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DOES CREATIVITY AND PRODUCT INNOVATION BUILD BUSINESS CONTINUITY? INVESTIGATION OF SAMARINDA WEAVING CRAFT

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ABSTRACT

In practice, it is often found that the iconic woven sarong products from Samarinda still produce classic models without any new breakthroughs according to tastes, interests across generations, and market segmentation. Until now, another obstacle has been the difficulty of finding skilled artisans to modernize Samarinda's woven sarongs. Following up on these dynamics, the manuscript aims to explore the causality between creativity and product innovation on the business continuity of the Samarinda woven sarong craft. In the study context, the independent variable is modified to include creativity and product innovation, while the dependent variable is focused on business continuity. To project the effect of creativity and product innovation on business continuity, a purposive sampling approach was associated with 261 sarong-woven craftswomen in Samarinda who still exist today. From the existing interview data, the data is tabulated using a multiple linear regression technique. Quantitative evidence shows that creativity has a significant effect on business continuity in the Samarinda woven sarong craft, but product innovation has an insignificant effect on business continuity in the Samarinda woven sarong craft. The implications for the future can be evaluated based on this research. Then, further theoretical insights can be expanded by exploring factors beyond creativity and product innovation.

Keywords: *creativity, product innovation, business continuity, woven sarong craftswomen, Samarinda*

1. INTRODUCTION

Of the various businesses that belong to the type of small and medium enterprises (SMEs), Samarinda woven sarongs are one of the creative handicraft products that have been inseparable since the founding of Samarinda City, including being popular in East Kalimantan (Indriastuti et al., 2020; Mohamed, 1995; Pusriadi et al., 2022). The origins of this woven sarong are part of the history of the immigrant tribes, namely the Wajo-Bugis, which is the background to the tradition of making souvenirs typical of Samarinda (Septiarini et al., 2021). So far, the growth of woven sarong craftswomen in Samarinda has not been as intense as before (Norhidayat, 2022). This is because very few young people are motivated to study the process of making, managing, producing, and marketing these woven sarongs.

In reality, there is no accurate data available regarding craftswomen or business actors in the Samarinda woven sarong industry, which has sparked theoretical debates. Various reports that

claim to release data on craftswomen also have an impact on irrational concepts about the profession of being a woven sarong crafts or a daily worker from a household who works part-time to help with the operation of making woven sarongs. Besides taking care of the household, because of the contemporary nature of this work, the majority of Samarinda sarong weavers are women. In other words, weaving is only classified as a short-term profession to fill spare time. Referring to scientific documents published by Chahyani (2022) and Fitriyani et al. (2023), around three hundred Samarinda woven sarong craftswomen are in active status. Of the total number of craftswomen, the possibility is either passive or decreases along with shifts in employment.

Speaking of the role of the authorities in preserving this local wisdom, the government has provided a strategic area for the development of Samarinda woven sarongs centered in Kampung Weaving, located in Samarinda Seberang. However, the root of the polemic is the lack of enthusiasm to promote this souvenir product, the expensive raw materials, limited sales access, conventional equipment, and the absence of regeneration of the human resources of artisans, thus hampering opportunities to gain commercial value. In principle, the motives of each product are also the main attraction in determining competitive advantage (*e.g.* Farida & Setiawan, 2022; Kenyon & Sen, 2015; Lee et al., 2022; Thomran et al., 2022). At the same time, not all components of a product must be modified for reasons of long-known historical background, reputation, image, consumer desires, and hereditary culture (Lenzerini, 2017; Lisdiyono, 2017; Liu, 2022; Mekonnen et al., 2022; Vitasurya, 2016). For products such as ancestral heritage, most customers assume that, while maintaining traditional material, the uniqueness and distinctiveness of woven sarongs with limited production units is one of the sought-after collectibles.

