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Evaluation of Digital Literacy Skills Among Creative Industries Workers (A Case Study of "*Kenapa Creative*" Agency)

Sasisevio Aning Nugraha
UIN Sunan Kalijaga Yogyakarta
vionugraha11@gmail.com

Marwiyah
UIN Sunan Kalijaga Yogyakarta
marwiyah.mlis@uin-suka.ac.id

*) Corresponding Author

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Abstract

This study aims to determine the digital literacy skills of creative industry workers in the "Kenapa Creative" agency based on the Eshet-Alkalai digital literacy framework (2012). The research method used used a qualitative method with a case study approach. The data collection methods used include interviews, observation, and documentation. The method of determining informants in this study was purposive sampling. The data analysis technique used is the Miles and Huberman technique, namely data reduction, data presentation, and conclusion drawing. The results of the study stated that the seven informants had performed and mastered six competency areas in the Eshet-Alkalai digital literacy framework (2012). Through the research results, it can be concluded that informant 1 has strengths in digital content creation in the form of simple briefs and videos, informant 2 in visual photo literacy and the creation of various digital content formats, informant 3 in digital content creation especially illustrations, informant 4 in content creation and information literacy, informant 5 in visual photo literacy, video content creation, and multitasking, informant 5 in his social and emotional fields, and finally informant 7 in information literacy, branching, and multitasking.

Keywords: *library science, digital literacy, Eshet-Alkalai, creative workers, creative agencies*

Abstrak

Penelitian ini bertujuan untuk mengetahui kemampuan literasi digital pekerja industri kreatif yang berada di agensi "Kenapa Creative" berdasarkan kerangka kerja literasi digital Eshet-Alkalai (2012). Metode penelitian yang digunakan menggunakan metode kualitatif dengan pendekatan studi kasus. Metode pengumpulan data yang digunakan meliputi wawancara, observasi, dan dokumentasi. Metode penentuan informan pada penelitian ini adalah purposive sampling. Teknik analisis data yang digunakan adalah teknik Miles and Huberman yaitu reduksi data, penyajian data, dan pengambilan kesimpulan. Hasil penelitian menyebutkan bahwa ketujuh informan telah melakukan dan menguasai secara rata seluruh enam bidang kompetensi pada kerangka literasi digital Eshet-Alkalai (2012). Melalui hasil penelitian dapat disimpulkan bahwa informan 1 memiliki kekuatan pada pembuatan konten digital berupa brief dan video sederhana, informan 2 dalam bidang literasi foto visual dan penciptaan berbagai format konten digital, informan 3 pada pembuatan konten digital terutama ilustrasi, informan 4 dalam pembuatan konten dan literasi informasi, informan 5 pada bidang literasi foto visual, pembuatan konten video, dan *multitasking*, informan 5 pada bidang sosio dan emosionalnya, dan terakhir informan 7 di bidang literasi informasi, *branching*, dan *multitasking*.

Kata Kunci: ilmu perpustakaan, literasi digital, Eshet-Alkalai, pekerja kreatif, agensi kreatif

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INTRODUCTION

Information technology has made significant progress and will continue to increase over time. Today, the 21st century is known as the information age, an era when information is the main strategic resource on which society depends to grow and develop. The existence of information technology allows individuals to access and disseminate information in the form of text, photos, and videos with ease. The increasingly widespread use of digital technology in everyday life changes the way individuals interact with their environment. This condition results in a wave of change that has a major impact on all aspects of people's lives. One of the impacts of information technology on people's lives is related to the job market, in which technology is slowly changing the workplace to be more technology-oriented, creating some new jobs and eliminating some old ones. Advances in information technology have enabled one of the creative industry sectors, namely advertising, to change marketing methods from conventional to digital. This is supported by technological infrastructure and people's behavior in the high use of the internet and social media. One of the companies involved in advertising today is a creative agency. According to the Ministry of Trade of the Republic of Indonesia (2008), creative industries are industries that originate from the utilization of individuals' skills, creativity, and talents to create welfare and employment. This industry will focus on empowering the creative power of an individual. Furthermore, there are other definitions of creative industries, such as the process of creating a work based on an idea that is sparked thanks to the creativity of a person or group of people (Yunaz et al., 2022). Meanwhile, Simatupang et al. (2008) define creative industries as those that focus on the creation and exploitation of works of intellectual property, such as art, film, games, or fashion design, and include inter-company creative services such as advertising. A creative agency develops innovative strategies to assist clients in achieving their business objectives (Hartawati, 2022). Abbasi et al. and Hesmondhalgh in Boğa & Topcu (2020) mentioned that information technology has encouraged the creative economy to develop and produce several creative sectors, including architecture, art, design, games, media, publishing, television, radio, cinema, music recording, newspapers, magazines, performing arts, and advertising.

