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Character Content As An On Line Branding Strategy In Indonesia's Fashion Creative Industri

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Character Content As An On Line Branding Strategy In Indonesia's Fashion Creative Industri

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Abstract

The basic problems of SME actors are capital and marketing. the internet and social media have become widely used media in conducting marketing communication strategies. The problem is that there are still a few SME actors who can make optimal use of the internet and social media as a marketing communication strategy. most of the SME actors use influencer strategies from public figures at a high cost. This strategy is considered to be less effective, and burdensome to SME actors, who have problems with capital. Some of the SME actors have succeeded in developing marketing communication strategies by optimizing the internet and social media through creative content from their marketing messages. The purpose of this study is to explore how SME actors can build consumer trust through creative marketing communication content. This study uses a qualitative approach with a case study method on SME actors who use creative content in their marketing communication strategies on the internet and social media. This study produced two main points, firstly the marketing communication strategy in the SMIs had communication competencies from the SME actors themselves. Second, organic message content by raising the character of the business owner can help shape the character of the product, and the character of the product can be product differentiation, which can ultimately shape the product brand. the stronger the organic message content produced, the stronger the brand that is formed to form trust in the minds of consumers.

Keyword: Content character, branding, fashion, sme

Background

The marketing communication strategy is important in helping market SME products (Chrimardani et al., 2014; Isnaini, 2009; Resnick & Cheng, 2011; Setiawati, Purba, Retnasari, Fitriawati, & Ngare, 2018;

Thrassou & Vrontis, 2006). There are still many SME actors who are not right in developing marketing and marketing communication strategies that are a big problem for SME actors (Agustina, 2011; Menghadapi & Ekonomi, 2016; Sarwono, 2015; Wahyudi, 2009). SME actors have several constraints in developing communication strategy, such as lack of understanding of products, not understanding the market, and lack of mastery of marketing communication media (M. R. Roosdhani, P. A. Wibowo, 2012; Menghadapi & Ekonomi, 2016; Siswanto, 2013; Wahyudi, 2009). Mastery of the media in the era of information globalization is important for building marketing communication strategies (Ferri, Rosli, & Kader, 2012; Irjayanti & Azis, 2012; Setyawan Agus, Isa, Wajdi, Syamsudin, & Nugroho Permono, 2015). information media such as the internet can be a solution in spreading marketing messages (Astuti & Nasution, 2014; Christodoulides, 2009; D. P. Lestari, 2015). The internet is a suitable medium used by SME, because it does not require high costs in disseminating information (Indarti & Anton, 2014; Kesting & Günzel-Jensen, 2015; Mehrtens, Cragg, & Mills, 2001). The current level of internet usage is very high, especially in the younger generation (Chinchang & Viprakasit, 2007; Maghfiroh & Hapsari, 2014). Everyone must always access the internet through cellphones or gadgets (Phan, Zubcsek, & Lu, 2015). This makes it easier for Actors to spread their marketing messages, because they can be easily accessed by consumers (retno budi Lestari, 2011; M. R. Roosdhani, P. A. Wibowo, 2012; Widyastuti, Nuswantoro, & Sidhi, 2016). The obstacle is that the level of technology absorption in SME actors is still low, especially the internet (M. R. Roosdhani, P. A. Wibowo, 2012; Wahyudi, 2009). The use of the internet on SME actors is mostly done on social media (Hasanah, 2016; Pradiani, 2017). SME actors in using social media are more just following the trend of marketing communication (Setiawati, 2017). This is indicated by the not maximum use of social media as a marketing communication strategy (Siswanto, 2013). most of the SME actors who can maximize the use of social media are from the younger generation, because they are already familiar with social media, and they are more adaptable faster (Chinchang & Viprakasit, 2007; Setiawati, S.D.; Anggara, 2017). Even SME actors from the younger generation still have problems in using social media, especially in making interesting marketing content on social media (Kesting & Günzel-Jensen, 2015). Social media that is social networking makes it easy to disseminate information, supported by the high interaction that occurs on social media compared to the real world (Hasanah, 2016). This condition is actually an advantage for SME actors to save costs in spreading their message, provided they have a strategy and maximize the use of social media (Siswanto, 2013).

