BIG ENTERTAINMENT'S FILM AND MUSIC CREATION DESIGN: PLATFORM-BASED BUSINESS MODEL CANVAS AND ENTERPRISE ARCHITECTURE

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ABSTRACT

BIG Entertainment is an application that offers unparalleled music and film entertainment. Previously, applications like Spotify were all about music, while Netflix, Joox, and Disney were all about movies. This entertainment combines movies and music into a single application. This research seeks to examine the Big Entertainment application's business model canvas. This study employs the literature review method, which gathers various scientific and relevant sources. The findings suggest that BIG Entertainment service providers work hard to expand their offerings in response to changing market trends and technology advancements. The business model offers both tangible and intangible assets for customers who require not only the final product (music service) but also a one-stop service. BIG Entertainment can generate profit while developing a distinctive and efficient business model if it successfully integrates tangible and intangible assets.

Keywords: Application, Business Model Canvas, film, music, and entertainment

ABSTRAK

BIG Entertainment adalah aplikasi yang menyediakan hiburan dalam musik dan film yang belum pernah ada sebelumnya. Sebelumnya, aplikasi seperti Spotify hanya menyediakan musik serta Netflix, Joox, dan Disney yang hanya menyediakan film. Hiburan ini menyediakan film dan musik dalam satu aplikasi. Penelitian ini bertujuan untuk menganalisis business model canvas pada aplikasi Big Entertainment. Penelitian ini menggunakan metode studi kepustakaan dengan mengumpulkan berbagai sumber ilmiah dan relevan. Hasil dari penelitian ini adalah penyedia layanan BIG Entertainment berusaha keras untuk mendiversifikasi layanan mereka karena variasi tren pasar dan kemajuan teknologi. Model bisnis mencakup aset berwujud dan tidak berwujud bagi pelanggan, mereka tidak hanya membutuhkan produk akhir (layanan musik) tetapi juga membutuhkan layanan satu atap. BIG Entertainment dapat menghasilkan keuntungan sambil tetap menciptakan model bisnis yang unik dan efisien jika berhasil mengintegrasikan aset berwujud dan tidak berwujud.

Kata kunci: Aplikasi, Model Bisnis Canvas, film, musik, dan hiburan

1. INTRODUCTION

In the last decade, the world has witnessed the development of new products, services and modern technologies that hugely impact today's society. Some new technologies can make our lives more convenient or more enjoyable such as blogs and e-books; Google and social networking sites (e.g. Facebook and Twitter); GPS, iPod and USB stick; Films and encyclopedias (ie YouTube and Wikipedia); XP operating

system, WI-FI and broadband Internet; TVs and televisions (i.e. plasma TVs, LCD TVs, and HDTVs); and digital cameras and cell phones (Kubera, 2010).

Innovative technology is changing people's perception of the world and the way they act in it. The view of reality and the real world is a parallel relationship with technology (Patawari, 2019). Ease of access and use of telecommunications is provided. Regardless of the focus, whether it is communication, access to information, the mobility of one's property, or the transport of goods, it can be seen everywhere that both technical and social changes are interconnected (Tully, 2003). Since no previous generation had so many tools and gadgets, innovative technologies greatly impact the daily processes among young people. Life, such as their free-time activities. Today's young adults deal with everyday tasks in a completely different way than their parents' generation did (Tully, 2003).

Moreover, today's young generation is heavily influenced by technology more than other factors such as family. This creates the basis for future societies to enable scientists and professionals to understand important information from this research. Consequently, the situation described above investigates more closely the technology use of young adults in relation to their lifestyle and mobility needs (Tully, 2003). New technologies cannot

promise greater efficiency or rational application but they have many options. Especially young people use innovative technology in their daily life as a more important convenience and joy than any other feature of electronic gadgets (Tully, 2003). As the latest technology entertainment applications are prevalent entertainment tools among young adults, this raises the issue of what drives them to engage with their applications. There has to be some motivation from the user's side to use this entertainment app and they also have to get something out of it, i.e., they are most likely to get some compensation by doing so.