From a productivity point of view, if weavers only make use of obsolete production machines without calibrating them with sophisticated looms, then woven sarong products are relatively left behind. In addition, the duration of the production process takes a long time. As long as the level of demand is high trend, it can disrupt the woven sarong distribution corridor. Toencourage the efficiency of woven sarong products, it is necessary to revitalize woven equipment that prioritizes machine technology without eliminating the cultural content in the woven sarong itself. Maintaining existing mechanisms is the primary foundation, but adopting innovation to position with market prospects also requires fundamental adjustments. Besides that, solving classic problems such as finding talent for continuing the woven sarong business can be dissected through mentoring and training. With these two scenarios, there is the potential to give birth and form new talents so that they are interested in preserving the woven sarong craft. The matter of maintaining the cultural heritage contained in certain commodities will not fade to an industrial scale that is relevant to the civilization of the time if it involves young entrepreneurs.

Normally, in entrepreneurship, the ability to create added value to the products offered can be diagnosed through creativity and innovation. Development of creativity to elaborate a competitive advantage and maintain company continuity. For entrepreneurs, the level of creativity has a strong relationship to compiling business progress, where individuals who are engaged as entrepreneurs will be successful if they always think creatively and innovatively. The creative nature to seek and find ideas for solving turbulent conditions is a wise behavior. Nurzulifa & Dwijanto (2021) articulate creativity as the ability to make a new leap. On the one hand, innovation is defined as an adaptation to carry out and implement new strategies into existing systems (Lee & Trimi, 2018; Reguia, 2014). Innovative thinking must also be balanced in a logical way when solving problems. According to Juliana et al. (2021), creative and innovative thinking is an integral part of the urgency of business continuity. To assess business continuity, the indication is when the company succeeds in achieving the expected goals. Business continuity is the final orientation of all entrepreneurs (Krauss et al., 2005; Manzano-García & Ayala-Cal-

vo, 2020; Rathidevi et al., 2022). Crucial situations are faced by the majority of owners if they do not immediately solve the widening gap, thus further hampering their business performance (Wijaya et al., 2023). Creative and innovative thinking will help examine existing problems by collaborating on big leaps from before that are synchronized based on the main target.

Philosophically, the Samarinda woven sarong is a symbol, icon and identity of the capital city of East Kalimantan (Rifayanti et al., 2017). Purwadi (2015) revealed four reasons behind the obstacles in the development of Samarinda sarongs including: (1) marketing network, (2) technology, (3) capital, and (4) mental attitude. Here, the popularity of products such as Samarinda sarongs is very dependent on marketing networks and technology. Rahman et al. (2024) stated that weak marketing and technology problems are caused by fixed business locations and sales offices, so that craftswomen still rely on other parties, such as sending them to distributors for offline trading. In fact, effective marketing techniques tend to adopt technology, including online sales media. Apart from marketing and technological support, the factor that makes Samarinda sarongs less available also lies in capital. So far, capital has come from funds collected from the craftswomen involved in it. With minimal finances, the production process cannot run optimally. Capital facilities from second parties such as banks are difficult to obtain, where channeling capital to SMEs is often faced with high loan interest rates and collateral measures that are not approved by banks. The irony is, i.e this mental attitude, is internal and is the main obstacle determined by the motivation and discipline of craftswomen, so that it can influence enthusiasm in taking risks.

As is known, many studies discuss the sustainability of small and medium scale businesses from the context of the four factors above. Although most of them highlight business sustainability in the scope of sarong crafts in various locations, there have been no studies on the topic of SME sustainability that address objects such as women woven sarong craftsmen in Samarinda. Specifically, among the studies in the previous edition, they did not fully focus on reviewing the sustainability of Samarinda sarongs in the case of women craftsmen. In other words, discussions in the field are not sufficient to provide a broad picture, so on open gaps in academic insight. Referring to the existing polemic, a useful study is needed to inventory the problem based on two things other than those mentioned previously. Women sarun weaving craftsmen are not only objects but are also able to act as subjects which enable them to be more active in building social capital (in this scope creativity and innovation).