One of the marketing communication strategies needed in using social media is the use of content marketing (Hayu, 2019; Siswanto, 2013). Marketing content that is widely used by SME actors on social media is to use influencers in marketing their products (Gestionale, Milano, Gestionale, & Milano, 2017; Sejati Ananda, Hernandez-Garcia, & Lamberti, 2015). Currently, influencers are widely used by SME actors to influence their consumers, and influencers that are widely used are artists or celebgrams (Maghfiroh & Hapsari, 2014). Artists can become an influencer because they already have a fan base that will always follow what their idols do (Woods, 2016). Celebgram is almost similar to artists, even though they are not famous figures in the real world, but they can influence followers, based on the number of followers (Maghfiroh & Hapsari, 2014; Sabdillah, Hidayat, Lubis, & Wardayani, 2017). That is, the greater the number of followers, the greater the impact of the influence they give. Even the artist and celebgram users can help in boosting the brand image of the product, but keep in mind that the instant images obtained will also be easy to lose (O'Reilly & Braedley, 2008). The use of artists and

celebgrams in influencing consumers is not entirely effective, because people today are smarter in digesting marketing messages (Setiawati, S.D.; Anggara, 2017). This was marked by a change in people's understanding of the declining level of trust in marketing messages using artists. Besides that, using artists as an inflator, of course, requires a large cost, and this is not in accordance with the character of the SME who have capital constraints. (Sabdillah et al., 2017).

The problems in marketing in the era of information globalization can be faced by some SME actors, especially SME actors in the creative industry, which is characterized by the high value of exports of creative economic products (Rufaidah, Padjadjaran, & Rufaidah, 2015). The total amount of creative economy exports every year continues to increase in 2010 the value of creative economy exports reached US \$ 13.51 billion, and in 2016 the export value reached US \$ 19.99 billion (Badan Ekonomi Kreatif, 2018). When compared to Indonesia's export commodities which are currently experiencing a decline, creative economic products continue to increase. The highest amount of export value is in fashion products which reached US \$ 10.90 in 2016. Followed by craft products, with export value reaching US \$ 7.80 billion in 2016. Culinary products fall into the three highest sub-sectors in exports, their value reaching US \$ 1,260.5 million (Badan ekonomi kreatif, 2018). This phenomenon becomes interesting and contradictory, one side explains the condition of SME actors who have difficulties in using technology and disseminating marketing information, one side explains the success of SME actors in penetrating the international market. it is necessary to study how the creative industry SME actors can successfully penetrate the international market amid the problems faced by SME actors. The results can be used as a role model for other SME actors, so that more Indonesian SME actors can successfully enter the international market.

Among the constraints of the weak adaptation of technology to SMI actors and the marketing communication strategy that has not been right on target, there are several SME actors who have succeeded in developing marketing communication strategies on social media through the creative content they make. This becomes interesting, only through creative content in marketing messages can affect consumers, even can build a brand. The SME actors, do not use artists or celebgrams in marketing their products, only maximize the content created. This strategy is considered appropriate for SMIs, due to minimal marketing costs. Maximizing content will make every marketing message more targeted. This study will examine how SME actors maximize creative marketing content. This research will provide input for SME actors in developing marketing communication strategies that do not require large costs, but have a large impact, especially in building the image of SME products, and building consumer trust.

Literature study

marketing conten

Content marketing is an effort to market the value of a product (Christodoulides, 2009). content marketing is not an effort to market products, but content marketing is about providing benefits and interesting content that is in line with what is more of a product expected by consumers (Butler, Ruthven, & Innovation, 2018). According to Kosio-Kantilla (2004) argues that the terms "electronic information products" and "information goods" are alternative terms for the term digital content and

digital products (Rowley, 2010). Other experts conceptualize electronic services as information services, because the main value exchanged between the two parties is information, and there is evidence to show that the general perception of the Internet is that it is used primarily to satisfy the need for information product information defined by Rowley as any product (both goods or services) whose main or core product is information or knowledge (Rowley, 2004). It should be noted, not all information products are digital, and not all information products are goods (Tiago & Veríssimo, 2014). Digital content is related to the category of information products that are goods (not services) and electronic (not print). However, this alignment between digital content and digital information products shows that in understanding the essential nature of digital content, it might be useful to describe the literature on the nature of information and information products (Butler et al., 2018). Furthermore, the literature on information marketing can provide some conceptual insights that might be useful in informing consideration of digital content marketing (Rowley, 2010).

