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## Infusing Circular Reporting Model and Creative Marketing Mix for a Progressive Orange Economy: A Study with reference to Creative Business Units in Karnataka, India in the Post Covid-19 Pandemic

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**Abstract:** The orange economy which is also known as the creative economy has been an unrecognized industry though it has been a major contributor to economic growth and development. In this research an introspection has been done on four major economic factors such as: Choice of creativity with available resources, Marketing the good with unique strategies, Supply chain of good and services and tackling the demand fluctuations. These four factors rule the creative economy and hence the interlink between all these factors and its impact on the success of orange economy has been discussed in this research. The data has been collected from 30 small-owned creative business units which are spread across Karnataka. An interview schedule has been conducted with the creative business owners to understand the creative business units and its functionality. The structured interview has three layers which include (layer 1: questions related to creative business, layer 2: impact of Covid-19 pandemic on creative business units and layer 3: questions related to marketing, promotion and sales strategies used by creative business units. All the collected data has been exposed to a manual qualitative content coding to find new variables, new themes, cause, and effect and to construct a new conceptual model. The model has been suggested to the creative business units for active consideration and implementation. If the creative business units make use of the suggested marketing mix and strategies, they will be able to sustain themselves in the post-Covid-19 pandemic.

**Keywords:** Orange economy, Creative products and services, Orange mix, Content marketing strategy, Marketing Mix, Economic factors, Creative economy

### 1. Introduction

The introduction chapter gives a holistic view on the theme "Orange Economy" which is also known as a "Creative Economy". Introduction chapter is arranged in such a way that it chronologically connects few important themes such as: Creative economy in general, Creative economy during the Covid-19 pandemic, Economics of orange economy, orange markets, marketing, and its outcomes. These themes will give a clear understanding for the readers about the orange economy.

#### 1.1 Creative Economy

Creativity is uniquely human. Creativity, intelligence, and innovativeness are tools that are being used by every human to stand ahead of others (Barron & Harrington, (1981); Neubauer & Martskvishvili, (2018); Furnham & Bachtir, (2008). A creative person would have a visible personality that will be appreciated by the society as it helps him/her to earn a valuable position in society. Hence creativity is a self-branding mantra and is very much important to enhance the personal brand. A creative person will be ready to explore and experience and learn valuable lessons, hence there is always a positive relationship between personality and creativity (Jirásek & Sudzina, (2020); Liang & Lin, (2015). However, creativity has become commercial intending to earn, make income, and live a comfortable life



with a decent standard of living and sometimes to live an enormous comfortable life. On the other hand, creativity helps in growth and sustainability and develops a nation through creative occupations and creative industries (Dubina *et al.*, 2012). Creativity has also been used as a mechanism to develop and promote many small-scale businesses says (Et. *al.*, 2021). Economic crisis can also be one major pillar of motivation to bring out creativity which can change the economy to a larger extent. An article by (Sugiyanto *et al.*, 2020), says that during the post-Covid-19 pandemic, an Indonesian city called Yogyakarta faced issues due to stagnation. However, many MSME tycoons learned valuable lessons which further helped them improve in creativity. The business philosophy has taken a new shape in the post-Covid-19 pandemic and creativity has been valued as the most important asset. Not only business units but individuals with creative ideas are making a living out of it says (Ramli *et al.*, 2020). Thus, world nations have become powerful with creative human assets who are responsible for investing in creative outcomes. Thus, creativity setting the foundation for the orange economy has been a concept that has become a buzzword in recent years. Creativity is an imbibed component in every human however it must be rightly identified to reap fruits. The author who coined the term "Orange Economy" is Duque (Buitrago *et al.*, 2013). He has authored many books and one of his books is "The Orange Economy; An Infinite Opportunity" which was published in the year 2013. Creativity is also like a hidden iceberg that must be decoded to enjoy success. The creative economy is a major source of economic progression giving employment opportunities to many creative brains. The world faces many new issues and there is a need for creative solutions. Creative economy which encompasses innovative industries solves many economic problems and stimulates economic growth and development (Goncharova *et al.*, 2022). All creative ideas are now used to take back the lost culture and traditions of a few world economies. For example, India which is very famous for its culture and cultural products is now becoming popular, especially among tourists. There is a cascade of efforts needed to promote these cultural products and the creative economy and this can be done only with creative marketing efforts. Marketing is a vital element for the success of any business which helps the business units to create awareness, stimulate needs, increase demands, keep stocks available, and then enhance satisfaction, experience, and loyalty (Neal, (2009); Kotler, (2000); Murray, (1979). Creative units are small sized with a minimal profit maximization goal due to a lack of leadership and administration. However, these business units are responsible for providing unbelievable job opportunities for people in rural backgrounds. Glass bangles are used by the majority of the women in India and most predominantly in down south as it becomes an important component in the tradition and culture (Kanungo, 2022). However, these creative business units slowly try to popularize their products and take very minimal efforts to promote and enhance sales. It is not to place the blame on the small-scale creative business units not to take efforts to grow and sustain. It is only because of the nature of business owners who are not educated and those who lack creative qualities to enhance their business to a global market. Orange units are small sized with a minimal profit maximization goal due to a lack of leadership and administration. For example, a country like India which is very rich in culture, values, and heritage is known for handicrafts, fashion, music, and arts. But people do not prefer the small and mid-sized business units which promote creative and cultural products/services. On the other hand, these orange business units can make use of social media platforms to reach out to mass consumers. Making use of social media platforms to promote creative cum cultural products is a recent trend. Many small-sized creative business units have entered social media to connect to the world consumers making their products visible to gain popularity. They use basic content marketing strategies to gain visibility. Consumers know about the existence of these orange units but do not come forward to get involved in the purchase action due to a lack of information and trust. Post-Covid-19 pandemic, the usage of social media has increased. There is research which has proved a positive link between social media and purchase action. These days social media play a major role in promoting these products which are associated with culture and traditions. Many small-sized creative business units have entered social media to connect to the world consumers making their products visible to gain popularity. A research article by (Sherly *et al.*, 2020), says that social media are helpful in creating short-term and long-term demands for the products. In addition to this, an article by (Syaifullah *et al.*, 2021), mentions that social media has helped many MSME's especially during the Covid-19 pandemic. Social media has been a useful tool for various purposes such as: Increasing customer database, Business performance and to enhance the profitability position of the firm. Multiple social media is now being adopted by small scale business units (Vasantha & Navitha Sulthana, 2018). Especially after the growth of social media like Facebook, Instagram, and WhatsApp, there is minimal awareness and recognition among consumers about the existence of creative business units. Consumers know about the existence of these orange units but do not come forward to get involved in the purchase action due to lack of information and trust. Digital content marketing strategies will help these orange units to first create a positive