Creativity and innovation are essential keys to driving business. Ideally, these two pillars provide a great opportunity to get closer to success. Unfortunately, not all business actors can carry out innovation and creativity collectively. From the phenomena above, this manuscript is dedicated to analyzing the relationship between creativity and product innovation on the Samarinda woven sarong craft business continuity. The research contribution is directed at the reactions of woven sarong business craftswomen, stakeholders, and scholars to formulate a pattern in business management as an alternative that synergizes with creativity and innovation.

2. REVIEW OF LITERATURE

2. 1. BUSINESS CONTINUITY

In synthesis, business continuity is justified as a business preference in achieving final goals. In line with this terminology, Hani (2021) concluded that a business is said to be successful if the business phase experiences development, has advantages in displaying content, increases compared to the previous period, or is more extensive than companies in the same class in their field. ZA et al. (2022) revealed that business continuity is inseparable from its ability to achieve its goals. Business continuity is the main final moment of an achievement, where the activities

in it function to exceed the desired design. Basically, business continuity is when aspects such as profit generate are able to prosper the lives of business owners and employees (Teece, 2018; Vaz-Curado & Mueller, 2019).

From the several arguments above, it can be underlined that the business continuity does not automatically work alone without transformative capabilities. Business continuity must be balanced with intelligence, insight, high curiosity, and being able to keep up with technology to be applied productively to business operations. In essence, Hristov & Chirico (2019), Sundin et al. (2015), and Wijaya et al. (2023) classify four indicators for controlling business, including: (1) capital; (2) income; (3) sales volume; and (4) workforce. First, capital is financial strength that is empowered as business equipment costs to generate income. With maximum income, you can make a profit. Second, income as a nominal amount of money received by entrepreneurs as an impact or reciprocity from business routines. Overall, revenue is obtained from selling services or products to customers. Third, sales volume is the comparison of successful sales output according to the target set by the entrepreneur within a certain duration. Fourth, the workforce is described as a population of productive age who works or is considered able to work in various economic sectors.

In relation to this study, several recent reviews link creativity and product innovation to business continuity (*e.g.* Anderson et al., 2014; Awa & Palahudin, 2023; da Silva Marinho et al., 2016; Handayani et al., 2022; Li et al., 2022). Although a positive effect was found between creativity and product innovation in increasing business continuity, some exploration results also concluded that creativity and innovation actually had negative implications for business continuity. In other words, neither creativity nor product innovation can necessarily determine the continuity of a business in the future.

2. 2. CREATIVITY

Darmawan & Wuryandani (2022) and Padget (2013) reflect that creativity is the nature of thinking about more concrete planning with different pilot projects. Creativity is a human expression to actualize new ideas to find practical solutions to exponential problems, and find opportunities. Creativity is synonymous with cognitive activity that stimulates critical thinking about the complexity of problems (Park et al., 2023). Implicitly, Li et al. (2022) explain that creativity is a transition from reviewing previous polemics to channeling new programs aimed at services or products by adding greater benefits. Referring to these opinions, creativity is clarified to explore competence, accept all changes, and maintain the continuity of the company towards business prosperity. Literally, creativity is the backbone of business continuity (Amalia et al., 2020; Juliana et al., 2021; Peljko & Auer Antončič, 2022). To spur imagination in doing business that can attract the attention of consumers and create efficient business governance, entrepreneurs must maintain creativity. With the attribute of creativity, the business will get optimal profit.

There are two contradictory versions of the test involving the partial relationship between creativity and business continuity. First, creativity will further strengthen business continuity. This is validated by papers written by Ivanova (2022), Margherita & Heikkilä (2021), Mošková & Buganová (2023), and Tammineedi (2010) that the continuity of a business in the future is largely determined by the level of creativity in managing the business. Second, Galaitsi et al. (2023) and Xing et al. (2019) identified that weak creativity will actually threaten business continuity. Creativity does not only talk about concepts, but also real actions that enable better business continuity (Speight, 2011).

