

Crisis Communication Management in Creative Economy of West Bandung in Dealing with Covid-19 Pandemic

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Abstract. Covid-19 pandemic greatly affected the growth of creative economy of West Bandung. Many creative economy workers had to stay at home for a while since they had nothing to do, and many creative economy players eventually went bankrupt since they could not run their businesses during the pandemic. The condition encouraged FEKRAF KBB, as the official organization that accommodates all creative economy players of West Bandung, to give a hand in dealing with and getting through the crisis during the pandemic. This study sought to reveal what crisis communication management that was employed by FEKRAF KBB in dealing with Covid-19 pandemic and how it was applied. Qualitative method with case study approach were used for resolving research questions. Observation, interview, focus group discussion, and literature review were employed to collect data. This study's informants were the committee of FEKRAF KBB, the West Bandung Tourism and Culture Office, the representatives of creative economy players, the media and other stakeholders. The results showed that FEKRAF KBB correctly applied all principles and stages of crisis communication and utilized various communication channels relevant to the conditions of the crisis they faced. Crisis preparedness, initial respond, corrective and reaction, and evaluation were the stages of crisis communication they employed, and the media they used were limited to on-line and social media. In regard to its implementation, FEKRAF KBB applied nearly all principles of crisis communication as follows: creating a communication team, engaging media, collecting facts, disclosing information, being one sound, and employing many communication channels.

Keywords: crisis; communication management; crisis communication management; creative economy; covid-19

1. INTRODUCTION

"TV creative people, animators, artists and celebrities, I plead with you all to help the government to build public awareness of dealing with Covid-19. We have seen many initiatives in this and I am grateful for that. The role of creative industries in educating public is immense, since lots of people have not carried out the government's guidance."

This statement was delivered by Minister of Tourism and Creative Economy Wishnutama when conducting a teleconference in Jakarta on Monday, March 23, 2020. Prior to that, Indonesian President Joko Widodo has pleaded with Indonesian people to stay calm and not to panic in dealing with corona, but stay alert.

"To all Indonesian people, I plead with you to stay calm, not to panic, and stay productive and alert so that we can hold up and eventually stop the Covid-19 outbreak." (Fajar, 2020)

Creative economy in general is an economic activity that makes creativity the main asset to create added values. Blueprint for National Creative Economy Development (2008) defines creative economy as the new era of economy after agricultural economy, industrial economy, and the currently-running information economy. This is in line with Purnomo's (2016) statement that there is a shift in the orientation of economic waves in human history. It was started by the transformation of agricultural era to industrial, and then information era with its information technological discoveries. This shift in waves has brought a new and increasingly developing civilization for humans. Today unlimited resources, such as ideas, talents, and creativity, are able to provide high economic value. Thus, it is not surprising that the creative industries are currently receiving special attention from the government.

The economic value of a product or service in the creative era is no longer defined by raw materials or production systems as in the industrial era, but rather by creativity and innovation through sophisticated technology. Industries can no longer compete in global market by solely relying on price and product quality, but also on innovation, creativity and imagination.

Creative economy intensifies information and creativity by relying on human ideas and knowledge as the main production factors in economic activity. In sum, it can be said that creative economy is a concept to realize sustainable economic development based on creativity. Indonesian Agency for Creative Economy (BEKRAF) in their official website assert that creative economy is a concept that makes creativity and knowledge the main assets to drive economy.

Creative sector in economy leads to a higher chance of the quantification of intellectual capacity and the creativity of human resources, i.e. the intangible assets, where creative economy becomes the spearhead of economy. The creativity of every individual will be the spearhead of economy, as stated by Suci et al.:

"Creativity and innovation management is extremely important in today's changing social, economic, technological and cultural environment and may prove to be the right key to increased competitiveness and market responsiveness" (Suci et al., 2009)

In Indonesia creative economy is able to contribute significantly to national economic growth. In 2015 the sector contributed Rp852 trillion (7.38%) to National Gross Domestic Product, absorbed 15.9 million (13.90%) labors, and reached US\$19.4 billion (12.88%) in export value. Based on Special Survei of Creative Economy, the significant improvement of creative economy's contribution to national economy takes place in 2010-2015 period, i.e. 10.14 percent annually. In addition, music is one of four sub-sectors of creative economy with rapid growth. The four sub-sectors are as follows: Visual Communication Design (10.28%), Music (7.28%), Animated Video (6.68%), and Architecture (6.62%) (Badan Ekonomi Kreatif & Badan Pusat Statistik, 2017).