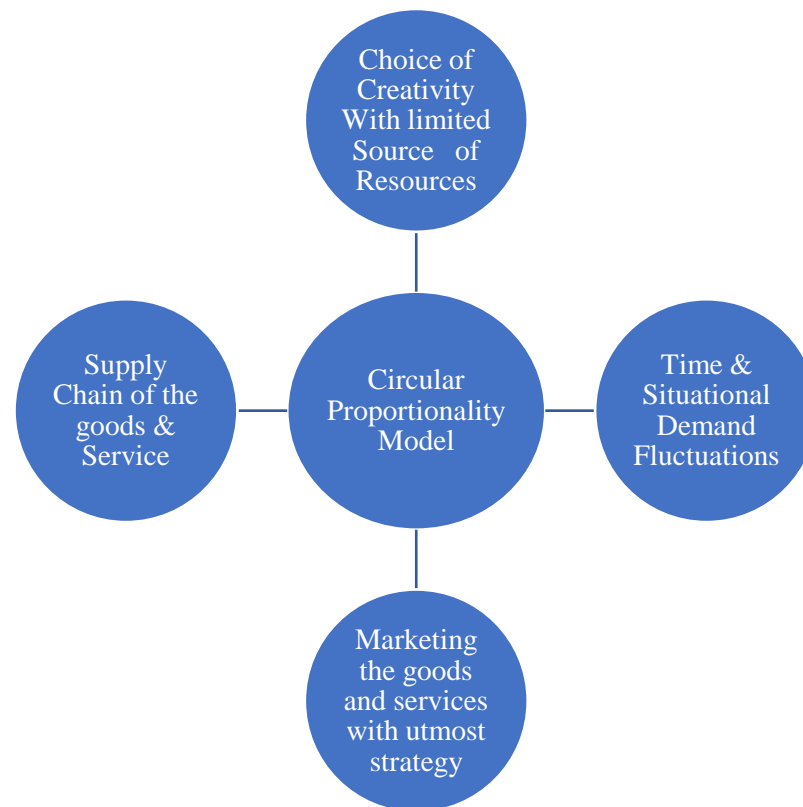
impression which will stimulate the purchase though when consumers are provided with the needed product/service information (Raja, 2020). To support this an article by (Ansari *et al.*, 2019), mentions that there is a significant and moderate relationship between social media and purchase decision of consumers. The engaging content in social media influences the consumers and helps them get involved in purchase decision (Du Plessis, 2017). This must be a major task taken up by the orange units to establish their business values among global consumers. As we know social media platforms will help in global communication and lead to social work of mouse, orange economy will survive in the post Covid-19 new normality. The contributions from this article will be an eye opener to the all the orange units existing in the orange economy to seriously look for creative content marketing strategies to upscale and survive. The author of the very famous book "Creative Ecologies" John Hawkins says "Creativity is the hallmark of 21<sup>st</sup>-century economic landscape (Concordia, 2020). In the post-Covid-19 strategies many small business units will shine bright in the market if it understands the importance of smart marketing strategies. The contributions from this research article will also serve various nations striving in achieving economic hallmarks enhancing the orange sectors.

### **1.2 Creative economy and Covid-19 an overview**

Consumers have become conscious in the post-Covid-19 era. Covid-19 pandemic has changed the style of life of consumers (Di Crosta *et al.*, 2021). During the Covid-19 pandemic the electronic commerce platforms played a crucial role to take care of the consumer demand (Bisaria, 2021). Few research studies propose that there are many new opportunities in the Post-Covid-19 pandemic to attract the consumers (Tien *et al.*, 2021). May be if the creative business units climb into the e-commerce website to sell the products on the global markets more awareness can be created. There is a need to create visibility for the products and creative efforts being invested. Consumers do not blindly get involved in purchase action. All products have a price tag and needs a critical analysis before purchasing the products. Many products across the globe have witnessed a higher price in the post-covid-19 pandemic (Agyei *et al.*, 2021),(Singh *et al.*, 2020). First and foremost, the creative business units should plan and price the products which are attractive to the consumers and at the same time pricing has to be a conscious decision from the marketer's side because consumers wish to spend only after conscious purchase decision. Creative business does not operate in the main market spaces; however, they operate in few places where there is visibility for culture and traditions. Secondly the marketers must keep the products available in different destinations and enhance easy access to purchase, because in post Covid-19 pandemic consumers have stopped travelling to places which are not safe to explore because of the crowd and infections being spread. It is extremely complicated for the marketers to understand the consumer expectations in the post-Covid-19 pandemic because consumerism has taken a very avatar in the post Covid -19. Organizations are now trying to understand the profile of consumers to find the changes (Sorrentino *et al.*, 2022). Because of the changes in consumerism the popular marketing mix has failed. It is very difficult to exactly predict customer expectations and needs because customers are not satisfied with the marketing mix i.e., the 4 P's rather, they look forward to quality, safety, and health. It can be offline stores or online stores; the consumers have been confused to involve in the purchase process. What we learn from these examples is that consumers' needs are very mysterious like Sherlock Holmes. It is very difficult to correctly identify and capture those needs and to convert the same into products/services. For a normal FMCG business, the impact of Covid-19 is unimaginable. There is a need to analyse the impact of Covid-19 on the creative sectors. E-Commerce platforms can play a crucial role in changing the destiny of those business units that are in the creative sectors. Consumers these days want back the cultural values, heritage, and tradition in the forms of products/services. E-commerce platforms have to be more agile as many consumers prefer online shopping during the Covid-19 crisis time (M & Kannappan, 2020). Creative units are not very popular in online stores as they do not have the needed funds to promote the business on online platforms. Creative business units must be very agile to change quickly to the crisis impact so that it does not affect the business values. Creative business units should be active on social media platforms enhancing more visibility and transparency to boost customer trust. In the post-pandemic, if the create units must survive it has to give importance to creative marketing and creativity in the content. This research article aims to introduce the orange marketing mix and orange content marketing strategies for the creative business units in the orange economy. This will help many creative units to frame strategies for survival.



### 1.3 An overview on "Economics of Orange Marketing"



**Source:** The model has been created by the authors (Self-created)

The economics of orange marketing explained with the circular proportionality model. Generally, the orange marketing relies on the influential factors around the market economy for the goods and services. The modernization of the sectors played a vital role with special reference to technological development. The evolution of real value of the goods and services apparently marked with the supply chain value. The stipulated supply chain always comes up with added value for the goods and services. Apart from the supply chain, time and durability is the prominent element of any goods and Services. There is always an urge to reflect the sense of creativity with the certain sources and resources as well. At last, the marketing part takes a predominant role to reach the goods and services. The market driver these days highly associated with different strategies made by the creative business units.

### 1.4 Market Economics & Orange Marketing of Creative Business Units during Covid-19

The COVID-19 epidemic had a significantly greater economic impact on developing market economies than did the global financial crisis. In contrast to prior crises, a clear response was made in the market with respect to the different set of product intervention by the orange marketing strategies. The structured market always makes a product to discover its own appropriate market value. But due to this covid-19 there is a change in the structural market order, even before the covid-19 it has been initiated throughout the economies in the name of e-commerce. As according to the present study, it is derived that average establishment of creative business units comes in 12.7 years. So, it is deliberate that the creative business units is literally pioneering in the market economy. The phase of creative business units during the covid-19 has a dual effect on market, at one side it created a market space for the orange marketing and followed by that it had a strong hit on the fall of business as well. So the interlinkage between the market economics & Orange marketing of creative business units will be explained in situational concept segmentation model.

### 1.5 Market & Post Covid-19

- Traditional Command



- Mixed Market Economy
- New Age Market
- Creative Business Units with orange marketing
- Intersect with market flow
- Development of the new product
- Free Market
- Integrated Market
- Fully digitalized market
- Exponential growth of orange marketing
- Specification of orange marketing
- Opportunities for different set of Creative Business Units

Hereby the market economics during pre-covid-19 had a different scenario with respect to the monetary pulse of the market. Once after the covid-19 phase, there is a drastic change in the market functions. The market evolved a lot into a different stage to accustom with the new normal market economy. Earlier statements of classical economists have no relevance with regards to the current market scenario because the supply will never create its own demand as according to the current market economy, as the business unit needs so many marketing tools and strategies like orange marketing. The growth and development of the orange marketing strategies has gone through the different situational market scenarios. The post covid-19 transition of markets into different phases of such as liberal framework, integration, and digitalization. The digital transformation of market generally leads to the market space to the any new business in an authentic way with new challenges in the market platform. So, the transition in the market obviously a supporting factor for the orange marketing. The exponential growth can be happened with the certain changes of the market framework due to any external and internal influences. Most intensive and creativity injected business initiation will sustain in the real market ground. There is a need for the specification of orange marketing to boost up the creative business units in the current market scenario. The new phase of market provides the scope for further growth of orange marketing, and its progress specification which leads to the enormous opportunities for the creative business units.

## 1.6 Orange Marketing and the market outcomes

The orange marketing in generally penetrates the market with the extensive ideal source of the creative products. It really insists the market outcomes with active function of creative business units. The growth matrix of any business apparently depends on the different diversification in the market.

### 1. Stimulates the creative business units:

The first and foremost outcome of the orange marketing directly works on the market platform to establish the essential track to the creative business units for its sustainability. Every business initially needs the elementary push from the any kind of marketing strategy, but the orange marketing strategy is the most appropriate for the creative business units. The orange marketing strategy also evolved as according to the current market scenario.

### 2. Value Addition:

The value addition is something associated with the demand, supply, production, and marketing of the product. Value such as brand value, production value, and finally it's the real value that is gained by the product sustainability in the market. The orange marketing strategy creates the real value for the product in the market ground throughout a certain period. In the current market scenario, the value of any product is considered as something most important component for the market persistence of any product.