From published works (*e.g.* Dziallas & Blind, 2019; Sulistiyowati et al., 2022; Taques et al., 2021), indicators of creativity are broken down into five points: (1) curiosity; (2) optimism; (3) flexibility; (4) detecting the root of the problem; and (5) revolutionary. First, curiosity is

described by attitudes surrounding the natural behavior of individuals to try, observe, and learn about new products. Second, optimism is the feeling of being sure of something worthwhile. Optimism is connected with an individual's capacity to provide positive expectations in support of sustainability. Third, flexibility manifests itself as adaptation to the consequences of change and respect for external input. Fourth, detecting the root of the problem to find a best way when negotiating, mediating, and dealing with problems logically. Fifth, revolutionary is an action that makes sense by building imaginatively to enter the business. Finally, the first hypothesis is specified as follows:

H_1. *Enhanced creativity affects business continuity.*

2. 3. PRODUCT INNOVATION

The reason behind the development of product innovation is to combine various processes that influence one another (Adetiya & Rahmawan, 2021). Alam (2011) states that one of the most important insights from entrepreneurs is the ability to innovate. On a larger scale (i.e., companies), product innovation can include services, ideas, places, and various other materials. With innovation, it can facilitate a product to shine one step ahead compared to competing products. Without innovation, companies cannot survive and develop. Maier (2018) and Tohidi & Jabbari (2012) explained that product innovation is a process for introducing new formats that bring a wider environment, especially social welfare for consumers and communities, and implications for the company's economy.

Based on the summary of the magazine above, with innovative product characteristics, a product's originality value becomes increasingly holistic. Indirectly, it also ensures the survival of the business itself. Hanfan (2021), Kleinknecht (1996), and Trachuk & Linder (2021) outline the following three indicators of product innovation: (1) product variants; (2) product design; and (3) product quality. First, product variants are closely related to the products and services offered by marketers to consumers. Second, product design is a depiction of a process, starting from imagining, documenting, creating, configuring, and repeating the product in order to bridging the problems experienced by the user or also respond to market needs that are more particular in nature. Third, product quality is defined as the condition of the nature, physicality, and function of a product based on the expected quality level, including durability, upgrading, accuracy, hierarchy, ease of operation, product repair, and other product dimensions, with the hope of meeting expectations and satisfying consumer desires.

Success in business also depends on product innovation. A product that is centered on innovation according to current developments, allows for attractiveness, high buyer interest, and profits for the business. Nevertheless, some previous manuscripts reveal that products with designs that are not innovative will not bring business continuity (Adam & Alarifi, 2021; Brem et al., 2016; Katsaliaki et al., 2022; Margherita & Heikkilä, 2021; Supriadi & Sui Pheng, 2017; Sierra-Fontalvo et al., 2023). The reason is, innovation is one part of supporting promotion. Innovative products will be easier to accept and automatically make promotional costs efficient. Additionally, Dada (2021), Hanaysha et al. (2022), Hanaysha & Hilman (2015), Pinkse & Bohnsack (2021), Su (2023), Susiati et al. (2023), Wang & Ahmad (2024), and Wang & Su (2022) stated that product innovation in services and goods can improve the quality of business continuity. The systematics for the second hypothesis are directed as follows:

H_2. *Enhanced product innovation affects business continuity.*

3. METHODS AND VARIABLE

There are three paths to data analysis. First, data collection through formal interview proce-

dures. The interview stages were held from September 2023 to March 2024. Second, the sample frequency. The sample is calculated using purposive sampling. With this parameter, the sample focuses on key informants. The sample criteria include clusters of Samarinda woven sarong craftswomen who are still active and, in this case, are running their business with a minimum limit of two years. Third, data processing. Primary data sourced from informants was verified with a questionnaire, which is summarized in Figure 1. Informants who met the criteria totaled 261 units, where the entire sample was made up of woven sarong craftswomen. For more details, the list of questionnaires is linked to the variable labels (see Table 1). After the questionnaire data is input, empirical testing is carried out using multiple linear regression. Standards for multiple regression statistics include testing the compatibility of variables and their indicators, testing the partial significance, and testing the feasibility of the model.