To be more clear as in the following table:

Tabel 1. Form of content marketing

Type of company	Focus of content marketing	Interactive idea
SEO agency	Digital marketing advice	Campaign reporting tool
White-water rafting (aimed at teams)	Team building and human resources	Interactive HR guide with scenario planning
Soda drink brand	Majiato-making and recipes	Interactive portable recipe book
Detergent	Family money-saving tips	Coupons and location-based savings
Sportswear	Training and fitness tips	Training-objective progress tracker
Business service	Thought leadership articles	Interactive audio/video tutorials

Source: (Butler et al., 2018)

Some experts argue that the unique nature of information as a product demands a new approach to marketing, which they describe as information marketing. According to Rowley (2010), digital content is proposed to show characteristics, first, contextual value Digital content has no intrinsic value. Second, Reproducibility and multiplicability Digital content is not lost when given to other people, although its usefulness for certain purposes can be reduced. Third, information interactivity is a dynamic force for change in the system where it operates and must be seen in organizations as a formative organizing entity and not as an accumulation of piles of facts. Fourth, repackageability Digital content comes in many forms, and is expressed in many ways. Fifth, shipping and technology Technology limits and facilitates the delivery of digital content. Sixth, destruction Digital content does not deteriorate over time (eternity), even though the media where it is stored can do so. Seventh, homogeneity of digital content is at the extreme point of the spectrum of homogeneity, because each copy is identical to each other, and to the original. Eighth, the unity of digital content is more akin to good than service in that it

is produced, stored, transported and can exist without consumption. The last eighth tangibility The only real element of digital content is the media it passes when it is packed into, say, a DVD or CD-ROM (Rowley, 2010).

SME Development of Indonesia's Creative Industry

The creative industry is an industry that originates from the utilization of creativity, skills and individual talents that create prosperity and employment through the creation of various kinds of products and services (Simatupang, 2008). Creative economic products are quite diverse which can be grouped into four categories. First; inheritance, such as the expression of traditional culture which includes artistic crafts, festivals and celebrations, as well as cultural sites involving archaeological sites, museums, libraries and exhibitions. Second; works of art, accessories, ornaments, such as visual arts involving paintings, sculptures, carvings, photography, dance, opera and circus. Third; media, such as publishing and printing, audio visual, which concerns film, television and radio. Fourth; functional creations such as design, interior, graphics, jewelry, toys, and creative services related to architecture, advertising, tourism, culinary, as well as creative research and development (Adrianto & Sadilah, 2016; Nugroho & Cahyadin, 2010).

According to Thambunan, data from Kompas, Economy, Monday, September 24, 2010, the creative industry according to the definition of the government, there are six groups or fifteen industrial / creative economic subsector..

1. publication and presentation industry groups through the media, consisting of publishing and printing and advertising.
2. Industrial groups with cultural content that are conveyed through electronic media, which consists of television, radio, film, video, and photography.
3. Industrial groups with cultural contents that appear publicly or indirectly through electronic media, through music and performing arts.
4. An industrial group that is full of artistic and cultural content, which consists of crafts, culinary and art market.
5. Design industry group, which consists of design, fashion and architecture .
6. Creative industry group with technological content, which consists of research and development, interactive games, information technology, computer services and software.

According to the Presidential Regulation of the Republic of Indonesia Number 72 of 2015, creative economic activities cover 16 sub-sectors. However, not all commodities in the economic sub-sector are in the Indonesian export data series. During the period 2010-2016 there were only seven economic sub-sectors whose commodities were exported abroad, namely film, animation and video; craft; culinary; music; fashion; publishing; and fine arts. Of the seven sub-sectors, 90 percent are exports of fashion and craft commodities, about six percent are culinary sub-sector commodity exports and the remainder are exports from the commodities publishing sector; art; music; as well as movies, animations and videos (Badan ekonomi kreatif, 2018).

During the period of 2010 to 2016 the export value of creative economic commodities has increased every year. Opened with a value of US \$ 13.51 billion in 2010 to reach US \$ 19.99 billion in 2016 (Badan ekonomi kreatif, 2018). So it is not an exaggeration to say that in the future the export of Indonesia's creative economic commodities is one of the great potentials that can be expected to be able to push back the overall increase in Indonesian exports (Satria, 2011). If viewed according to the destination country, the United States is the destination country with the largest export value (Simatupang, 2008, 2017). The main export commodities exported to the United States are commodities from the fashion subsector, namely apparel (convection) from textiles (Badan ekonomi kreatif, 2018).