These conditions require workers to perform increasingly complex work. In addition, workers must also have the ability to adapt to the changing needs of their workplace. The work environment in creative agencies requires workers to

have digital skills, including expertise in digital technology, building, representing, connecting, and communicating efficiently through digital devices. Therefore, people must possess a wide range of technical, cognitive, motor, sociological, and emotional skills to perform tasks and solve problems in the increasingly digitalized information age. The set of skills refers to a literacy skill, namely digital literacy. Gilster defines digital literacy as the ability to use, analyse and coordinate various digital resources or tools in a lifelong learning process (Nguyen & Habók, 2023, p. 5). In line with Gilster's perspective, Bawden presents an alternative interpretation of digital literacy, emphasizing its interconnectedness and foundation in various forms of literacy, including computer and information literacy (Bawden, 2001). In addition, Martin in (Koltay, 2011, p. 6) defines digital literacy as an attitude, awareness, and ability to use digital tools appropriately to identify, access, manage, integrate, evaluate, create media expressions, and communicate with others. Eshet-Alkalai (2004, 2012), in two of his articles, mentioned that today's information age, digital literacy is the ability to survive in the technological era and is the key for individuals to work intuitively in executing complex tasks. Khan et al. (2022) argue that in the 21st century, interpreting digital, visual, and audio media is a fundamental literacy, alongside reading and writing skills. Therefore, digital literacy is in demand in today's highly competitive market.

Several studies on digital literacy in the workplace have been conducted by experts. Wardana et al. (2023), in their article “Do digital literacy and business sustainability matter for the creative economy?" analyze the relationship between digital literacy, business sustainability, entrepreneurial attitude, and the creative economy. Using a quantitative approach using a PLS-SEM model, this study found that digital literacy and business sustainability can explain the creative economy. In addition, entrepreneurial attitudes can also explain the relationship between digital literacy, business sustainability, and the creative economy. Furthermore, digital literacy can make it easier for housewives to run their business. With digital literacy, housewives can research best-selling products through digital marketing. Another study that found the importance of digital literacy in the workplace was conducted by (Nikou et al. (2022) with the title “Workplace literacy skills - how information and digital literacy affect adoption of digital technology.” This study shows that digital literacy skills are important skills in the digital era, so companies must pay attention to the level of literacy of their employees because digitally literate individuals will have a significant impact on companies that rely on labor to remain competitive.

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Kenapa Creative is one example of a creative agency in Yogyakarta. The creative agency has served clients from various industries, such as education, health, beauty, food and beverage, manufacturing, and information technology. *Kenapa Creative* offers social media management services along with KOL services, visual communication design, branding, and photography and videography. *Kenapa Creative* applies its creative strategy through market analysis to offer customized creative solutions to businesses and help them achieve specific goals. *Kenapa Creative* also effectively utilizes various social media platforms, such as Instagram, TikTok, LinkedIn, and Facebook, tailored to the specific needs of the client. Services include content planning and production with varied outputs, product-specific campaign management, and performance reporting, along with comprehensive social media analysis. *Kenapa Creative* regularly organizes learning sessions under the title "Kenapa Belajar" as a hope to update and enhance employees' ability to keep up with current technological developments. Digital literacy is an important competency for creative agency employees whose duties involve direct interaction with digital information and technology. Therefore, it is interesting to examine the digital literacy skills of *Kenapa Creative* employees through a study titled Evaluation of Digital Literacy Skills Among Creative Industry Workers (Case Study of "Kenapa Creative" Agency).