Most academics, as well as professionals, identify convergence as the latest trend in the media industry. Currently, there is a great deal of convergence of wireless devices, particularly in the cellular telephone industry, along with increased mobility in the last decade (Bernabo et al., 2008). Mobile phones, especially smartphones that include mobile entertainment have forced many changes related to lifestyle and how people work and play. Moreover, the traditional paradigm of developing entertainment and innovative technologies is often adopted not because they are new, but because they allow new users and new services that would not be available or would be more difficult otherwise (Castells, Fernández-Ardèvol, Qiu, & Sey, 2004). Therefore, it is

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necessary to investigate the impact of investigations on leisure patterns and how certain demographic groups access entertainment from smartphones (with emphasis on frequency, shared versus individual experiences, and comparisons of past versus present affection). The most inclined and highly targeted people are technology-driven youth and technology-aware adults (Castells et al., 2004).

BIG Entertainment is an application that provides entertainment in music and movies like never before. Previously, applications such as Spotify only provided music, as well as Netflix, Hoox and Disney which only provided movies. BIG Entertainment provides movies and music in one application. Based on the description above, the author is interested in discussing the Business Model Canvas Analysis of big entertainment as a movie and music provider application. This study aims to analyze the Business Model Canvas of the Big Entertainment application.

3. METHOD

The type of research used in this research is library research, namely research carried out through collecting data or scientific writings aimed at the object of research or data collection that is library in nature, or studies carried out to solve a problem that is basically focused on a critical and in-depth review of relevant library materials. Before conducting a review of library materials, researchers must first know for sure about the source from which the scientific information will be obtained. The sources used include; text books, scientific journals, statistical references, research results in the form of theses, theses, dissertations, and the internet, as well as other relevant sources (Sanusi, 2016).

The data collection method in this study was taken from the data source. What is meant by the data source in the study is the subject from which the data can be obtained. If the researcher uses documentation, then the document or note is the source of the data, w the contents of the research subject's notes or research variables (Arikunto, 2006).

The data analysis technique used in this research is content analysis. Content analysis is research that is an in-depth discussion of the content of written or printed information in the mass media. Content analysis can be used to analyze all forms of communication, such as newspapers, radio news, television advertisements and all other documentation materials (Afifuddin & Saebani, 2012).

4. RESULT AND DISCUSSION
4.1. Business Model Canvas

Business Model Canvas is a strategy in management in the form of a visual chart consisting of 9 elements. Alexander Osterwalder first introduced this business

model in his book entitled Business Model Generation. The model describes the Business Model Canvas for developing platforms for film and music into a unified platform, where the platform already provides an entertainment concept that is more integrated than the two models of music and film platforms.

Figure 1. Business Model Canvas
(Design: Isra Ruddin, 2021)

A business model, by their definition, is the concrete performance of business logic and revenue concepts when operating a company. A business model is a story that explains how a company works (Magretta, 2002). In addition, a business model is a method and a set of assumptions that explain how a business creates and generates profits in a competitive environment (Schaltegger, Hansen, & Lüdeke-Freund, 2016) (Lumpkin & Dess, 2004). Before the business model canvas became widespread, two major definitions of trends were identified for business models. The first and most common and widely used definition by Osterwalder et al. (2005). They combine and compare frequently used (Osterwalder, Pigneur, & Tucci, 2005).

Models and components from previous studies by Timmers (1998), Magretta (2002), and the constructed "Nine Building Block Model" cover four main areas of business: customer, product, infrastructure, and financial aspects. Soon after, they revised their model, Osterwalder and Pigneur, to identify the term business model with the principles of creating, delivering, and capturing value from an organizational perspective (Osterwalder & Pigneur, 2010).

Meanwhile, other scholars argue in different points of view about exploring business models. The perspective of Hamel and Ruben (2000) increases profits. According to the purpose of the innovative business model, it should help businesses to react to a transformation environment rather than improving on traditional models. The scope of Hamel and Hamel Ruben (2000) model, named "Business Model of Enterprise Core", is the core strategy, strategic resources, customer interface, and value network.