Currently, in 2016, the number of creative industry SME business people in Indonesia reaches 2,208 SME businesses, and this number continues to grow every year. (Badan ekonomi kreatif, 2018). The creative economy industry sector in Indonesia besides succeeding in providing foreign exchange input from the high value of exports, it also succeeded in being able to absorb a lot of labor (Badan Ekonomi Kreatif, 2018; Nugroho & Cahyadin, 2010). That is, the creative economy sector is also effective in reducing the unemployment rate. The many potentials possessed by the creative economy sector cannot be separated from the obstacles that must be faced (Adrianto & Sadilah, 2016). Some of the obstacles faced by many creative economy industry Actors include the most prominent brands and copyrights. Facing these obstacles, an active role of government support is needed in facilitating the building of awareness of creative industry SME actors on brands and copyrights (Satria, 2011).

METHOD

This study uses a qualitative approach with a case study method. Researchers in collecting data by making observations directly on SME actors, especially those in the city of Bandung. This is the basis of the City of Bandung is the center of the development of the fashion industry in Indonesia, supported by obtaining the title of City of Bandung as UNESCO *Creative City Network* (UCCN) proclaimed by *United Nations Educational and Cultural Organization* (UNESCO) at 2015, in the field of design. The technique of selecting respondents uses snowball techniques, by determining base respondents from related agencies, to find the key to the respondents associated with SMIs who have successfully penetrated the international market. The monitoring carried out starts from seeing how to collect marketing content, the process of producing marketing content, the distribution process, and how to transfer from marketing content that has been spread. Information gathering is done by interviewing and repeatedly triangulating in validating data.

Result and discussion

1. The process of formulating marketing

Marketing Content in a communication perspective like a (Rowley, 2010). A message that contains things related to the product, making it easier to market (Rowley, 2010; Tiago & Veríssimo, 2014). Its position as a message, it requires a production process in compiling a marketing content by a communicator. Message production in the context of communication not only when we produce messages both verbal and non verbal. The message production process begins with the process of thinking of a communicator that is influenced by external and internal factors. External factors such as

environment and culture, while internal factors such as psychological conditions, knowledge and perception. This means that the better the external and internal influences in the communicator, the better the message it produces. This also means in the content marketing process.

The formulation of marketing content like the communication process starts from the process of extracting ideas from SME actors and their teams as communicators. In the SME level, business owners or SME actors have an important role as the center for determining marketing content. The owner determines the core of marketing content that will be developed by the marketing team. This is in accordance with what was conveyed by Jennifer who explained that business owners of the SME have an important role in determining the content of marketing that will later affect the brand of products they form (Kent, 2009). In this context their SME business owners make the core of marketing content, which contains around selling orders, branding content, product highlight, teaser. The essence of marketing content created by the owner is a limitation that will make content marketing have the same red thread, so that it becomes a distinctive feature of a particular brand. Based on the explanation, it can be interpreted if the SME business people as well as business owners need the ability to communicate.

Owners who have good communication skills will compile marketing content into messages that are easily accepted by the communicant (Jagongo & Kinyua, 2013). According to Littlejohn's competency theory, it is explained that there are three dimensions to explain communication competencies, namely cognitive abilities, effective elements, and behavioral aspects (Littlejohn & Foss, 2009). Ability, cognitively, explained that a communicator who has good communication competencies is determined by how he reflects himself. This means that cognitive self-concept becomes an important thing that influences communication competence. The better the concept of self in building relationships and interacting with the environment the better the communication competencies it has. This is as explained by Yahaya if the concept of self will affect the communication skills of everyone, the better the self-concept of a person to eat the better their personal communication skills (Yahaya, 2014). Cognitive communication competencies will make SME actors produce messages in symbols verbally and well to influence the psychology of the communicant. The SME actors who have good communication competencies will produce marketing content that is easily accepted and on target according to who the communicant is going to go to.