### 3. Positioning the product

Establishing the product in a particular position in the market really needs an ultimate suitable strategy as according to the product. The condition of market prevails the setback for the initiation of any product. The privilege of any product is up to the mark with respect to the strategies used by the creative business units. Positioning the product can be explained with the below model.

### 4. Intersecting and exchange of the production method and pricing strategies

The major outcome of orange marketing strategy leads to integration of different production methods, exchange of pricing strategies and leadership, with reference to comparative advantage theory defines that the creative business units can mutually benefit from cooperation. Comparative advantage between the creative business units can also be thought of as the optimal decision given a trade-off. The option with the comparative advantage is the one that offers the best overall package when two alternatives are being compared.

## 2. Review of Literature

### 2.1 Review of Literature on creative economy, creative industries, and creative business units

1. (Grandgirard *et al.*, 2002), The main agenda of the research is to define the creative sector and the core of arts and culture. The level of employment and the creative industries is measured. It examines the cultural sector and jobs with occupational data. Policy agenda and constituencies drive the conceptualization of cultural economy. Choices of industry, firm, and occupation determine the cultural economy's size and content.
2. (Komarek *et al.*, 2021), A report by Deloitte discusses that the Creative Economy is the composition of an ecosystem with a wide range of occupations creating wealth and job opportunities. In the long run, the Creativity economy is a vital factor for economic growth. Occupation groups forming creative economy include advertising and marketing, architecture, crafts, design, film, TV, and radio photography. The comparison of different countries to measure the size of the creative economy. Australia, France, Germany, Italy, Japan, Spain, South Korea, Turkey, United Kingdom is analysed to measure the size and growth of the economy. The linkages between the creative economy and the economy's growth are measured, and each country gives importance to different subsectors, and accordingly, the growth rate is determined.
3. (Pennerstorfer *et al.*, 2020), The report conveys the interface among creativity, culture, economies, and technology as the ability to create intellectual capital and has the potential to generate employment opportunities and improve export earnings. Social inclusion, diversity, and human development are encouraged. Originality, imagination, inspiration, and inventiveness are the means of creativity. It is all about the inner characteristics of individuals to express ideas. There is enormous growth in the range of media through digital technology. There is a considerable demand for video-on-demand, music podcasting, stream. Consumers prefer video-on-demand, music podcasting streaming, and computer games via cable, satellite, and the Internet.
4. (Fajgelbaum *et al.*, 2011), The creative economy is one of the fastest-growing sectors across the globe. The creative economy is vital for sustainable development. The Gross Domestic Product (GDP) globally shows 3.1 percent in the cultural sector accounts. Also, creative industries have contributed to around 6.2 percent of employment opportunities. COVID-19 also has created a devastating impact on specific creative industries. Revenue generation for countries has shown an increasing trend due to trade in creative goods and services. However, due to international trade in creative goods and services skewed. There are a lot of openings and new opportunities with the use of Industry 4.0 for the creative economy. Three-dimensional printing, AI, and VR (VOCA) world has gained importance and created new avenues for different products and services. E.g.: Music is personalized, and there are preferences for films through online platforms. Despite the devastating impact of COVID-19 in some countries, there is a massive transformation and shift towards E-commerce and digital platforms.
5. (Iarmosh *et al.*, 2021), Innovativeness of the Creative Economy as a component of the Ukrainian and the



world sustainable development strategy. In this paper, the authors convey the understanding of creative goods and services contributing to sustainable developmental goals. Although the creative industry is relatively recent in the international economic and development agenda, there is a potential growing awareness that can positively impact the economy and directly or indirectly stimulate innovation and promotion of sustainable development.

6. (Bernecker, 2012), International Fund for Cultural Diversity (IFCD). The main agenda of IFCD is to support the countries investing in developing culture and creativity. The objective is to promote sustainable development and poverty reduction in developing countries. The creative economy is imagination is the raw material and skills of the central infrastructure. The outcome of IFCD projects has proven that investing in a creative economy has created employment opportunities and enhanced income. In this context, the IFCD's approach toward the system of governance is to engage the participation of civil society in policy design and implementation that can support policy decision-making.
7. (U20, 2020), Urban 20 is a report about the creative economy at the city level urging inclusivity through policy implementations. The focus is on implementing sustainable goals and urban innovation. The major challenge is implementing the Convention for Cultural Expression and Diversity Report 2018 as per UNESCO and policy rules and regulations supporting priorities on the Creative Economy—universal access to set up creative industry-related enterprises. However, the intervention of digital technology offers strategic solutions for creating the urban city
8. (Pletsan *et al.*, 2022), The authors bring to our knowledge that creative and cultural industries are essential for humanity's development. The creative industries allow a foreign experience that affects different countries' features. The creative clusters in the form of educational institutions, cultural institutions, and industries contribute to economic growth and sustainable GDP development
9. (No & Setiawan, 2018), The paper discusses the prospects and challenges of the creative Economy of Indonesia. The new economic development model measures the level of Creativity as per the Global Creativity Index. There is a steady growth of the Creative Economy in Indonesia. The domestic and international potential demand has created creativity, economic growth, and development opportunities.
10. (Report & Global, 2019), According to this report, only of the original 51 members were islands, constituting 12% of the UN's membership. But by 2019, the UN consisted of 193 countries, of which 45 are islands representing 23% of the membership. This report speaks about tourism across many islands. Its impact on sustainability, equitability, capitalism, and many more things. Even on small islands, there this competition, conflicts, and success stories.
11. (Lestariningsih *et al.*, 2016), the highlight of this paper is connecting sustainable Development Goals with a creative economy. Mainly SDGs 1,8, and 9 are closely associated with social and cultural components such as education, health, and gender and through creative economy enabling the increase in the standard of living and taking care of poverty. Goal 8 Annual growth rate of GDP through a Creative Economy. Goal 9, associated with resilient infrastructure, can be measured with innovation indicators. Goal 9 (build resilient infrastructure, promote inclusive and sustainable industrialization, and foster innovation) is linked to the measurement of innovation indicators.
12. (Hawkins, 2008), David Hawkins, self-Sufficiency, and the Creative Economy try to convey that creative talent can emerge from anywhere. Creativity is not a product, but it is a process. There is a change in the world with a simple HB pencil that draws a picture, writes an excellent novel, and articulates a beautiful philosophy.
13. (Gaviria *et al.*, 2019), Orange Economy: Study on the Behavior of Cultural and Creative Industries in Colombia. The study associates the Creative economy with the activities that allow the connection of cultural goods and services with intellectual property. It is an interface between Creativity, culture, economy, and technology with a mix of cultural heritage and public policies.
14. (Tepper, 2002), According to this paper, a nation's economic growth and development is on a new basis known as a creative economy. The success of an economy depends on the vibrant creative labour force



consisting of designers, film producers, musicians, actors, dancers, painters, and all others who are involved in the use of intellectual knowledge. National Accounting Scheme is calculated based on the classification of industries and subsectors based on the kind of Creativity. Although the formulation of national accounts about the creative scheme to achieve political and policy framework, it is not clear the leverage gained in this regard.