The development of creative economy in West Java is obvious. The sincerity of West Java Provincial Government to develop creative economy can be observed through the enactment of Regional Regulation (Perda) Number 15 of 2017 on Creative Economy. The regulation is a form of central-regional synergy, where the central enacted Law No. 24 of 2019 on Creative Economy and Presidential Decree No. 69 of 2019 on Ministry of Tourism and Creative Economy. In addition, the establishment of the acceleration team of Jabar Juara in creative economy, which is in line with Department of Tourism and Culture—a technical department, is also a regional government's effort to develop creative economy. In fact, the West Java Provincial Government formed KREASI, a forum of creative economy to accommodate each of its activities.

West Bandung, as a regency of West Java, has long realized the importance of creative economy to support community economic development. This is obvious since the West Bandung Government has long established a forum of creative economy before the West Java Provincial Government did. The West Bandung established it in November 2018. The forum, which accommodates any activities of creative economy, is called *Forum Ekonomi Kreatif Kabupaten Bandung Barat* 'Forum of Creative Economy of West Bandung Regency' (FEKRAF KBB). The forum is a creative community which is formally established by the government of West Bandung

Regency. The 2018-2023 forum is established through the West Bandung Regent Decree No. 188.45/Kep.715-Disparbud/2018.

The forum makes West Bandung Regency stand out from other regencies/cities of West Java. However, the outbreak of Covid-19 pandemic in Indonesia has significantly affected creative economy particularly in West Bandung and generally in Indonesia. Many sub-sectors of creative economy go hiatus, or eventually out of business, since they don't get any opportunities to earn income anymore. Based on data from Retas magazine Volume 1 of 2016, the best-growing sub-sectors with 7% growth are advertising, fashion, music, interior design, architecture dan performing arts (Octavianti, 2020). Nevertheless, the Covid-19 pandemic has made these sub-sectors out of business. This is due to the creative players lose their opportunity to make their creativity an economic source. Take performing arts as an example. During Covid-19 pandemic the government officially forbid people to make a massive crowd. Wedding parties, and any scheduled shows, are all canceled. Hence, the creative businessmen in this sector cannot earn any income. So do the photographers. They usually earned income from their photography service. But, after the outbreak, they do not get any jobs. In fact, in West Bandung a photographer, as a head of family, had to sell one of his cameras to support his family. These cases show that creative economy greatly suffers from the pandemic.

Another impact of Covid-19 is the emergence of a new category of poverty. Data from @fekrafKBB, the official Instagram account of FEKRAF KBB, on April 12, 2020 show that 96.92% of creative economy were affected by Covid-19 and 29.25% of workers of all of its sub-sectors had to go hiatus since they had nothing to do. It can be said that what happens during this pandemic is a crisis, a critical period that may negatively affect an organization, in this case the creative businessmen. Covid-19 pandemic greatly changes all aspects of life, and certainly the internal condition of an organization. Therefore, an organization has to able to conduct a crisis management during a crisis. Yosai Iriantara states that crisis management is one of three management responses to changes in the external environment of an organization (Iriantara, 2004). In this case, the external environment is the changing condition of environment due to Covid-19 pandemic.

In addition, G. Harison (in Kriyantono, 2008) defines crisis as “a critical period following an event that might negatively affect an organization in which decisions have to be made that will affect the bottom line of an organization. It is a time of exploration requiring rapid processing of information and decisive action to attempt to minimize harm to the organization and to make the most of a potentially damaging situation.” Crisis is a time requiring quick and correct decision to minimize the impact on other sectors. The decision making requires bold steps to process information to minimize unintended consequences. A crisis tends to be a situation that negatively affects an organization and its publics, products, and reputations. Crisis is unavoidable, but anticipable and its negative impact is avoidable. Therefore, a crisis management is required to prepare strategies and tactics to deal with a crisis.

