Meanwhile, the uniqueness of Papuma Beach can be seen from the various activities provided by the manager. When viewed based on the uniqueness of consumption, JFC has a uniqueness that is more profitable than Papuma Beach because each year it can offer a different experience for spectators and talent.

Based on the analysis of the source value chain of competitive advantage, JFC has advantages in all value chains, namely Creation, Production, Exhibition, Dissemination and Consumption. Thus, JFC can be said to have a competitive advantage over Papuma Beach.

## **CONCLUSION AND SUGGESTION**

Interviews with informants reveal that the implementation of the value chain in Jember's carnival possesses a competitive advantage rooted in unique creativity. Jember's carnival applies the carnival value chain in an imaginative fashion that sets it apart. However, this creative application still operates within the overall carnival icon value chain framework proposed by (Kotler & Keller, 2009). The framework serves as a visualization of the Creative and Cultural Value Chain Model. Jember's carnival has found a way to inject ingenuity into the carnival value chain while adhering to the established model that maps the interconnected production of cultural products and experiences. Jember's carnival exemplifies how localization and customization can differentiate a carnival within a standard value chain.

Based on the analysis of the source value chain of competitive advantage, JFC has advantages in all value chains, namely creation, production, exhibition, dissemination and consumption. Thus, JFC can be said to have a competitive advantage over Papuma Beach. Papuma Beach Jember is a beautiful beach located in the southern part of Jember Regency, East Java Province, Indonesia. Papuma Beach is known for its white sand, clear blue water, and stunning scenery. The beach is surrounded by hills and cliffs, which offer breathtaking views of the Indian Ocean. It is a casual, everyday beach area for locals and modest tourism. But both showcase the natural beauty, culture, and spirit of Jember in



different ways. The competitive edge is a double-edged sword - it propels success but also presents scaling, replication, and sustainability challenges. Managing tradeoffs will be key to leveraging the advantages long-term.

Focusing on specific aspects of the framework as it applies to this research, offers targeted research opportunities. Findings would further knowledge in arts management, event production, and creative industries.

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