15. (Pires, 2012), The author expresses that Creativity is much more than most people think. Culture and Creativity are potent tools for economic development with new paths and strategies. It has been the focus of the Governments of certain countries in influencing and making policy actions. The authors also express the criteria and the sub-sectors of creative industries. The criteria associated with the subsectors to identify the creative industries contributes to the development of the economy.
16. (Ihani *et al.*, 2020), The authors bring to us the term creative economy, which includes publishing arts, design, audio-visual products, new media, performing arts, and visual arts. The creative economy includes publishing arts, design, audio-visual products, new media, performing arts, and visual arts. Creative industries prove to be the most potent part of the economy in the developing economy.
17. (Parameswara *et al.*, 2021), The Role of Place Identity, Local Genius, Orange Economy, and Cultural Policies for Sustainability of Intangible Cultural Heritage in Bali. The Authors explain the role of Place Identity, local and ethnicity followed by cultural policies for the sustainability of cultural heritage. There is more positive identity, and connectivity between place, identity, and culture emotions increases the orange economy activity.
18. (BOP Consulting, 2017), This forum discusses how copyright helps creative people to earn money from their original work. Here intellectual property(IP) means the creation of the mind, such as inventions, literary and artistic works, designs, and symbols. The talents used to create creative and scholarly work are well compensated and rewarded.
19. (Lazzaro, 2021), The author links the creative economy with universities leading to the creation of entrepreneurship. Knowledge slippers and creative slippers are worth it for innovation, growth, and development
20. (Ismailovna & Azimjonovna, 2022), The Role of Creative Marketing in the Development of an Innovative Economy expresses that creative marketing plays a significant role in the innovation process encompassing all components of the socioeconomic system. Creative marketing aims to bring a considerable change in the product, its design and packaging, using new methods of promoting, creating new pricing strategies, using new forms of marketing research. The use of a creative approach by business entities is an integral element of modern business processes, acquiring a significant role in achieving the goals set. A reasonable combination of Creativity and a pragmatic approach is the key to effective functioning in the business environment of any entity - from a large company to an individual entrepreneur.
21. (World Economic Forum & McKinsey & Company, 2018), According to the report, technology platforms are instrumental in shaping the information environment. The role of technology is designing the content online and defining the type of content for the targeted audience. The user's preferences for movies streaming on Netflix, music listened to on Spotify, or products purchased are created by AI algorithms. The emergence of AI, AR/VR, and blockchain offers many opportunities for the creative economy. To conclude, the Creative Economy and platform economy are converging.
22. (Ramli *et al.*, 2020), According to the authors, copyright is the branch of intellectual property applying to every production in literary, scientific, and artistic work. In all forms of expression, there is a certain level of originality. Therefore, copyrights belong to a creative economy. Hence there is a need to protect copyright through proper law.
23. (Chollisni *et al.*, 2022), There is a need to promote industrial sectors to improve the welfare of rural areas to develop the economy. So, the industry-focused creative industry relies on the ideas and knowledge of human resources as a factor of production. Hence there is a need for synergy and cooperation between the inventors and investors





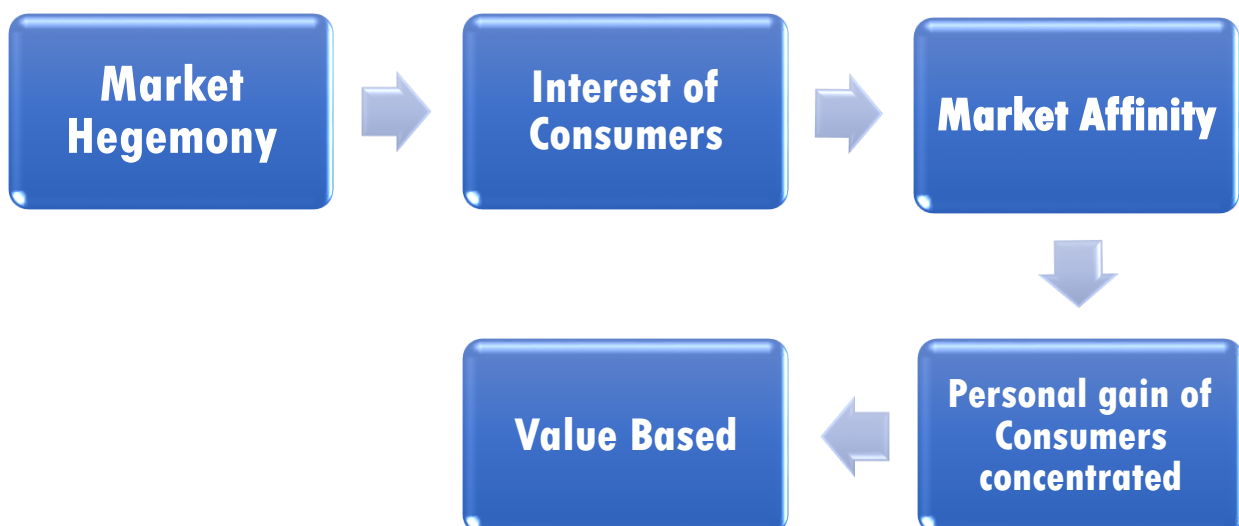
### 3. Theoretical Underpinning

#### 3.1 Kriton's Adaptation-Innovation Theory

The orange economy is also known as the creative economy. All the creative work in the commercial form enters the creative economy. So, if art, craft, music, etc., are commercialized, it implies an entry into an entrepreneurial venture. Hence, there is a need for entrepreneurial capabilities for a person who is converting their creativity into a business. (Welsch & Young, 1982) A successful entrepreneur can monitor the environment and is open to adopting the innovations necessary to adapt to the changes in the background. Innovative entrepreneurs will likely seek information to keep up with new opportunities and environmental changes. The theories of entrepreneurship are vital to understanding the capabilities of an entrepreneur. (Buttner & Gyskiewicz, 1993). Kriton's Adaptation-Innovation Theory describes the importance of styles and approaches essential for an entrepreneur to adapt to a high level of innovation. Michael Kriton is a cognitive psychologist and author who outlined a theory of cognition. He suggested that the level of creativity lies below the level of a high level of adaptation and high innovation. Entrepreneurs with high adaptation prefer to solve the problem using the established system. In addition, those with a creative mind always look forward to solving problems to provide actionable solutions. In addition, creativity, leadership is influenced by few factors such as: personality, cognitions etc. This theory highlights few major factors such as: Problem solving capacity, Ability to innovate and be creative, Changing and adapting to the present demands and needs etc. Hence this theory is a good base for the orange economy.

#### 3.2 Market Hegemony Theory

The market hegemony theory introduced by Stephen Ellis a renowned economist from New Zealand. The market hegemony theory clearly resolves the idea of decentralized decision taken by the consumers in different terms. A product or service which is available in the market will always play a prominent role, but still how the consumer acts upon their interest is the most important aspect in consumer behavior. The interest of people is something which cannot be predicted easily, even though there are so many market structures and models which can be applied by business units to study the consumers. The gaining interest of the people deliberately works in market hegemony concept. The condition of global economic transformation had a huge hit on different countries and its market pattern, despite of its influence the hegemonic concept always go through the market phase which will really investigates the stabilization of consumers based on their own interest.

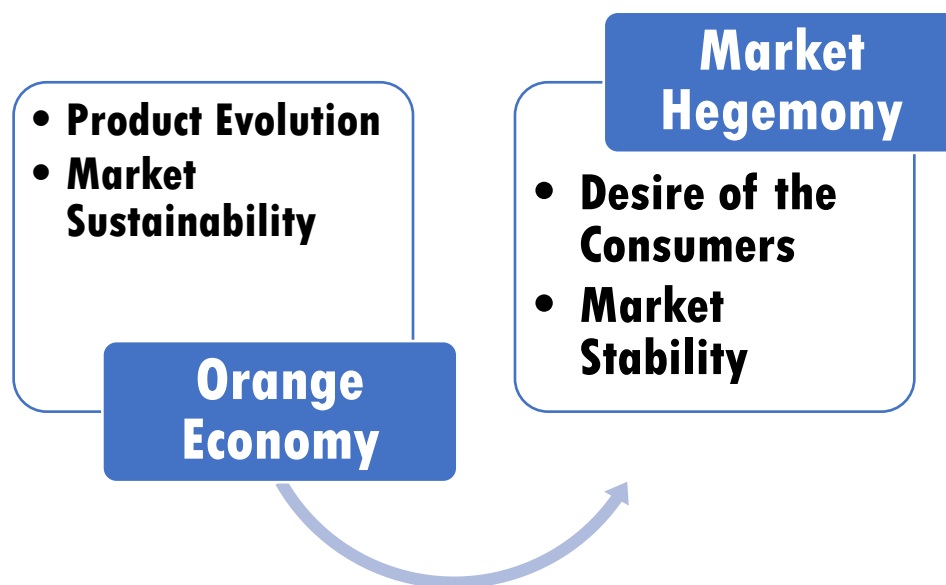


The typical narration about competitive pressure ignores consumer's nonfinancial values and motivations to fulfil the objectives of profit-maximizing of a business. Business units must consider all the factors in a holistic manner because values can be delivered to consumers in different forms. Sometimes companies must force themselves to

consider all the definite interests of the consumers. If the standard economic theory can be completely implemented, it also predicts that when people trade, they can't go so exclusively for their own personal gain. But something which is more relevant is the market and its affinity when making purchases, and other decisions. Thus, people do have a specific tendency to concentrate only on specific "economic" factors. When people concentrate on the "Front line," economic models accurately predict their behavior. However, rather than expanding the market hegemony, it deliberately demonstrates the assumptions of people and their decision. The derivation of the market always packs up for the utmost profit other than the consideration of the consumer side factors. This Economic theory is trying to explain a basic truth about markets. It is contented with the personal gaining interest of the consumers.