In addition, to run the business model smoothly, it is necessary to relate theory to customer benefits, configurations, and company constraints. Scott M. Shafer, H. Jeff Smith and Jane C. Linder (2005) categorize four main dimensions including strategic choice, value network, create value and capture value. Later, Johnson proposed a four-element business model called the "four-box framework" (Johnson,

2010). This model divides the business model into customer value proposition, profit formula, key resources, and key processes.

4.2. Enterprise Architecture

It is difficult to know and define the exact components of information architecture. This is because of the different needs of a person's website creation. But it can provide an alternative to classifying the information architecture into instructions for viewing things (Browse), search (search), content and tasks, and "invisible" components. The features designed in the application are as follows:

1) Explore

This component provides a User-defined Path or can help people do site navigation. Which types Explore is: Organizational system, Internal and external navigation, Sitemap / Table of contents, Index, Site guide, Site guide, Link system.

2) Search

This component allows Input, which will be queried User defined and automatic according to user selection. Included types of searches are search interface, query language, search algorithm, region search, search results. Content and missions are the goal of the user's terminal, not. Some components obtained by the user are the target. Examples include the following categories: title, embed link, embedded

metadata, Block, list, help message, identifier.

3) The "invisible" component

A special key building component in progress is done in the background; do not interact with him too often. This component often "feeds" to other components. To which these types belong are control vocabulary, thesaurus, rule sets.

Figure 2. Enterprise Architecture
(Design: Isra Ruddin, 2021)

4.2.1. Application Architecture

The entertainment application architecture emerged from an environment heavily influenced by the changing roles of producers and consumers and the seemingly unclear distinction between the two. However, all examined entities have an identifiable creator and are not yet understood by, for example, self-regulating consumers. Content creators can convey a sense of authorship and agency to audiences, but it's still the people who make the whole project possible, instigating and preparing consumers to join later and co-create or participate in it to some extent. Storytelling or entertaining more generally continues to be a gift, a talent, that some

have more and some less. But it's undeniable that the role of the creator is shifting from entertaining in person to being the infrastructure that, when consumers engage with them, makes collectively co-created entertainment possible. It is therefore quite clear that a new generation of artists is emerging (Konzal, 2012).
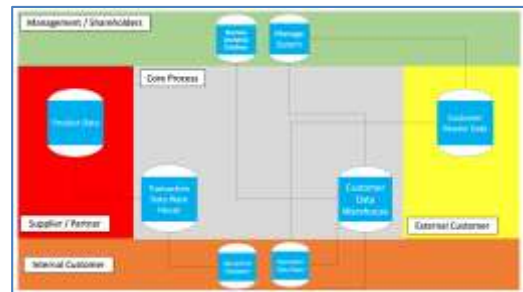

Figure 3. Application Architecture
(Design: Isra Ruddin, 2021)

The architecture of entertainment applications is still very developed and somewhat crude, which is to be expected from new technologies (Arthur, 2009). But over time, it will become more polished and functional. If an audience member accesses the website mentioned in the comic book, their phone rings and the enemies of the movie will start talking and scaring them, all while presenting them with content on the website that reacts to what the audience member is saying. The entertainment experience begins with the website asking the consumer's first name and phone number. Once that information comes in, consumers start interacting with the website (play element), which begins telling stories by displaying movie clips, animations, and other content. After a

while, the consumer's phone file rings and the website display a 'live' image of a frightened man driving a car. On the phone, there's a slightly awkward female voice. After watching a movie, someone learns that this is artificial intelligence - instructing consumers to coax humans into doing something.

Figure 4. Information Architecture
(Design: Isra Ruddin, 2021)

Consumers had to strike up a conversation with the app's maker but ultimately failed to convince him. This prompts artificial intelligence to manipulate the car into malfunctioning, leading to an accident in which the driver is killed. The consumer's voice address and website show the database being searched for. The search resulted in several hits, including the two main characters of the film. A few more things happened, but the total entertainment experience was only 10 minutes. Only a phone call needs to be 'glued in', and it's done very well through precise timing and voice recognition. Since Eagle Eye: Free Fall doesn't feature any 'dance' component, it's not really Entertainment Architecture but consumers have their

own decision and discuss the experience via YouTube and other websites (Konzal, 2012).