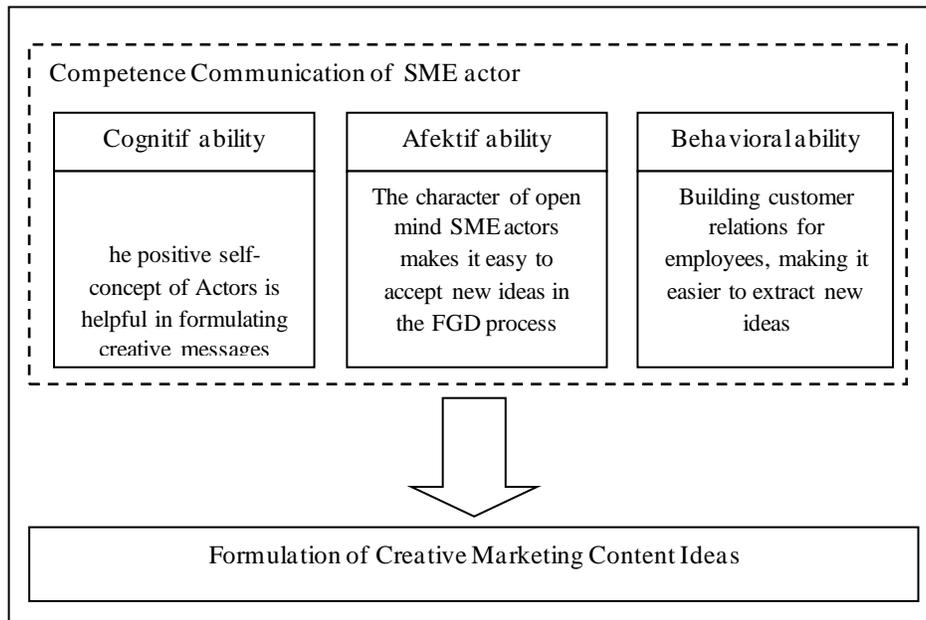
Affective elements, SME actors who have an open mindedness, have empathy, are good at socializing and not demeaning others, will be better at making effective content marketing. Mind openness is a good thing possessed by a leader, in this case the SME is the leader of his business. The open mind character possessed by SME actors can make employees develop their abilities because they don't feel shackled in the company team. Tse and Mitchel explained that open mind characters for a leader can be an example and have a big influence on their employees, because this character can make employees more flexible in exploring their potential through knowledge they can get from anywhere (Tse & Mitchell, 2010). As the results in the field, finding affective elements is very important especially during the process of focus group discussion (FGD). The concept of marketing content that has been created by SME actors will be matured in the FGD into verbal messages that will be spread through digital media. The FGD process is a process carried out by SME actors and marketing teams, in which each person has

the right to convey his arguments and ideas to produce an appropriate marketing message. The role of SME actors as leaders in organizations has an important role in the sustainability of the FGD process as the stage of content marketing formulation. As an SMI it is important for a business owner to have empathy and openness. As stated by Matzler that communication skills and verbal behavior of SME actors as owners have an important role as leaders of the organization to bring their business to a more successful (Matzler, Schwarz, Deutinger, & Harms, 2008). Openness of thought as a leader is one of them is to accommodate all the input given by its employees. This is as stated by Tse and Mitchel, if the character of open mind can make employees more optimal in exploring their abilities (Tse & Mitchell, 2010). In this process it is important for an SME actor to have affective elements, because the affective side will help SME actors to be able to receive input, suggestions and even other ideas conveyed by the team. The better the affective side possessed by SME actors will help to better interact in building the relationships of the people around them, positively in themselves.

Behaviorally, communication skills of SME actors can be seen from the good relationship with consumers and employees. As previously explained, establishing relationships with employees can increase employee loyalty with the institution. SME actors need to be aware that employees are assets in institutions that have an important role in business success. Employee loyalty is strongly influenced by the leadership style of the business owner (ayu purnama, 2012). This means that being an SME actor and the leader of the business institution must have a leadership style, one of which is supported by good communication skills. As a communicator, SME actors realize that every message they make is intended for consumers, so it is important for them to be able to establish relationships with consumers, one of the ways to build interaction management. In the off line world Interaction management can be in the form of eye contact, touches, good habits and others. In digital media such things cannot be done, so that SME actors to maintain interaction management by respecting and accepting every input given by consumers. Even SME actors deliberately make small surveys aimed at knowing the perspectives of their consumers to use as input material producing content marketing. As stated by Laurens that establishing relationships and networking with consumers in the era of information digitalization as currently has an important role, because of the large power of consumers (Labrecque, vor dem Esche, Mathwick, Novak, & Hofacker, 2013).