Communication is crucial during a crisis. Communication strategy in a crisis is called crisis communication. It can be defined as the followings. Crisis communication is the dialog between the organization and its publics prior to, during, and after the negative occurrence (Banks, 2002). Coombs & Sherry (2010) states “crisis communication can be defined broadly as the collection, processing, and dissemination of information required to address a crisis situation.” Based on the definitions, it can be observed that crisis communication is an important part of crisis management to intensely communicate with the public and to filter information.

Thus, this study seeks to reveal how the creative economy players of West Bandung Regency and all stakeholders conduct a crisis communication management to deal with Covid-19 and new normal. Figure 1 is the framework of this study. To answer the questions of the research, the researchers used qualitative method with case study approach. Data were collected through on-line observation, interview, and focus group discussion (FGD). The writers chose West Bandung Regency for this research. This is that it is the first Indonesian region that has a forum officially established by the government for creative economy. It is expected that a special effort will be conducted to keep the existence of creative economy in this difficult time of Covid-19 pandemic.

2. METHOD

This study on crisis communication management of creative economy players of West Bandung in dealing with Covid-19 pandemic was conducted through qualitative method. The method was employed due to the following reasons: (1) it enables a better adjustment to plural realities; (2) it directly presents the nature of the relationship between the researchers and informants; (3) its sensitivity and adaptivity helps to strengthen the influence on value patterns (Moleong, 2017). This study sought to reveal what crisis communication management that was employed by the creative economy players and the stakeholders in dealing with the crisis of Covid-19 pandemic. Thus, this study has more than one subjects, and thereby it will discuss plural realities. In addition, it requires a sensitivity and adaptivity since there is no absolute separation between the researchers and the researched, and thereby it can reveal the patterns of the researched phenomena in more details.

Covid-19 pandemic is a case that began to take place in the first quarter of 2020 and thus this study considered the phenomenon a case to reveal, particularly in regard to the creative economy players and the stakeholders in West Bandung. Therefore, in order to truthfully reveal reality, the researchers employed case study approach in this study. According to Creswell (2015, p. 135), case study approach requires the researchers to accurately investigate an event, process, activity, program, or a group of individuals as a strategy of their research. In this study, the event of Covid-19 is considered a case to study, where a group of individuals of creative economy players in West Bandung become the subject of this study.

This study sought to reveal how the creative economy players and the stakeholders conducted a crisis communication management when they dealt with Covid-19 pandemic and why they did it. Thus, this study employed case study in order to answer all questions of the research. This is in line with Yin (2009, p. 33) who states that case study puts more efforts to answer “*how*” and “*why*” questions, but in certain levels it can also answer “*what*” of the research. This is that these questions relate to an operation that requires separate time tracking, and not only frequency (Cresswell, 2013).

In regard to data collecting, this study employed observation, interview, and focus group discussion with the creative economy players and the stakeholders of West Bandung. The researchers directly observed all communication media of the subjects of the research and their workshops when the new normal era began, where West Bandung was a green zone. In addition, the researchers also conducted on-line and direct in-depth interviews and focus group discussions with all informants of this study to collect and strengthen data. Whereas secondary data were collected through literature review on all relevant literatures.

The informants of this study were multi-sources and purposively selected. They comprised (1) the committee of FEKRAF KBB, represented by the Chairman, the Executive Chairman, and the Secretary; (2) the Tourism and Culture Office of West Bandung, represented by the Division Head of Creative Economy and Promotion and the Section Head of Creative Economy; (3) the creative economy players of West Bandung, represented by sub-sectors of craft, fine arts, music, fashion, performing arts, culinary, and photography; (4) Media, represented by local on-line news channels of West Bandung; and (5) other Stakeholders, represented by the committee of innovation and creative economy (KREASI) of West Java.