Figure 1. Rating and Interpretation of the Questionnaire

Source: Extracted from ZA et al. (2021)

In accordance with the sample synthesis, the sampling location was in Samarinda Seberang involving woven sarong craftswomen to be interviewed openly. To gain access to data, enumerators partnered with the woven sarong craftswomen community, especially craftswomen groups under the guidance of the government. The informants were first asked for their availability to fill out the questionnaire form. The flow of the questionnaire follows the variables which are visualized through a number of questions.

Table 1. Instruments on Variables

Variable (abbreviation)	Indicators (code)	Adopted from
Business Continuity (BC)	Capital (BC1), Revenue (BC2), Sales Volume (BC3), and Labor (BC4)	Ali et al. (2023), Green (2014), Sawalha & Anchor (2023)
Creativity (Ctv)	Curiosity (Ctv1), Optimism (Ctv2), Flexibility (Ctv3), Detecting the Root of Problems (Ctv4), and Revolutionary (Ctv5)	Dessie et al. (2022), Niedderer & Townsend (2014)
Product Innovation (PI)	Product Variant (PI1), Product Design (PI2), and Product Quality (PI3)	Montero et al. (2023)

Source: Compilation of various references.

The variable structure is grouped into two parts. First, explanatory variables. Variables of this type include creativity and product innovation. Its purpose is to investigate or explain phenomena that affect business continuity. Second, the consequent variable. This variable is influenced by explanatory variables. The consequent variable is business continuity. Table 1 displays the composition of the variables. Of the three variables, each has a different number of indicators.

4. RESULTS

4. 1. PROFILE OF INFORMANT

Table 2 describes the informant profile. Of the 261 woven sarong craftswomen who were invited to be surveyed over the last eight months, 29.9% had been established since 1991–2000, 26.4% since 2011–2020, 17.2% since 1970–1980, 14.2% since 1981–1990, and 12.3% from

2001–2010. About 61.3% of the woven sarong craft businesses that started in the 1970s–2000s continue the legacy or are family businesses in the third generation. From the existing data, various educational backgrounds were found. As many as 41.4% are high school graduates, 30.7% are junior high school graduates, 19.5% are elementary school graduates, and only 8.4% are taking campus education with diploma and bachelor certificates. Then, in terms of the age of the informants, the majority were aged 31–35 years (37.9%), 41–45 years (27.6%), 36–40 years (17.6%), 46–50 years (10.3%), over 50 years (4.2%), and the rest were aged between 25–30 years (2.3%). In the operation of woven sarong crafts, capital is obtained from trade debt via bank and cooperative credit schemes. The average issued capital converted in Rupiah (IDR) is listed as follows: 47.1% (IDR 3,000,000–IDR 5,000,000 per month), 31.8% (IDR 5,000,001–IDR 7,000,000 per month), and 21.1% (more than IDR 7,000,001 per month).

The main sales objective is more targeted at the domestic market (52.9%) and local (32.2%) than the international market (14.9%). On a domestic scale, market segmentation for this product tends to be in demand on several islands in Indonesia. At the local level, in general, they are regular customers from across cities and export to international market networks, especially collectors of Samarinda woven sarongs, such as neighboring countries (Brunei Darussalam, Timor Leste, Malaysia, and Singapore). This product is widely known by consumers from international festivals such as Erau, which is held by the local government, national exhibitions, as well as the exchange of souvenirs on certain agendas, which has an impact on the popularity of Samarinda's woven sarongs.