Based on these explanations in formulating content marketing, SME actors have the first three ways by extracting core ideas to become a guide in compiling marketing content. The second conducted an FGD with the marketing team to accept all input and development from its core ideas. The third builds a relationship with the customer to understand consumer perceptions, which later becomes an input in developing marketing content. These three methods are very dependent on the communication skills of the SME actors themselves. The better the communication skills of the SME actors, the better the results obtained from the three processes. Conversely, the worse communication skills will be the biggest obstacle in producing marketing content, as explained in the following picture .

Picture 1. SME Perpetrators of Communication Competence Model (Source: Researcher (2019))



2. Message Structure in marketing content

Message structure in content marketingAs explained earlier, when discussing content marketing, we discuss marketing messages in the context of communication. The message being studied here is certainly a message that can change a person's perception and influence to be interested in the product. The point is content marketing is a message that can increase the value of the product (Rowley, 2010). Not a message that forces consumers to buy products, but messages that persuade consumers explain that the product is important to have. Marketing content has proven effective in helping to influence consumer interest in products, besides that content marketing also does not require large costs (Hayu, 2019). The strategy to maximize the use of marketing content is felt to be in accordance with the characteristics of the SME.

Based on the results of observations in the field of SME actors in composing the message has the same core, namely interactive, persuasive and educative. Building an interactive message the SME actors do it by using the mention for their customers. Like "Om Bro", "Shailova", and "Sis Nana", the call was intended to get closer to consumers. This special call can also be used as a differentiation of communication styles from institutions to their customers. Special calls should be close to brands, such as "Om Bro" with the Brodo brand, "Shailove" under the Shaika Hijab brand, and "Sis Nana" with the Zanana brand, making it easier for consumers to remember the brands of their products.

Interactive activities are also shown from every marketing content made into an interactive message. The interactive concept is in the form of solicitation to answer questions around the product or activities of the consumers themselves. What are the favorite motifs, which products are preferred, when to use the product, questions that are not directly focused on the product but rather asking for input and comments from consumers. As a result, content like this is actually more in demand by consumers, because they feel directly involved in a product. Answers from each consumer such as the

results of a survey that can indirectly be input or reference for SME actors. interactive marketing content like this, is more widely used on social media. Given the characteristics of social media such as Facebook, Instagram and Twitter rely on a fairly high interaction. Social media in it must display the interaction between SME actors and their consumers, so as to attract interest from prospective consumers. When interactions do not emerge, many prospective customers choose to skip the content marketing. Interaction here is not just giving "likes" or "love" of a content marketing, but interactive here like giving a trace of comments on content marketing. These comments will attract potential customers to make them believe in the product. Consumers do not all have the character happy to comment on social media accounts. Consumers must be provoked in giving their comments. The form of marketing content in the form of questions, or asking for opinions from consumers is quite effective in luring consumers to leave comments. This is in accordance with what was conveyed by Ashely, customer involvement, especially interaction through messages, will build its own experience for customers, content like this is more functional for consumers (Ashley, 2010). Experience and comments from customers make marketing content organic, and can more influence other consumers.

Marketing content in the form of comments from consumers indirectly becomes a way to persuade other prospective customers. In the era of information globalization, in building persuasive messages not with an advertisement conceptualized by the institution, but enough to build positive comments from consumers. Comments from consumers can even be a weapon to build a word of mouth (WOM) strategy. The character of consumers in the digital age of information will be more trusted in the information conveyed by other parties outside the institution. This is considered to be more credible because it is not like an ad that is truly conceptualized by the institution. As stated by Kozinets that WOM content appears without any encouragement from the institution, and this is what makes the content organic or self-arising, and this is more effective than messages designed by the institution (Kozinets, de Valck, Wojnicki, & Wilner, 2010). The WOM concept is built on information media by making marketing content viral. When marketing content becomes viral, it means that many prospective customers receive and discuss marketing content on information media, and will increasingly invite potential customers interested in content marketing. According to Kozinets, the WOM strategy is a strategy built on consumer-to-consumer (C2C) (Kozinets et al., 2010). This means that implementing the WOM concept needs to build a network with consumers through photo captions or posts that support and embrace consumers, this is what SME actors do who realize the important role of consumers in social media. As explained earlier organic content is effective in influencing consumers, and organic content is formed from C2C that occurs on social media. Through C2C interactions between consumers can appear to be WOM and can even make those posts viral. As Palka explained, viral content starts from C2C interactions in discussing content marketing (Palka, Pousttchi, & Wiedemann, 2009)