Data from observations, interviews, focus group discussions, and other sources were systematically searched and arranged to make the readers comprehend the results of this study more easily. This is in line with Bogdan (Sugiyono, 2017, p. 244) who states that:

"Data analysis is the process of systematic searching and arranging data from interviews, field notes, and other sources in order to make them easier to understand and deliver to others."

In regard to steps of data analysis, the researchers employed Miles and Huberman's, as cited in Sugiyono: firstly, *data reduction* or according to Guest MacQueen and Namey (2012) (as cited in Creswell, 2013) data “separation”, a process to include some parts of data and exclude some others. Reducing data means summarizing, selecting significances, and focusing on important things in order to search themes and patterns (Sugiyono, 2018, p. 247). The next step is *data display*, either brief

descriptions, charts, relationships between categories and others. The last step is *conclusion drawing* or *verification*.

3. RESULT AND DISCUSSION

The Strategic Roles of FEKRAF in Developing Creative Economy in West Bandung.

FEKRAF is a creative community officially established by the government of West Bandung Regency. The 2018-2023 forum was chartered through the West Bandung Regent Decree No. 188.45/Kep.715-Disparbud/2018. The West Java Regional Regulation No.15 of 2017 defines creative community as a formal or informal group of people who work together in a creative business. In this case FEKRAF is a creative community formally established by the Regional Government of West Bandung Regency that plays the role to bridge between creative economy players and other stakeholders and regional governments to create a conducive business climate either for the creative business players or the creative industry players. A creative business is a business that is based on adding value through ideas from human creativity by making use of knowledge, culture and technology. Meanwhile, a creative industry is an industry that makes use of one's creativity, skills, and talents to create well-being and jobs by generating and exploiting one's creativity.

A creative economy player, according to West Java Regional Regulation No. 15 of 2017, is a person or a group of people who conduct creative and innovative activities derived from economically-valued intellectuality. Today, there are nine out of sixteen creative economy sub-sectors in West Bandung as follows: (1) performing arts; (2) film, animation and video; (3) photography; (4) craft; (5) culinary; (6) music; (7) fine arts; (8) fashion; and (9) architecture. The following seven have not been established: (1) game and application developer; (2) product design; (3) interior design; (4) visual communication design; (4) publishing, (5) advertising, (6) television and (7) radio. In spite of the seven unchartered sub-sectors, West Bandung still has their potentials. It is only a matter of conference of the players of the sub-sectors to establish them officially. FEKRAF, as a creative community formally and purposively established by West Bandung government, plays a strategic role to establish the sub-sectors.

FEKRAF do not only comprise a committee that represents the whole pentahelix elements, but also all sub-sectors of the established creative economy of West Bandung. They play the role to accommodate all of these sub-sectors' needs. They should set programs that represent all sub-sectors of West Bandung. This indicates that they hold a strategic position in West Bandung. This is that the forum is the extension of the regional government's hand in facilitating and developing creative economy in West Bandung.

FEKRAF play a central role in developing creative economy in West Bandung. Their position, which is directly established by regional leaders, can be illustrated as a bridge for the creative economy players. This is in line with what is stated in Regent Decree on the Establishment of the 2018-2023 FEKRAF of West Bandung that the establishment of the forum is aimed to optimize and accelerate the development of creative economy in West Bandung. FEKRAF are responsible to formulate, coordinate, and develop creative economy through the creation of creative entrepreneurs, either individual or community, and to build a wide network as a collective effort to make West Bandung a Creative Regency that is ready to collaborate and compete globally.

On this basis, FEKRAF made a blueprint of their strategic planning, where the vision and mission of the current period transform into programs that are expected to facilitate all sub-sectors of creative economy of West Bandung. The vision of FEKRAF is to build a creative economy ecosystem that is able to transform West Bandung into a Creative Regency that is ready to collaborate and compete globally. Whereas the missions of FEKRAF are (1) to drive the creation of creative businesses in West Bandung, (2) to build a wide network as a collective effort to develop creative economy in West Bandung, (3) to accommodate all activities of creative economy players in West Bandung. The vision and missions transform into seven leading programs that accommodate 20 routine and incidental activities. All activities are based on sustainable development program.