4.2.2. Information Architecture

Information visualization is a view that is visible on application pages with various layouts and functions. Information visualization is very important because, firstly, there are some new (fields) in application content that people admire, and secondly, these fields are abstract and how to get the information. For example, how to divide web pages into rows or columns, how to place links or navigation menus, use icons to create search engines internally and externally, etc. (Supriyanto, 2007).

4.2.3. Technology Architecture

Figure 5. Technology Architecture
(Design: Isra Ruddin, 2021)

Quality is generated by the unique properties of the relevant application display as a means of transmitting information and the expectations of its visitors. For this reason, Facebook's site quality standards are as follows: First, it must be fast. Encouragement of information access and download is the main design criteria that must be realized. Preferably one page, you can quickly display the network after clicking. Organize content in a smart way. If the application is multiple pages, such as 100 pages (links), then using the Search component (search / Search Engine) is important. Make the search easier and faster. The contents or information mentioned. Second, make sure visitors feel at home in the place.

You can do this with several information options on the Internet binding visitors. The network must still be accessed. Make the site get the information you need. It is wrong to make only one text easy to read. If you want to display an image, then the image can send a message and give the right impression and give meaning. The third and clear goal of the page must be relevant. The purpose and purpose of the page must be reflected in the content page of the application. The network must provide sufficient information about business partners, supplier interests, shareholders, employees, agents and distributors, retailers, customer sales staff. Fourth, on time. If the homepage is mentioned as a source of information weekly or monthly, do not neglect to be updated in a timely manner. Because on the next visit, he (surfer) thought I would find the information. It had been updated but didn't, so, so I don't want to return it.

Change the content. A home doesn't have to change the design completely. Don't let it load traditional information. Fifth, keep the visit alive. Try it Don't get stuck, so app visitors are not disappointed. get Network can be placed reliable application server. The term "24x7" is a question of being available 24 hours a day, 7 days of service a week. If necessary, exceed one server (Supriyanto, 2007).

4.3. Discussion

Zhenzhen Zhao and Christine Balague state that the development of mobile applications presents opportunities and challenges for companies as they need to market their brands and products through new channels (Zhao & Balague, 2015). One of the challenges is that the branded (mobile) apps currently available in the market are far from perfect, and the designs do not yet have well-established mobile and social features. This study offers a systematic guideline for branded application design by identifying different levels of strategy that companies should consider. It outlines five business objectives (communication, customer relationship management, sales, product innovation, and marketing research) and identifies five types of branded applications (tool-, game-, social-, m-commerce-, and design-centric). Three functional building blocks are proposed to define how mobile features, social features, and brand mention elements should be incorporated into branded app development. Various examples of branded applications are provided to illustrate relevant best practices to guide marketers in improving the design of branded applications.

David J. Teece states that business model innovation is the process of creating, giving and getting value (Teece, 2010). To get to the root of the problem, the basis of creating value in the organization is the source for designing business models. Due to the development of innovation in the field of Information Technology and electronic devices, as well as the renovation of the business model in the music and film industry, this industry has begun to rely more on the "Internet" in recent times. The Internet is an important resource character for delivering core value propositions in the music and film industries. An example of a typical internet business model innovation is BIG Entertainment, which provides online music and film services in Indonesia.

A basic understanding and introduction to the Business Model Canvas reviewing the history of business models show that the brief concept of business models has been around since the 1950s (Osterwalder & Pigneur, 2010). After the 1990s, with the impact of e-commerce disintermediation and retailer virtualization, scholars defined the term "business model" as the process by which enterprises create value (Zott & Amit, 2017). Gradually, the business models became a popular word

for business startups and investors. It builds public confidence once a company is equipped with a good business model that is on its way to success. There are several definitions of a business model. Timmers (1998) considered the main business model framework by embracing product service and information flow. Based on the definition, other characteristics in business activities can be defined under the main framework such as profit potential and source of profit receipt. Chesbrough and Rosenbloom refer to the business model as a "change process" (Chesbrough & Rosenbloom, 2002). A business model by their definition is the concrete performance of business logic and revenue concepts when operating a company.