Many actors build persuasive messages using influencer strategies through key opinion leader (KOL)(Langner, Hennigs, & Wiedmann, 2013; Moldovan, Muller, Richter, & Yom-Tov, 2017; Thrassou & Vrontis, 2006; Valente & Davis, 1999). The most used KOL is a public figure or artist, because artists and public figures already have a fan base that will follow the behavior of its meaning (Sabdillah et al., 2017). Initially the use of artists as KOL was considered effective, because it was considered to have influence. The open flow of information makes consumers know that the use of artists is not much different from advertising, only different media and packaging. The messages conveyed by the artist seem insincere,

and not from the experience of their use, just like hyperbolic messages like in advertisements. The results of the research in the field show that the data on the use of artists as KOL also requires quite high costs, so that it is quite difficult for SME actors. despite its great influence, high costs and many rules to make artists as key opinion leaders, make SME actors think more to use artists. SME actors prefer models that are not from public figures, but have proximity to the product and have the same character as the consumers. Each message of marketing content in the form of photos taken from models that have the same characteristics as consumers, more effectively affects consumers. This happens because consumers like to see their image through a model, seemingly the message becomes more honest and not hyperbolic. The use of artists as a model certainly attracts attention, because the artist has a proportional physical form and is definitely attractive when wearing any product. Using models with consumer character is actually considered more real, because it adjusts the message to the character of its customers. Sometimes the owners and actors of SME themselves become models. Most SME actors make products based on their own character, so that when they become models of their products it is more appropriate and convincing to consumers. As explained in the previous discussion if the cognitive self concept is related to the communication competencies of the SME actors (Yahaya, 2014). the better the self-concept of SME actors, the better their personal communication skills. SME actors with good self-concepts can communicate their marketing content, in accordance with the character in themselves. This means that every SME actor must have a different self concept, and self-concept will form a different communication style. The uniqueness of the different communication styles will be the differentiation and inherent characteristics of the way the institution communicates to its customers. This distinctive feature can later form a positioning in the minds of consumers about their products.

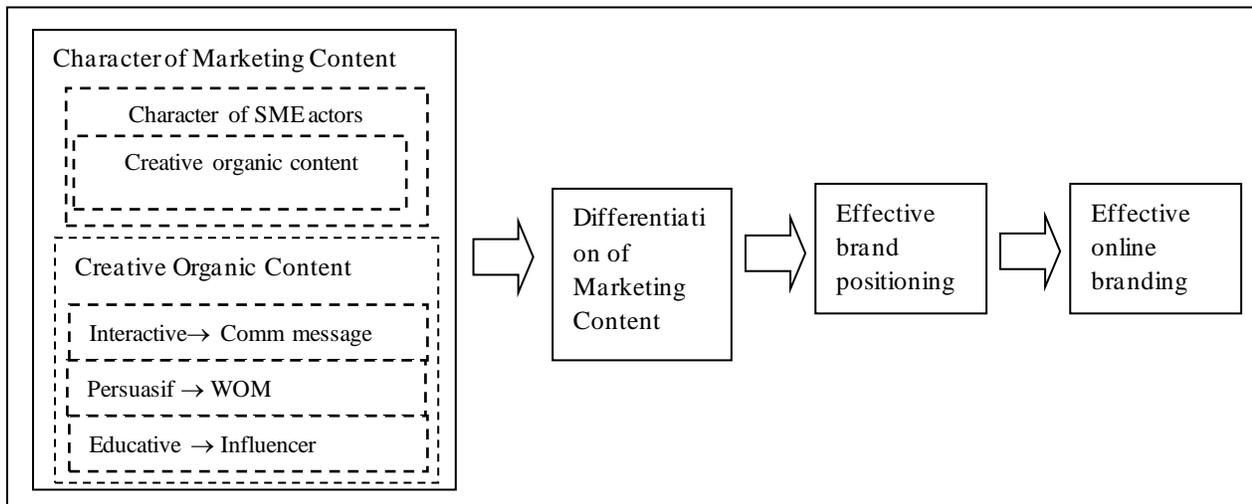
The use of models in addition to convenience is also as a product education for consumers. Demonstrate the use of products in information media content, making consumers involved in building their experiences. The SME actors conducting the program invited their consumers to post photos of the products they had purchased. This is a special experience for consumers when their photos are shared by the institution. Consumers will appreciate and do what institutions do by creating new experiences for consumers. The same is true when SMEs make themselves marketing content and distribute photos from consumers, this kind of thing that will provide new experiences for prospective new customers to be interested in the product. this attraction arises because, this is a new experience offered by SME actors in building C2C. it is this new experience that makes their marketing content organic and different for each SME actor. Their marketing content is always inherent in the SME actors, because the source of information, the delivery style depends on how communication skills of the SME actors. this is what makes the marketing content produced more organic and different. It is precisely this difference that is interesting, because it can be used as a form of product or agency differentiation that will lead to product positioning and even build its product branding, as stated by Butler (Butler et al., 2018).