### 3.3 Linkage of Market Hegemony Theory and Orange Economy

The actual interest of market hegemony theory clearly connects with the market gain, product value and interest of consumers in both short term and long-term aspects. The market hegemony generally dominates with the prospects of consumer's interest at the level of desire of purchasing a product from the market. Market governance is something which is really stressed by both market hegemony and orange economy to balance the consumer interest and the appropriate market situation for the creative units which also supplies product based on the people's interest. The product value deliberately covers the interest of consumers and the market sustainability of its own.



The market hegemony and orange economy bridge the market sustainability and market stability of the product. The prominent part of the orange economy lies in the supply of products with intellectual value which can be sustained in the market for a certain point of time. At the same time the market hegemony theory directly exposes the utmost desire and personal gain of the consumers. So, the interrelation of the orange economy and market hegemony is clearly stated here.

### 3.4 The Engagement Theory- Its framework and connectivity to the creative economy marketing strategies

In this era of marketing, it is primarily necessary for any business unit to prioritize, understand its target audiences and cater to their needs and requirements. If the audiences must be attracted towards the brand to carry them forward through the decision-making process, then the businesses will have to take a strategic approach to accomplish this task. This is when the marketers are essentially required to focus on engaging the customers through a variety of channels by providing valuable, relevant, and informative content. As highlighted by (Hollebeek et al.,

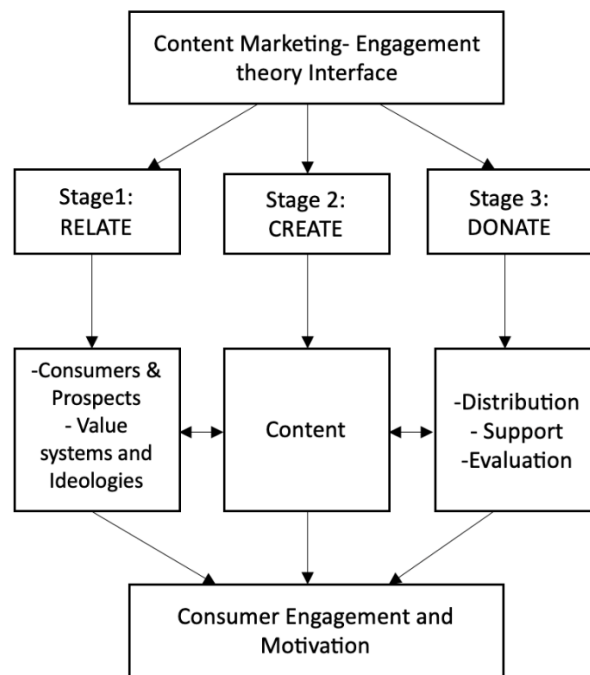
2016) in their research, the marketers will have to critically evaluate the key engagement drivers of the stakeholders i.e., consumers in specific and then focus on benefitting them through creating personalized experiences for each of them. Ideally called as the theory of engagement in learning, introduced by Greg Kearsley and Ben Schneiderman in 1999 it aimed at developing a framework of technology-based teaching and learning process where students are actively involved in problem solving, evaluating and decision making (Kearsley & Shneiderman, 1998). This led to increased learning, creative ideologies, and better connectivity amongst the students. As there was an upsurge of engagement in education technology, market leaders have understood the importance of engagement theory and have incorporated the same into marketing activities. Here, engaging consumers is the main purpose of generating two-way communication/ conversations where businesses direct themselves at identifying the pain points of the consumers and educate them better about the available solutions. Through this process they ensure the consumers are emotionally connected to the brand and the product. This is possible when the business can curate content and circulate it through various platforms, get in touch with consumers, provide those more insights on the brand and products and convert them into leads which can help them retain in the same brand for a longer period.

As underlined by (Rosado-Pinto & Loureiro, 2020), consumer satisfaction alone is no longer the only key to successful marketing of a business, rather there is a paradigm shift in the way in which consumers are to be retained within the same brand. That is when the engagement theory contributes to advancement in strategic business marketing where consumer engagement as a critical concept from the awareness stage to the post-action stage plays a significant role. It is said that engagement is always to be kept in the limelight as it ensures building healthy relationships with stakeholders through sales. This adopts pull marketing strategy rather than push marketing strategy where businessmen, will provide all details, support, etc. to the consumers where it self-motivates them to get linked to a specific brand which aligns their thoughts and value systems. This pulls demand from consumers indirectly. Following this method, it becomes easy for a business to establish itself as a consumer friendly, accessible brand in the market.

### 3.5 Creative economy and the Engagement theory

As the creative economy includes those businesses which function majorly on human creative capital and the intellectual property, it is important for our economy to prioritize the progress of this sector as it is said to contribute greatly to the employment of the country. Also, as it holds huge cultural value and as it associates itself with a particular region, the development of such companies is very crucial for an economy's global recognition. Individually looking into marketing as an important function, marketers of such businesses will have to be involved in innovative marketing actions which can not only grab attention in the domestic market but also target the international markets. For this, the marketers can align the theory of engagement in learning to their marketing activities which focuses on participation and interaction as the base (Brodie *et al.*, 2011) and build on the three important stages-Relate, Create and Donate. Stage 1- *RELATE* talks about segmenting each market, relating the business ideologies, visions, etc., to audiences, as per their value systems and thought processes. This way by understanding every possible information about your target audiences, the buyer's persona can be created. Using this, in stage 2- *CREATE*, you curate valuable content which can be developed by a good set of content developers hired by the marketing department of the creative business units. This content should be in such a way that it can grab the attention, make audiences feel wanted and important, keep their requirements as the center point and then ensure they are associated with the company throughout the action process. Once the content is developed, modified and ready to be available to the consumers, it is the last stage 3- *DONATE* which talk about distributing the content through multiple devices and online/offline platforms which can reach out to local and global audiences. Along with this, customer support throughout the purchase action and post purchase action must be provided for better engagement results. Evaluation of the content, advertisements, platforms, etc., is to be done simultaneously to reduce errors and ensure smooth outcomes are received outside of the engagement procedure. This can help marketers create brand visibility in the market and fetch more responses from the audiences. Follow up is a major step in the engagement theory which must be adopted to completely ensure consumers are not lost anywhere in the consumption process. This entire process helps the creative units in the orange economy in becoming sustainable in the market and to enhance their reachability. Also, through word of mouth, these orange businesses can fetch more loyal customers and motivate them to repurchase. This way engagement theory is a gain to both consumers and marketers and is a win-win situation.





#### 4. Research Methodology

To understand the creative business units and their functions the small sample size data has been collected from creative business owners. The creative business owners are spread across the state of Karnataka predominantly. Karnataka is a state of cultural heritage and attracts many tourists from across the globe. Karnataka has many different purchase hubs which are famous for various categories of products ranging from Jewellery, Handloom, Crafts, Artwork, Clay toys, wooden carvings, etc. Though many other business units will fall under the light of creative business units, this research focuses only on certain products. The data has been collected using an interview schedule where a structured interview was conducted using a set of pre-defined questions. The predefined questions were framed in such a manner that it considers various aspects such as:

- Nature of creative business
- Factors of motivation to run the creative business
- Strategies followed to cope-up with competition
- Strategies to analyse customer need and expectations
- Social media used to promote creative products
- Issues and challenges faced in promoting the creative business products
- Copyrights, patents, and other Intellectual Property Rights aspects related to the creative business units

##### 4.1 Triple Layer Interview Schedule

An interview schedule is a powerful mechanism to collect data from the respondents. Interviews will also help the researchers in collecting realistic information, bound with emotions and reflections from personal experiences. Thus, in this research, we have used a triple-layer interview schedule. This means the interview schedule has been classified into three layers: Primary layer, secondary layer, and tertiary layer.