The vision, missions, and programs of FEKRAF are in fact in line with what is stated by Dr. Mari Elka Pangestu on strategic issues in developing creative economy in Indonesia. The issues are (1) the improvement of the quality and quantity of creative human resources, (2) access to natural and cultural resources, (3) access to funding and capital, (4) access to technology and infrastructure, (5)

access to market and network, (6) supportive ecosystem, and (7) institutionality. In this case, the institutionality is government institutions to create a conducive business climate and other stakeholders that are expected to actively participate in it (Pangestu, 2016).

Strategic communication is crucial for FEKRAF to achieve all of their purposes. It is all kinds of FEKRAF's communications with all stakeholders in the development of creative economy in West Bandung in order to achieve all purposes. As an extension of regional government's hand, FEKRAF have to be the bridge between the creative players and industries, the regional governments, and other stakeholders. In addition, FEKRAF have to be able to open and build a good network with the investors so that they are willing to get involved in the development of creative economy in West Bandung through supports in material and non-material capital for the creative economy players. Furthermore, FEKRAF play the role to be the front line in promoting all products of creative economy. Through holistic and simultaneous promotions, the creative products can be marketed to the consumers and thereby the economic growth of West Bandung will be evident.

FEKRAF's strategic role shows that they hold an equal position with other stakeholders. Thus, the function of communication between FEKRAF and other stakeholders is coordination, not instruction. So is between FEKRAF and the Regional Government. Even though FEKRAF was established by the regional government, they have their own independence to carry out their duties and functions. The functions of communication between FEKRAF and the regional government are coordination, supervision, and advocacy. The entire flow of communication runs at the same level and for the same purpose, namely to create a superior creative economy ecosystem so that West Bandung Regency can be a Creative Regency that is able to compete globally.

FEKRAF KBB's Activities during Covid-19 Pandemic

Early 2020 the world was struck by Covid-19 pandemic. It was caused by virus SARS-CoV-2 that infected the first victim in Wuhan, a city of People's Republic of China, and then spread out to all parts of the world, including Indonesia and its cities and regencies like West Bandung. In January 2020 WHO stated that the world was in global health emergency due to the virus (Sebayang, 2020). The government of Indonesia confirmed the first case of Covid-19 in Indonesia on March 2, 2020 even though some speculated that the virus had entered Indonesia earlier (Detikcom, 2020). In regard to the pandemic, the government declared emergency status for 91 days from February 29, 2020 to May 29, 2020 (Koesmawardhani, 2020). As of May 14, 2020, positive cases of Covid-19 had reached 16,006 with a cure rate of 3,518 and a death rate of 1,043 people (Idhom, 2020).

To deal with the condition, the government implemented some precautions, from advising the people to stay at home to enforcing Large-Scale Social Restrictions (PSBB), even though they would restrict people's freedom to gather, lower people's performance in economic sectors, and eventually lead to economic downturn (Hadiwardoyo, 2020). These conditions affected all aspects of people's lives, particularly economic. The pandemic deprived almost all income of all businessmen since there was no business activity, but expenses continued, even though not fully. The same was true for creative economy in West Bandung, and the pandemic greatly affected the creative economy players. However, the crisis should be dealt with carefully and it would require all related stakeholders to do it. Crisis management should be implemented since the beginning of covid-19 pandemic. The crisis, which was originally a health problem, indirectly made people shocked, confused, and even scared in the beginning of the pandemic. This was stated by several informants from FEKRAF KBB and creative economy players that they could not think and do productive things in the beginning of the pandemic in Indonesia. They said that they could only stay at home and stay tuned on the news to find out the latest conditions. They spent all of their money and savings to survive.