Persuasive consumers are not only done through posting on information media. As SME actors who are considered successful in marketing their products to the international market, these SME actors are often invited to be speakers in motivating other SME actors. Uniquely, according to SME actors precisely when they are speakers in a forum, and tell the tricks of their success, the level of product sales actually increases. Consumers become interested in the product, because success and failure stories become

content marketing that is considered honest not like an advertisement, even though it is delivered by the owner himself. SME actors in telling their success stories can make motivation for their audience. SME actors can become a credible communicator, because success stories depart from their personal experiences, so that they can influence the audience. The influence given is not only from the success story, but on the product it produces. According to Aronson, a credible communicator can influence his audience (Aronson, Turner, & Carlsmith, 1963).

Based on this explanation, the structuring of messages in content marketing will be more effective if a lot of organic content is raised. Organic content is content that is created not from the role of the institution, but arises because of consumer interaction. Although there is the role of institutions in the preparation of content, but not directly, and those who have the biggest role are consumers. To make the message content marketing able to persuade consumers, there is no need to use artists and public figures, the point is how every SME actor builds creativity from a creative marketing content that interferes with interactions within it. This strategy, both used by SME employees, in addition to forming differentiation from the way marketing communication is carried out, can also form a positioning on the product and how to conduct marketing communication, because each marketing message is inspired by the character of the business owner, as described in Figure 2. The most important thing is that a strategy like this is minimal, and this method can overcome the promotion problems that many SME actors complain about.

Picture 2. Building Character Content



Source: Researcher2019

Conclusion

Conclusion This research confirms that in building marketing content that is suitable for SME actors, it relies more on creative content. Building creative content as a marketing communication strategy requires good communication competencies from SME actors. communication competencies that must be owned starting from how to have a good self-concept so that it can become a transformational

leader, which can be a role model for its employees. Given that an SME actor is the owner and leader of his business, it is necessary to build good relationships with employees through communication competencies. This means that the communication competencies of SME actors form the basis of how creative concepts can be formed. After the concept of content marketing is formed, then the content is translated and distributed to consumers, so that consumers can be satisfied. Persuading consumers today in the era of information globalization is no longer by advertising or using artists as influencers. Arranging messages in content marketing prioritizes how to build interactions between consumers, so that WOM is created viral. The message that is built from interaction between consumers is organic content that gives greater influence than advertising. Honesty and sincerity of organic content can more quickly influence consumers. Supported by the characteristics of the communication style of the SME actors who can make differentiation and positioning of how to build marketing communication with consumers, making marketing content more attractive.

In the future this research must be studied further, related to the communication style of SME actors in persuading consumers, also related to building branding strategies of content marketing. There is still much that can be studied for the continuation of this research, at least the research is the basis that conducting marketing communication strategies for SMI actors is no longer a big problem that is always associated with high costs. In the midst of ACTORS research in marketing and management, this research provides a new alternative to help develop SMIs. This research confirms the role of communication competencies needed to develop SME actors in carrying out their business.

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