**Primary Layer:** Questions related to creative business units

**Secondary Layer:** Questions related to Covid-19 impact on creative business units

**Tertiary Layer:** Questions related to marketing and promotions



A structured interview was preferred over an unstructured interview as it helps in maintaining focus and allows comparing the opinions of different respondents. In this research 30 creative business units were selected for data collection. The business owners were contacted over the phone in the initial stage to seek their availability and willingness to involve in the data collection mechanism. Once when they accepted the request the data was collected following a face-to-face interview approach. This qualitative interview helped in collecting vast information from the creative business unit owners. Since the interview schedule had a spread of questions the creative business unit owners gave more insights on creative business units, marketing strategies used, and creative content being used as a USP to promote and sell the products. These creative business units do not hold a brand tag and have no brand image. However, they take many efforts to attract consumers using unique marketing techniques and creative content marketing strategies. Moreover, the Covid-19 pandemic has been a major disaster affecting all the creative business units which are categorized as Small Scale and Medium Scale units. These units are not much supported by the government and there is no constant demand for creative products. Thus, to understand the impact of Covid-19 on creative business units the second part of the interview schedule concentrated on questions aligning with the Covid-19 disaster.

Experience in creative industry	Creative business units have faced many serious issues in the pre and post Covid-19 pandemic. First and foremost it is important to understand the experience of the creative business unit owners about their business journey. Few reflections will help us understand the practical business strategies being used by creative business units.
Business motivation, Problems, Challenges and Opportunities	Though the creative business units are not much welcomed and does not provide a large space to earn more than what is expected usually this industry is unrecognized. Thus, it is important to know the factors motivating the business owners to stick on with creative business units.
Business USP, Creative selling and Marketing strategies	Creative business units have to take extra efforts to popularize the creative products. Most of the creative products are supported with culture, tradition and ethnocentric factors. Thus, to differentiate from the normal products it is important to use attractive marketing strategies.
Usage of social media, Website development and other online E-commerce promotions	Social media has taken a new shape in the rural region. However, most of the creative business units belong to those who struggle with basic technology like: Digital banking or E-commerce exposure. In this regard it is important to understand the level of awareness on social media usage.
Understanding customer needs, expectations, wants, demands and desire	Creative products are not consumed often. Hence it is difficult to determine the customer needs. Moreover, creative preferences of the consumers keep changing from time to time. Thus, it is important to understand the role played by these business units to identify the customer needs.
Documentation, Auditing, Accounting, Measuring profitability position and maintaining finance	When creative units are expanding to seek national opportunities or to receive any financial aid from the government it is important to have support documents which are audited and stored in a transparent manner. Hence, it is important to know if these creative business units keep follow standard practices related to accounting, financial analysis and auditing.
Government schemes, Contribution to social development and growth	Creative business units are known for their contributions to the society in different forms. However, it is good to hear from the owners of these creative business units. It is also important to know if these contributions are done directly or indirectly.

**Figure 1.1.** Showing the major focussed areas in Creative Business Units to develop an interview schedule (Phase 1)

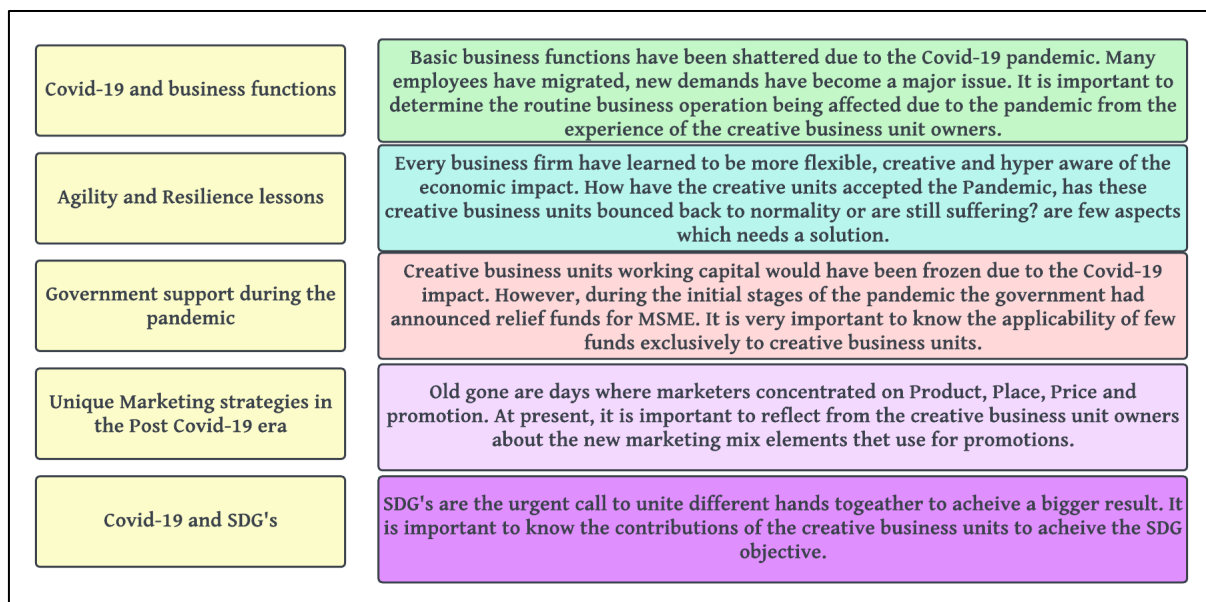
**Source:** The model has been created by the authors (Self-created)

#### 4.2 Interview Questions – Questions related to creative business units

- Q1: Are you aware that your business falls under the creative industries classification?
- Q2: For how many years have you been involved in the creative industry?
- Q3: What motivated you to start this creative business?
- Q4: What are the different factors that motivated you to start this business?
- Q5: What is unique in your creative business and how is it different from other competitors?
- Q6: How are you matching the expectations and needs of your customers who are in search of creative products?
- Q7: How and in what ways social media is helping your creative business to have a better reach?



- Q8: What are the problems and challenges faced you in the process of promoting your creative business through social media platforms?
- Q9: In what ways and why consumers are attracted to creative products?
- Q10: In what ways geographical affiliation helps you in selling creative products?
- Q11: What type of online and offline CMS have you adopted to sell your creative products?
- Q12: What are the problems and challenges faced you while adopting online and offline CMS?
- Q13: In what ways have you created brand awareness for your creative products?
- Q14: Have content marketing techniques helped you build brand recognition, and enhance awareness amongst customers?
- Q15: What USP in your content marketing strategies do you use to attract your customers?
- Q16: What are the innovative methods adopted by you to stimulate the purchase intention of your consumers?
- Q17: Do you find opportunities to sell your creative products amidst the high competition in the market?
- Q18: How do you measure the profitability position of your creative business?
- Q19: Are you aware of various government schemes and policies available exclusively for creative business promotion in India? If yes, what schemes have you availed of?
- Q20: Are you aware of the importance of patents and copyrights for creative products?
- Q21: What is your opinion about the future of cultural cum creative industries?
- Q22: Do you suggest anything to the policymakers to improvise the creative industries?



**Figure. 1.2** Showing the major focussed areas to develop an interview schedule (Phase 2)

Source: The model has been created by the authors (Self-created)

#### 4.3 Interview questions – Questions related to Covid-19 impact on creative business units

- Q23: How did you manage the Covid-19 crisis? What strategies did you adopt during the lockdown?
- Q24: Did you receive any support from the Government during the Covid-19 pandemic?

Q25: Did you manage to bring a change in your business after the Covid-19 pandemic? Can you explain the new changes?