FEKRAF KBB, which accommodates all creative economy players, felt called to contribute during the pandemic. As an organization officially established by the government of West Bandung, FEKRAF KBB thought that they were also responsible for the well-being of the creative economy players in West Bandung. The forum eventually coordinated the members of the committee to create some programs to deal with the pandemic. They did some activities, including recording the impacts on the creative economy players, where the data were used for creating policies to help the players to resolve their problems during the pandemic. In addition, they also raised funds through direct donations and distributed the funds to the affected players in forms of groceries. Figure 2 is a post of @fekrafkbb, the official account, about the distribution of groceries to the affected players in West

Bandung. The post states that the funds to provide the groceries were collected from a fund-raising by FEKRAF KBB.



Figure 1 The Fund-raising and the Distribution of Groceries by FEKRAF KBB
Source: @fekrafkbb, 2020

In addition to direct cash donation, FEKRAF KBB also conducted a charity auction, where it was based on a thought that FEKRAF KBB did not want to raise funds only, but also to help the players to keep on selling their products that certainly would help them to earn income. The auction sold various products of the West Bandung players through every media channel of FEKRAF KBB. Figure 3 is a post of @fekrafkbb showing that they managed to hold the charity auction, where they managed to sell a pair of creative slippers with a writing of "social distancing" for Rp300,000, where the initial price was only Rp40,000. Economically, the auction greatly helped the players to keep on working, creating, and selling their products at a high price in spite of the pandemic. The players gained profits and the surplus was used to provide groceries for the other players.



Figure 2 The Charity Auction of FEKRAF KBB
Source: @fekrafkbb, , 2020

The activities FEKRAF KBB held successfully during the pandemic are a part of crisis management in West Bandung. Crisis management, according to Yosol Iriantara, is a response of management to changes in the external of an organization (Iriantara, 2005), in this case Covid-19 pandemic. Crisis management requires various strategies, and one of them is crisis communication.

Crisis Communication of FEKRAF KBB during Covid-19 Pandemic

Communication strategy in a crisis is called crisis communication, which is the dialog between the organization and its publics prior to, during, and after the negative occurrence (Banks, 2002). On the other hand, Coombs and Sherry (2010: 20) states that crisis communication can be defined broadly as the collection, processing, and dissemination of information required to address a crisis situation. Based on the definitions, it can be observed that crisis communication is an important part of crisis management to intensely communicate with the public and to filter information. Some information is unaccountable and questionable, and it raises rumors that make people confused. During the pandemic, the role of FEKRAF KBB, as an official organization and extension of the government's hand for the creative economy players, should be prompt and proactive in responding and providing accurate information about the pandemic and any related things in order to avoid information chaos.

Stages of Crisis Communication

FEKRAF KBB employed crisis management of Coombs (2002), as summarized by Rachmat Kriyantono (2012). They applied three stages to deal with the crisis of Covid-19 pandemic. The first stage is pre-crisis, where FEKRAF KBB gain knowledge about the crisis, and uniform the perception of the members. This stage is more internal, where it was conducted by FEKRAF KBB through on-line communication, including Zoom and WhatsApp video call. The on-line communication was done since during the Covid-19 everybody should stay at home and any face-to-face meetings are banned by the government. The members routinely conduct this communication to uniform their perception

of the crisis and to seek to do something useful to keep the existence of the creative economy players in West Bandung. From the point of view of Duke & Masland (2002), this is the crisis preparedness, a stage where an organization prepare a communication plan to anticipate a crisis. FEKRAF KBB employed the next stage that was in line with what had been stated by Duke & Masland (2002).

The second stage was initial responds. In this stage, FEKRAF KBB gathered and analyzed facts. This was done by quantitatively surveying the creative economy players in West Bandung on their real condition. The survey was conducted through a google form, where its link was shared through WhatsApp groups of the players of every sub-sector in West Bandung. It was conducted for a week. After gathering data, FEKRAF KBB held on-line meetings to analyze the facts.