Summary and all concepts, the business model is a description of the company's fundamental logic and strategic choices to create and capture value within the framework of a value network. Determine the actual consumer desires, and then set a value proposition that is relatively applicable to the company. In essence, the definitions of Johnson's (2010) four-box framework and the Osterwalder and Pigneur (2010) business model canvas are similar. The difference is the derived framework. Johnson's framework is often classified as a conceptual model.

A small and medium businesses must have a strategy to improve their competitive skills (Umar, Sasongko, Aguzman, & Sugiharto, 2018). That's because competitors always want to improve their products. If a company cannot make any changes, it will be abandoned by its competitors. The company must prepare the value of its product quality that is better than its competitors. Must have a price that is in accordance with the target market and the value of the product offered. The company must have a strategic location and can be accessed by the target market people. No less important, companies must prepare product promotion techniques for themselves. Customers will feel the benefits and advantages of the product. The benefits of using a business model canvas are: (1) Business can be done structurally; (2) The business' movement can be faster because all the steps in developing the business have been managed on the business model canvas. One example is that the company's activities have been made systematically to run efficiently; (3) Can place customers as the company's main target by providing the best value from the products offered.

With the conditions that occur, it can be concluded that the company must have its own marketing strategy that will be used as a strategy in competing with competitors. Certain strategies must be adapted to the current situation and conditions of the company and outside the

company, for example, the level of prosperity of the community around the business location. Companies that are able to compete with competitors are companies that have successfully implemented their business strategies correctly.

The strategy used to perform the Business Model Canvas design activities is the Enterprise Architecture, which is carried out by step-by-step implementation. The stages to be carried out are the preparation stage, the implementation stage and the evaluation stage.

5. CONCLUSION

The development of the film and music industries can be described as a mutually beneficial process. Service provider BIG Entertainment strives to diversify its services due to variations in market trends and technological advances. On the other hand, users have also changed their listening behavior due to the occurrence of the BIG Entertainment platform. Then the service provider designs more functions to meet the user's needs. Customization and interaction between service providers and users have not stopped. By having a distinct and difficult service to imitate, BIG Entertainment can make itself capable of meeting the needs of specific customers. Then can build a multivariate value network by observing the transformation of customer needs.

Moreover, the BIG Entertainment industry is quite vicious. BIG Entertainment acts as a new venture on the Internet; In the new venture industry, the advancement of Internet technology usually brings global waves. But in fact, not all new business patterns of the Internet complement the advantages of globalization. BIG Entertainment needs to maintain its advantage and make it superior, localization and mobilization. BIG Entertainment tries to provide more localization-oriented services to its customers continuously because of the unique culture of film and music products. Customer behavior is connected to the customer culture area. For newcomers, in addition to regulations and laws, understanding customer culture and preferences is also an important point. BIG Entertainment's diversification strategy proves the advantages and opportunities of localizing Internet services. Once a BIG Entertainment provider has enough songs, bandwidth, and hardware conditions, they still pay a lot of effort to integrate every resource they have. No problem for BIG Entertainment to face competitors such as Spotify, Netflix, Disney difficult integration. After the BIG Entertainment provider solves the problem, some businesses that seem useless in short-term operations can bring greater industry value in long-term operations.

BIG Entertainment creates a new battlefield, there may be a new first-mover

advantage living better in a fierce environment. The business model includes both tangible and intangible assets for customers, they not only need the final product (music service) but also need one-stop service. BIG Entertainment can make a profit while still creating a unique and efficient business model if it successfully integrates tangible and intangible assets. Lastly, film and music are businesses, but they are also arts. To better share stories and productions for users, the film and music industry must delve deeper into realizing authentic user ideas. In short, users watch movies or listen to music while service providers listen to users. To prove if the new business model can become the future of the industry, further research is needed to input quantitative methods. In addition, this study focuses more on the adjustment of the industrial field. In short, the film and music application service industry must be more open to accepting more adaptive business models.

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