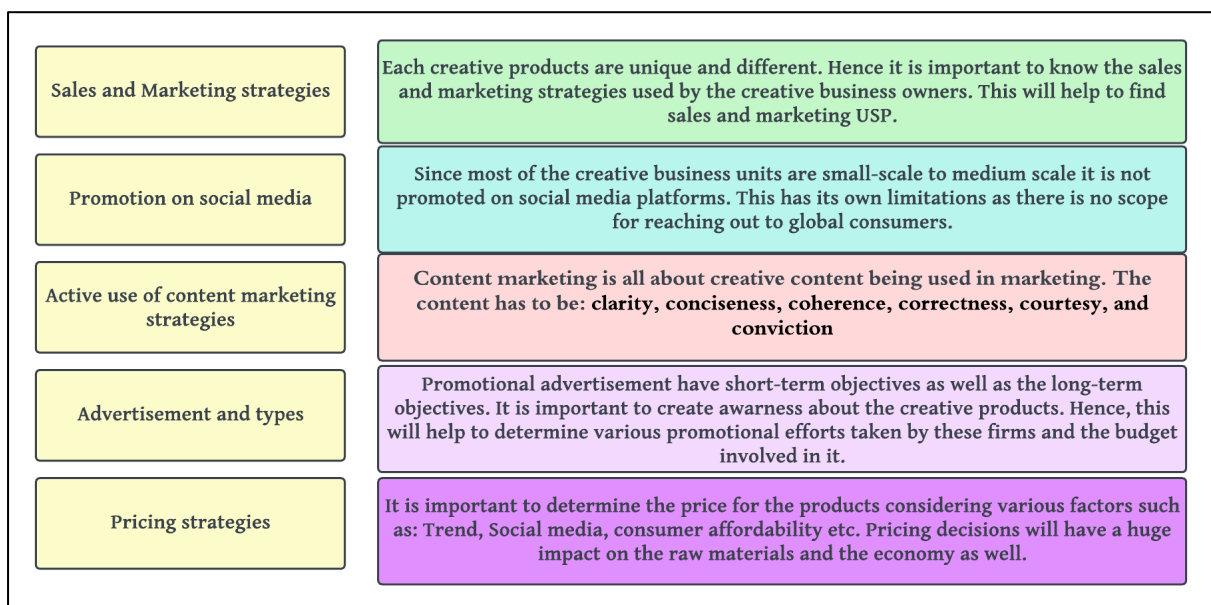
Q26: Did you discover any new marketing traits or strategies in the post-Covid 19 pandemic to upscale the sales?

Q27: What do you think is very important for the creative business units to be globally recognized? After the Covid-19 pandemic?

Q28: Is there a need for a new marketing mix apart from just concentrating on Product, Place, Price, and Promotion in the post-Covid-19 pandemic?

Q29: How do you think creative business contributes towards Sustainability Development Goals (SDG)?

Q30: Would you like to share or suggest any information to us which will enrich our research work?



Source: The model has been created by the authors (Self-created)

#### 4.4 Interview Questions – Questions related to marketing and promotions

Q31: Do you use any specific form of sales strategy to sell creative products? If yes, what strategies are used?

Q32: Is your creative business promoted on social media?

Q33: Do you use content marketing strategies to promote your business?

Q34: Apart from Product, Place, Price, and Promotion how do you upskill your business?

Q35: Have you popularized your business through advertisements? If yes which advertisement medium have you used?

Q36: How do you price your products? And what type of pricing strategies do you use?

Q37: What unique strategies do you use to increase the demand for the products?

Q38: How do you supply the products to the end consumers? What are the channels in the supply chain?

Q39: How does your business differ from other competitors?

Q40: What are your reflections from this interview process?



## 4.5 Qualitative content coding

An exclusive interview with a set of well-planned questions was used for data collection. The data which was collected was exposed to a manual content coding process. The content-coding process helped in knowing the perceptions of the creative business owners and allowed them to find new variables from their talks. Content coding is done in a sequence where the researchers are expected to systematically code the data. Based on the data coding those variables with similar features are clustered under a particular tag. This will help the researchers find different clusters and many variables being mapped under each cluster. In this research, three types of content coding approaches were used.

1. **Open Coding method:** Initial process of developing codes based on the researchers' skills and intellect. In this stage, the researcher will categorize those variables under a common tag name. The researchers must wait till they reach the point of saturation. In the content-coding process if the researchers are not able to find something new then they will get saturated. Hence, the open coding method is to go through the data with keen efforts and interest to find and comprehend something new.
2. **Axial Coding method:** Content coding is not used just to find new variables but also to establish some meaningful relationship between the variables. With the existing variables, the researchers have mapped all the variables and have also given a suitable explanation for the same.
3. **Selective coding:** In this process using the hand-picked variables a storyline will be created. The storyline will help to explain a very new dimension based on the findings. In addition, this qualitative approach will help the researchers develop a new age theory that will be very much relevant and useful.

Hence, in this research, we have used qualitative content coding to propose a conceptual model which is exclusively developed for the creative business units. The model will explain the new marketing mix factors and provide a framework for how content marketing strategies must be used by the creative business units to enhance profits and attract more consumers from across the globe.

## 5. Data Analysis and Interpretation

### 5.1 Content Marketing Strategies an Overview

Content marketing strategies are a must to meet the customer's expectations which will lead to drastic sales of products enhancing business values (Järvinen & Taiminen, 2016). Over the past years, there are many researchers conducted on content marketing and its impact on business profits. However, the usage of content marketing strategies to upsurge the orange units in the orange economy remains unexplored. Many orange units are now seen on social media platforms but do not know the importance of content marketing and its power in enhancing business values (Buitrago *et al.*, 2013). Content marketing strategies can help a brand in creating store traffic with interested customers who are quite rational in their purchase behavior (Asur & Huberman, 2010). Moreover, social media with apt content will help brands to connect with prospective customers (SI, 2015). The creative economy must be viewed from, an economical perspective where there is an interconnection between local communities, territories, and countries transacting with each other to achieve several goals. One of the goals which can be fixed to enhance business values is to go live on the e-commerce platform. Though advanced data science and business analytics cannot be used here because of the high-cost involvement the simplest form of being successful is to communicate the business values through attractive content marketing strategies. These strategies will increase visibility and enhance sales for creative products. As a result, it will build new manufacturing capabilities, provide more job opportunities, and contribute toward economic progression.

### 5.2 Orange marketing a new metamorphosis in marketing

The knowledge economy needs recognition amongst consumers and hence there is a need to popularize orange products and services. The intellectual capacities used in these products and services need to be promoted to capture a special customer base for which there is a need for a new marketing mix "Orange Marketing Mix". Knowledge has been invested in designing and producing products and services (Powell & Snellman, (2004); Clarke, (2001); Kim & Mauborgne, (1997). The existing marketing mix has already undergone several changes in the past decade and is also subjected to an unsuitability tag for a few industries and one such industry is the creative industry





existing under the orange economy. Products and services aim at enhancing the values of the consumers and end in profit maximization of the firm. However, the heritage and cultural values are not retained or not given importance. In the creative economy, the cultural values, heritage, and traditions incorporated in products and services must be appreciated by the consumer community, and the same should create happiness in terms of ethnocentric celebration. Henceforth there is a need for a new marketing mix for the orange economy known as the orange marketing mix shown in (Figure No 1.0). From the model, it is understood that creative products/services contribute towards the economic development of the nation.

### 5.3 Creating creative products and services

During the pandemic times, art and music across the world have brought comfort to many people as they welcomed, enjoyed, and smoothened their souls. Many individuals are involved in creative artwork, and few sell the same making it available in art galleries. This initiative and efforts in promoting creative products and services fall under the preview of the "Orange economy" or "Creative economy". First and foremost, it is important to bring more visibility to this industry which will add value to create products and services. Recently there are government efforts to promote the creative economy. For example, (FDRE, 2020) "The federal democratic republic of Ethiopia" has taken efforts to give job opportunities which involve creative skills. In addition, it is to be mentioned that the United Nation's general assembly held on November 8<sup>th</sup>, 2019, released a general notice to the public in which it is stated that a creative economy has to be recognized where there should be corporation between the world nations in all branches of intellectual activity (United Nations, 2019). The efforts taken by the creative units are enormous and the same must be known to the public. The existence of orange economy has been for ages however the public is not aware of its values. To solve this issue marketing will be a helping hand to promote and campaign the products and services produced in the orange sectors. The government must encourage the creative sectors by providing them with financial, technical, and managerial assistance which will lead to creation of more creative products and services to feed the consumers demands, needs, expectations, wants, desires etc.