The next stage is corrective and reaction, i.e. adapting the communication strategy to the current crisis situation. After gathering and analyzing data, the committee identified the needs of the players of West Bandung during the Covid-19 pandemic. Based on the result, they adapted the communication strategy to the current situation. During the pandemic, FEKRAF KBB played the role to bridge information between central government and regional government, in this case West Bandung government. In addition, they played the role of verifying the legitimation of every information about policies and regulations on creative economy that the players received. Whenever the central or regional government issued a policy on creative economy players of West Bandung, they would deliver it first to FEKRAF. For example, when the central or regional government issued a policy on aids for the players, they delivered it first to FEKRAF, and thus the forum collected the data of the players and then verified them.

The last stage is evaluation, i.e. evaluating all conducted efforts, including the strategy to resolve the negative effects of Covid-19 pandemic. FEKRAF KBB conducted periodic internal and external evaluations together with Regional Apparatus Organization (OPD), in this case the Tourism and Culture Office of West Bandung.

Channel of Crisis Communication

Channel of communication is an important aspect of crisis communication management. The more channels, the more widespread the information. Thus, the environment can be controlled for the establishment of an open, two-way communication to enable the public, in this case the creative economy players and the stakeholders, to give a feedback. According to Rachmat Kriyantono (2012: 193), there are several communication channels in crisis communication as follows: (1) face-to-face, such as a crisis center to provide information for and follow up information from the public. The place can also be a press conference venue to provide information for the media; (2) mass media, to provide information to newspapers, radio, and television journalists (press release, backgrounders, fact-sheets or press tour); (3) non-mass media, including correspondence, internal magazine, and wall magazine; (4) on-line media, a.k.a. alternative media, Computer-Mediated Communication (CMC), or microblogging-mediated communication, which is a new kind of communication where users can deliver their opinions briefly and distribute them through instant messaging apps, including email, web, Facebook or Twitter; and the last is (5) social media that serve for providing information, issues, and public opinions and for controlling information by providing factual, up-to-date, open, and reciprocal information.

To apply crisis communication during the pandemic, FEKRAF KBB only employed two channels: social media and on-line media. Face-to-face communication, in this case a crisis center, was not employed by FEKRAF KBB since during the pandemic everybody was prohibited to have a direct gathering. Thus, all communications ran through media. So was mass and non-mass media. Correspondence, i.e. a non-mass communication channel, was indeed employed by FEKRAF KBB in spreading information about a creative-economy event or policy, but still it was through on-line media and social media. So was mass media. Press release was employed by FEKRAF KBB in the crisis communication, but it was delivered through on-line media (email) to on-line newspapers journalists and it resulted a news on an on-line news portal, i.e. a kind of on-line media. Kompas.com, TribunJabar.id, ayobandung.com, inspiraTV, TribunBiz were some of the portals FEKRAF KBB used. Figure 4 is a press release used by FEKRAF KBB for communicating one of their past events and figure 5 is news about a past event.



Figure 3 Press Release
Source: @fekrafkbb, 2020



Figure 4 News on On-Line Portal Kompas.com
Source: the researchers' documentations, 2020

Since the regulations states that everybody should stay at home during the Covid-19 pandemic, social media and on-line media became two main channels in the crisis management of creative economy of West Bandung. In regard to social media, the forum uses @fekrafkbb, the official Instagram account. The account is a trusted reference for the committee to socialize any information, either policies or the past, ongoing, and future events. In addition, direct message feature of Instagram can be a media for the public, where in this case they are the creative economy players and other stakeholders, to seek information or confirm a thing related to the creative economy sector.

This makes the communication in @fekrafkbb open and reciprocal, and the message and information more factual and up-to-date.

Other communication channels of FEKRAF KBB were on-line media. Instant messages were delivered through WhatsApp, i.e. a mobile phone application. Meanwhile, detailed information, such as the data of all creative economy players in KBB, learning materials about ways to survive during the pandemic for the players, and audiovisual messages in big size, was delivered through emails.