Meanwhile, the average profit received includes four categories: 44.1% of informants admitted that profits in a month amounted to IDR 16,000,001–IDR 19,000,000, 27.2% amounted to IDR 13,000,001–IDR 16,000,000, 24.5% amounted to IDR 10,000,000–IDR 13,000,000, and 4.2% amounted to > IDR 19,000,001. The nominal profit is gross income (excluding employee wages, taxes, rent, water rates, promotion costs, shipping and transportation costs, and electricity rates). In its implementation, 49.4% of informants stated that they did not involve any party in the process of searching for raw materials, making woven sarongs, and selling them. On the other hand, 33.7% of business processes are assisted by the family, and 16.9% of woven sarongs employ 1-2 skilled workers. To support an inclusive business, some raw materials are obtained from regional and national companies (58.6%). In fact, 41.4% of woven sarong craftswomen chose imported raw materials for reasons of low price, quality, availability of supply, and prioritizing partnerships. Generally, the supply of imported raw materials is obtained from China and Thailand.

Table 2. Sample Demographics

Items	Options	F	%
History of business establishment	1970–1980	45	17.2
	1981–1990	37	14.2
	1991–2000	78	29.9
	2001–2010	32	12.3
	2011–2020	69	26.4
	N	**261**	**100**
Last certificate	Primary school	51	19.5
	Middle school	80	30.7
	High school	108	41.4
	Diploma/graduate	22	8.4
	N	**261**	**100**
Age	25–30	6	2.3
	31–35	99	37.9
	36–40	46	17.6
	41–45	72	27.6
	46–50	27	10.3
	> 50	11	4.2
	N	**261**	**100**
Capital per month (IDR)	IDR 3,000,000–IDR 5,000,000	123	47.1
	IDR 5,000,001–IDR 7,000,000	83	31.8
	> IDR 7,000,001	55	21.1
	N	**261**	**100**
Market orientation	Local	84	32.2
	National	138	52.9
	International	39	14.9
	N	**261**	**100**
Profit per month (IDR)	IDR 10,000,000–IDR 13,000,000	64	24.5
	IDR 13,000,001–IDR 16,000,000	71	27.2
	IDR 16,000,001–IDR 19,000,000	115	44.1
	> IDR 19,000,001	11	4.2
	N	**261**	**100**
Employee	Working independently	129	49.4
	Assisted family	88	33.7
	1-2 workers	44	16.9
	N	**261**	**100**
Raw material	Regional/national	153	58.6
	Import	108	41.4
	N	**261**	**100**

Source: Own calculations; Notation: F = frequency; % = percentage.

4. 2. FINDINGS

Table 3, Table 4, Table 5, and Table 6 report statistical results based on multiple linear regression. In its realization, compatibility testing of variables and construct indicators is evaluated using reliability and validity. First, the reliability assessment standard is based on Cronbach's

alpha score. Second, validity was predicted by Pearson's correlation score and probability. The threshold in Cronbach's alpha is 60%, while the term in Pearson's correlation is confirmed by 70% (minimum term), and the probability measure is proven by a 1% degree of significance. In fact, Cronbach's alpha test concluded that all three variables (*BC = .740*; *Ctv = .795*; and *PI = .699*) have high reliability. Surprisingly, even though the twelve indicators tested based on significance had a probability score below 1% (**ρ = .000**), there was a contradiction with the Pearson correlation results, where one indicator on BC and two indicators from Ctv proved to imply a weak relationship in forming variables core. The three indicators are BC4 (*r = .684*), Ctv2 (*r = .631*), and Ctv3 (*r = .690*). From each of these indicators, the other nine indicators show a strong relationship in forming the construct variable. These indicators are BC1 (*r = .807*), BC2 (*r = .858*), BC3 (*r = .707*), Ctv1 (*r = .723*), Ctv4 (*r = .865*), Ctv5 (*r = .819*), PI1 (*r = .865*), PI2 (*r = .819*), PI3 (*r = .810*), PI4 (*r = .840*), and PI5 (*r = .722*).