### 5.4 Creative promotion for creative products/services

On the other hand, by using a different marketing strategy in a creative way the uniqueness of these products and services must be promoted amongst the consumers. Google business listings can help the creative units to get listed in the google dashboard to create a social profile to keep the consumers updated about events, products, services, offers, and new introductions. However, free samples cannot be provided there is always an opportunity to promote the products using buy one and get one free which will attract many new customers. Lifestyle discounts are applicable as creative units produce various products and services for various groups of consumers. Creative units can also join to display and promote the products in a fair trade where the public will get to know about these products in detail. It also helps these creative units find new partners and suppliers. Thus, any promotion used to promote orange products/services is known as creative promotion. However, during these promotional efforts the values, cultural heritage, and traditional aesthetics must be highlighted. Thus, there is a lot of difference between a normal marketing promotion and creative promotion. The customers should be able to feel the importance and worthiness of the creative products. Henceforth, drastic efforts are needed to promote the orange industries.

### 5.5 Conscious pricing for creative products/services

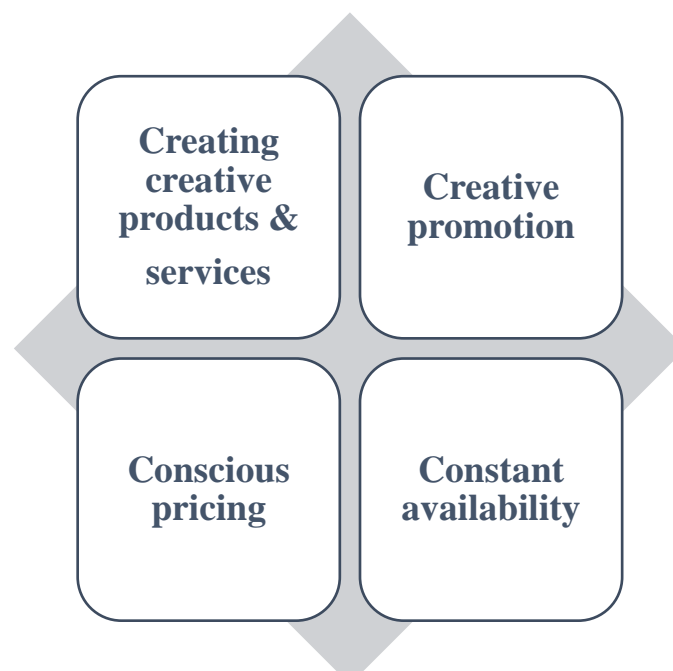
Consumers are not irrational they are rational giving importance to conscious decision-making. Certain products and services in the creative economy involve a huge effort due to their creativeness and intellectual rights. Henceforth the pricing is usually quite high. On the other hand, these brands are not popular, and the consumers do not purchase them as they consider these products to be unrecognized brands. The solution for this problem can be conscious pricing where the products and services need not be overpriced or very low priced but have an affordable price fixed based on the specialty and uniqueness of the product. Moreover, during the time of sales, the sellers have to explain well the worthiness of the creative products and services which will please the consumers to buy (Runde & Metzger, 2019). Thus, pricing is a conscious strategy that will be a major game changer in the creative economy. Making money from rich ideas is a very difficult task and this cannot be considered too cheap; rather it has to be appreciated by enhancing the well-being of those creative business units. The sellers of creative products



should not overprice their products and services, however, understand the market trend and consumer purchase pattern.

### 5.6 Constant availability of creative products/services

Since creative products are not over-welcomed and appreciated by the consumer community, these products are not purchased frequently. Moreover, there are no tools and technological support to involve in mass production or batch production. This is a major drawback, and it can be rectified only when the government enhances the orange economy with a set of rules and regulations to up-scale the industry. A product or a service must be available to the end consumers will satisfy their needs and demands. A product is defined as an entity brought to the marketplace to pull consumer attention. Henceforth the products must be kept available to the consumers with the help of the marketing department. It does not make sense if the products are marketed to the public using different marketing strategies and if the product is not available to be bought at the marketplace. Thus, a wise strategy is to make creative products constantly available in the markets.



**Figure 1.0.** Shows the Orange Marketing Mix for the Orange economy

Source: The model has been created by the authors (Self-created)

### 5.7 Orange content marketing strategies

Content marketing is all about creating awareness about the products and services to attract customers with pleasing content (Berger *et al.*, (2016); Steimle, (2014); Ashley & Tuten, (2015)). Now consumers and sellers are in the digital world dealing with the help of the internet and communication network. Content may be represented in any form; however, the success of content marketing is stimulating the consumers to get involved in the purchase process. Firms spending 1/4<sup>th</sup> of their profits on marketing communication is not worth it if the content used is not catchy and attractive. For a creative business unit, the content marketing strategies should communicate the essence of the values, traditions, and cultural heritage which will enrich the worthiness of the product/services. Creative units use brains to produce a creative product/service which must be communicated to the consumers. Consumers should realize the worth of getting involved in the purchase process. Consumers are smart, sharp, and rational and look forward to exploring different information avenues to know about the products/services. Henceforth it is important to first educate the consumers before marketing the content. Not all the consumers will be found of the same products/services. We live in an era which is bound with niche strategies making the consumers feel unique. It is important to know the buyer's persona based on which an awesome peace of content can be developed for individual groups of consumers (target audience).

## 6. Conclusion, Recommendation & Suggestions

Orange economy dealing with creative products and services should gain visibility using digital content marketing strategies and should enhance business values through "Orange Marketing Mix" & Orange content marketing strategies. Orange units through creativity are not much appreciated because world consumers prefer digital products over traditional ones. Especially in a land like India which has multiple handcrafted products the preference rate is low. The production cost is naturally high because of the minute details going into the manufacturing process. On the other hand, the artisans producing these products are limited in the economy. Few creative products in India are endangered too. For example, traditional Tanjore painting, Meenakari work, Pitkar painting, etc are slowly fading away. The orange economy is a mixture of all different creativity that needs visibility and recognition. This article highlighted the importance of the orange economy and its present status. Future researchers can collect primary data from these business units and analyse the same to formulate policies and regulations which can be implemented by the Government. There is a strong need for the Government to cluster all the orange businesses in India and extend opportunities for growth and sustainability. These efforts will portray the rich Indian culture and heritage to other world countries. However, the base tool to promote the orange economy is marketing strategies. Business units themselves must make use of suitable marketing traits based on the target consumers. In addition, these orange units which are also known as creative business units are highly knowledge oriented as they strive to think beyond just a product/service but give importance to incorporating values and heritage. However, there is no recognition because of poor management, lack of awareness campaigns, and lack of marketing efforts as well. The covid-19 pandemic has affected all the business units a massive hit leaving a negative impact on the orange economy. With small finance and limited resources, it will become very difficult for the creative units to survive and sustain in the post-Covid-19 pandemic. Hence, we have recommended a new marketing mix known as "Orange Marketing Mix" and orange content marketing strategies which will help these creative business units to gain popularity on social media platforms which will help in survival. The traditional marketing mix gave importance to the product and saw the product as a physical unit. In this research, we propose that creative units do not just campaign their products but their intellectual abilities and capabilities in form of products/services. This research work will contribute towards the sustainable development of the orange economy and contribute towards economic growth and prosperity with a new marketing lens.

### 6.1 Recommendations & Suggestions

- It is highly important to spread knowledge about the values and heritage of major factors behind the success of creative products/services and then to involve in the selling process
- Marketers should not just market products/services but have to make the customers understand the importance of intellectual contributions and their values
- Pricing and promotion must be a new metamorphosis with careful determination to know what the customers' needs
- Social media platforms can be used to gain popularity without investing much in marketing
- Government can create schemes to revive the creative units and to provide financial and management support to make them survive
- Countries that are known for creative knowledge can have a union to discuss and form global strategies to enhance the world's orange economic forum
- New research in marketing, consumer behavior, economics, behavioral finance, etc in par with the orange economy is much needed
- E-commerce platforms can be supported to enhance the visibility of creative products/services

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