Principles of Crisis Communication

In regard to crisis communication management, FEKRAF KBB has conformed to the principles of crisis communication strategy. Rachmat Kriyantono (2012: 246) states that there are 10 principles of crisis communication strategy: (1) creating a communication team; (2) engaging mass media; (3) collecting facts; (4) conducting a periodic press conference; (5) disclosing information; (6) conducting a prudent information dissemination; (7) communicating reputation; (8) being one sound; (9) communicating empathy; (10) having more than one communication channel. Seven out of ten principles were applied by FEKRAF KBB during the pandemic, whereas the other three, i.e. conducting a periodic press conference, communicating reputation, and communicating empathy were not applied. Even though the three are important in crisis communication management, they are not needed yet in the context of the crisis the West Bandung creative economy players deal with.

The first thing to do in crisis communication management is creating a communication team. The planning of crisis communication should be started with a hand-in-hand coordination of the team and suitable assignment. The member of crisis communication team should not be the member of the organization. He/she can be of the external, such as an expert or consultant. In this regard, FEKRAF KBB only employed the internal for their crisis communication team during the pandemic: chairman, executive chairman, R & D coordinator, HRD coordinator. The obligation to stay at home and to avoid physical contact during Covid-19 pandemic made the members of the crisis communication team come from the internal of the organization. The long-held communication and coordination between the four members of the team makes each of the member well-understand each other, well-know the competence of each of them, able to uniform their thoughts and beliefs in making and deciding strategies to deal with the crisis.

The next communication principle of FEKRAF KBB is engaging mass media. Since the beginning of the pandemic FEKRAF KBB have been communicating with the media by providing real information. They do it to reduce speculation, particularly in the beginning of the crisis. If the speculation is allowed to spread, false rumor will be more trusted, affect perception, and be considered a truth (Rachmat Kriyantono, 2012). FEKRAF KBB used several on-line media to convey information, as discussed earlier in the section of media.

To provide accurate information, FEKRAF KBB should collect facts related to creative economy during pandemic. The facts should be collected since during the pandemic unaccountable information were all over the media. If it's left unclarified, it may cause anxiety or even chaos. Therefore, FEKRAF KBB as an official organization should be a clarificator and able to provide true information before the emergence of rumors. They managed to do it during the pandemic.

The next principle is disclosing information about all things related to creative economy during the pandemic. The collected facts should be disclosed and delivered to all stakeholders. As the extension of the government's hand, FEKRAF KBB always deliver all information about government policies on creative economy. However, they should do it prudently in order to avoid new problems. Thus, they do not do it hastily. Every information will be clarified first so that it will not confuse the situation, and thereby the principle of being one sound becomes significant. Having "one gate communication" through a media center with a spokesman is a surefire way of FEKRAF KBB in this crisis communication management.

4. CONCLUSION

FEKRAF KBB employ crisis communication management in dealing with Covid-19 pandemic. Crisis preparedness, initial respond, corrective and reaction, and evaluation are the stages of crisis communication they employ. Communication media they use in crisis communication are

limited to on-line media and social media since all Indonesian people should stay at home during Covid-19 pandemic. Thus, the most possible media to use are only those two media. In regard to its implementation, FEKRAF KBB apply nearly all principles of crisis communication as follows: creating a communication team, engaging media, collecting facts, disclosing information, being one sound, and employing many communication channels.

FEKRAF KBB have conducted their crisis communication well. However, other stakeholders of creative economy have not fully participated. In addition, many creative economy players are not aware of communications from FEKRAF KBB. They even do not realize and utilize the existence of FEKRAF KBB to help them get information about the development of creative economy. Therefore, a more solid coordination between creative economy stakeholders of West Bandung and a more intensive socialization about the strategic position of FEKRAF KBB in developing creative economy are needed.

5. LIMITATION AND STUDY FORWARD

This study on crisis communication management in creative economy sector of West Bandung during Covid-19 pandemic is still far from perfect, where the studied aspects are still limited to communication channels and stages of crisis communication. In regard to subject of the research, it is limited to *Forum Ekonomi Kreatif Kabupaten Bandung Barat* 'Forum of Creative Economy of West Bandung Regency' (FEKRAF KBB) as an official organization that accommodates all creative economy players of West Bandung Regency.

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