Table 3. Reliability of Variables and Validity of Indicators

Variable	Reliability	Indicators (statement)	Validity (sig.)
Business Continuity (BC)	.740	BC1. Adequate capital allocation as a business continuity factor	.807** (.000)
		BC2. In each period, the income received is increasingly expansive	.858** (.000)
		BC3. Current sales volume guarantees business continuity	.707** (.000)
		BC4. This woven sarong craft business absorbs labor	.684** (.000)
Creativity (Ctv)	.795	Ctv1. The level of curiosity is increasing in opening up space for creativity	.723** (.000)
		Ctv2. I am optimistic that with creativity I can dominate the market in the field of woven crafts	.631** (.000)
		Ctv3. By contemplating creativity, new alternatives will be found	.690** (.000)
		Ctv4. The cause of the problem can be detected to save the business	.865** (.000)
		Ctv5. I always think revolutionary to find ideas that are different from before	.819** (.000)
Product Innovation (PI)	.699	PI1. The product variants developed are relevant to market cycles	.810** (.000)
		PI2. The product design is designed to stand out more than similar products	.840** (.000)
		PI3. With the quality of existing products, I believe it can compete in the market	.722** (.000)

Source: Own calculations; Notation: **ρ <1%

Furthermore, partial testing is determined by a Z-score, which is reflected by a threshold of 1.96 and a probability level. Based on this argument, what is surprising is that PI *(Z-score = .801)* has a contemporary impact on BC, but it is not systematic. Substantially, Ctv (*Z-score = 6.926*) has a structural long-term relationship to BC. With a degree of probability below 5%, it represents a significant effect of Ctv (**ρ = .013**) on BC. Ironically, PI (**ρ = .426**) has no significant effect on BC. From other results, the constant position interprets that there is an insignificant influence (*z-score = 1.248*; **ρ = .217**) of both Ctv and PI on BC. Mathematically, if the Ctv and

PI conditions do not change or are 0%, then BC increases by 2.333. Even though it does not have a constant significant impact, this indicates that both have short-term potential.

Table 4. Creativity and Innovation Product on Business Continuity

Lingkage	Std. error	Coef.	Z-score	ρ > |z|
Ctv → BC	.083	.576*	6.926	.013
PI → BC	.148	.119	.801	.426
Constant	1.869	2.333	1.248	.217

Source: Own calculations; Notation: *ρ <5%.

The collective effect of the explanatory variables on the consequent variables is decided by the simultaneous correlation score, R square, F-statistic, and significance. In parallel, there is a strong relationship between Ctv and PI to BC, formed by an R value of 74.7%. Besides that, BC is also determined by the moderate correlation between Ctv and PI as indicated by the coefficient of determination reaching 55.8%. Outside of this model, there are 44.2% of components that are not included and examined. Compared to the other two types of coefficient of determination (R and R square), the value of the adjusted R square is much smaller at 54.2%. This interprets that the ability of the explanatory variables (Ctv and PI) can influence the consequent variable (BC) by 54.2% and the other 45.8% is not explained in the existing model. As shown in Table 5, the standard error (SE) is 1.169. Interestingly, the striking gap between the two types in the sum of square (SS) is SS regression and SS residual, where the comparison is 98.242 versus 77.941. There is also a very prominent difference between the regression mean (*49.121*) and the residual mean (*1.367*).

Table 5. Determination and Parallel Linkages among Variables

Models	Value
R	.747
R square	.558
Adjusted R square	.542
Std. error of the estimate	1.169
Sum of squares in regression	98.242
Sum of squares in residual	77.941
Mean of regression	49.121
Mean of residual	1.367
F	35.923
Sig.	.000**

Source: Own calculations; Notation: **ρ <1%.

Table 6. Summary of Hypothesis Testing

The proposed hypothesis	Final decision
H_1. Enhanced creativity affects business continuity	Accepted
H_2. Enhanced product innovation affects business continuity	Rejected

Source: Own calculations.

With the F-statistic reaching 35.923 and a probability below 1% (ρ = .000), it is concluded that Ctv and PI have a significant simultaneous effect on BC. Overall, of the two proposed hypotheses, only Ctv has a positive reaction to BC. Then, BC responded negatively by PI. Significant growth in Ctv increasingly moved BC, but insignificant growth in PI failed to encourage BC.

5. DISCUSSION

The results of the manuscript report that creativity has a more dominant influence on business continuity than product innovation, especially in the woven sarong craft business. This is by statistical interpretation, where although product innovation can increase business continuity by 11.9%, creativity is actually better at encouraging business continuity up to 57.5%. Evaluation based on existing literature is explained below.

Today, many studies have pioneered and discussed the impact of creativity and innovation product on business sustainability. Al-Ameedee & Alzahrh (2021), Suryani et al. (2021), Li et al. (2023), and Suherman (2023) link the role of creativity in business performance. The result was the recognition of creativity as a form of responsibility to control the business. This argument was refuted by Trisnawati et al. (2021) and Weinberger et al. (2018). The dilemma is that if the continuity in creativity stops, then the business climate will experience a crisis. From an academic lens, abundant innovation makes everydays work easier. From this, including building a business. Ferlito & Faraci (2022), Kantola et al. (2017), and Lopes et al. (2022) investigated the impact of product innovation on the business atmosphere. Optimal business cannot be separated from an increase in innovative products. Contrary to the paper tested by Moyo et al. (2023), weak product innovation can disrupt the business continuity process.

Another comparison about the relationship between creativity and innovation in determining the continuity of the woven sarong business is linked in several studies. For example, Harjanti et al. (2020) explained that the potential of the woven sarong business depends on environmental dynamics. A competitive work environment can create creativity in product innovation, while a work environment that is not comprehensive has an impact on decreasing the values of creativity or innovation. Indriastuti et al. (2020) highlighted the importance of creativity in maintaining the excellence of acculturative products, such as the SME sarong industry. Also, innovation capability has a positive relationship to the performance of weaving SMEs (Sulistyo & Siyamtinah, 2016). A mindset in understanding innovation helps and maintains business competitiveness. In general, the threat and weakness of the traditional woven sarong creative industry in Indonesia is designs that are less innovative. Most of the designs and patterns of traditional woven sarongs have not been touched by modern technology (Zahara & Nersiwad, 2017).

6. CONCLUSION

The contribution of this manuscript is to review the influence of creativity and innovation product on business continuity and objectivity among woven sarong craftswomen in Samarinda. In particular, creativity and product innovation can increase business continuity. When tested partially, there is a significant effect of creativity on business continuity. Other estimates state that weak product innovation triggers an insignificant slowdown in business continuity. Under the findings of existing studies, uncertainty in product innovation does not have an impact on the business continuity of the woven sarong craft.

In the future, practical implications are recommended for internal management, especially for Samarinda woven sarong craftswomen, to highlight the limitations of product innovation that befell their business existence. This tends to be caused by the production process, which is still done manually. With the proportion of bad innovation, it has risks that can threaten the business environment. For this reason, strengthening creativity must still be centered on commitment and business consultation involving other parties in the context of product innovation learning. Suggestions to the government is participation as a regulator in matters of supporting local wisdom potential, such as Samarinda woven sarongs, requires re-evaluation. Therefore,

protection of existing products by channeling freedom into business autonomy can give birth to imaginative talents without intervention that limits the business career of woven craftswomen.

The existing model framework leads to creativity, product innovation, and continuity of the woven sarong business in the same organization and location. Thus, the output of a case study on sarun weaving craftswomen SMEs can be complemented by novelty based on a broader cross-section of substances. The remaining limitations of this manuscript are discussed by considering other elements outside the study.

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