METHODS

This study employed a qualitative research method, using a case study approach. In this study, 27 employees of the Kenapa Creative agency were included. Research used the purposive sampling technique to select seven employees from the production department who were willing to participate as research informants. The seven informants include the informant 1 as strategic planner, informant 2 as creative director, informant 3 as head of design, informant 4 as graphic designer, informant 5 as head of editor, informant 6 as strategic planner, and informant 7 as human resources and account executive. The data collection techniques used were interviews, observation, and documentation.

The Digital Literacy Model developed by Eshet-Alkalai was applied to evaluate the digital literacy competencies of the *Kenapa Creative* employees. This digital literacy conceptual framework covers most of the cognitive, emotional, and social skills that individuals use when working in a digital environment that consists of six dimensions of digital literacy as follows:

Table 1. The Digital Literacy competencies standard

No	Dimension	Description
1	Photo-visual Digital Skills	Intuitive ability to read and understand visually presented messages, instructions and information such as images, icons, symbols, graphs, charts, and so on
2	Reproduction Digital Skills	The ability to create new digital content (from word processing to images and videos), modify and integrate pre-existing sources, and an understanding of copyright and licenses in the creation of such content.
3	Branching Digital Skills	The ability to construct information from different sources through non-linear and hyper-textual navigation such as the internet and other hypermedia environments.
4	Information Digital Skills	The ability to critically appraise information by identifying, selecting and evaluating information.
5	Socio-emotional Digital Skills	The ability to interact, communicate and collaborate in a digital environment, sharing data and information online.
6	Real-time Digital Skills	Ability to effectively process stimuli and information in digital environments such as text, images, and fast-moving sound in real-time and perform multiple tasks simultaneously.

Data analysis activities in this research use Miles and Huberman (1984), which consists of data reduction, data presentation, and conclusion drawing that can be described as follows:

a) Data reduction

The data obtained from the will be analyzed through data reduction comprising the activity of summarizing, selecting key things, focusing on important things, then looking for themes and patterns (Sugiyono, 2016, p. 247). Through the results of this reduction, it is hoped that the data will become clearer while facilitating the next data collection process.

b) Data presentation

The data that has been reduced is then presented. In qualitative research, data presentation can be done in the form of narrative text, tables, graphs, and the like. Through the data that has been presented, the data will be organized in a relationship pattern, so that it will be easier to understand (Sugiyono, 2016, p. 249).

c) Conclusion drawing

The final step in Miles and Huberman's data analysis is conclusion drawing and verification. Conclusions in qualitative research are new findings that did

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not exist before. Findings can be in the form of a description or description of an object that was previously unclear, then, after research, it becomes clear (Sugiyono, 2016, p. 253).

RESULT AND DISCUSSION

Kenapa Creative is a creative agency located at Jl. Dewan No.62, Corongan, Maguwoharjo, Depok, Sleman Regency, Yogyakarta Special Region. The agency has been established since 2021. To date, *Kenapa Creative* has served more than 80 clients across industries such as education, finance, health, beauty, food and beverage, manufacturing, and information technology. The diverse services provided by *Kenapa Creative*, which include social media management, social media advertising, KOL services, branding, graphic design, photo shoots, and videography, motivate this. The informants selected in this research represent the department of *Kenapa Creatives*, and below is the profile of the department where the informants work.

Table 2. Profile of the Informants

No	Work Department	Job Description
1	Strategic Planner	Responsible for designing and developing effective marketing strategies for clients, including analyzing market and consumer trends, identifying business opportunities, and developing strategic plans that are aligned with client objectives
2	Creative Director	Responsible for directing and supervising the entire creative process, with the main responsibility to formulate the concept and vision that the campaign will use in the form of direction, to ensure that all creative work is in line with the client's quality benchmarks and brand image, as well as supervising, guiding, and providing clear direction to designers, video editors, photographers, and videographers.
3	Head of design	This is a full-time worker who is in charge of translating concepts into visuals, and the administration and coordination of the designers in their daily work with the account executive or strategic planner.
4	Graphic designer	Responsible for translating a concept, idea, problem, or brief from a client or that has been created by a strategic planner into an attractive and functional visual
5	Head of editor	Responsible for the administration and coordination of other editors when working on a video, editing raw footage into a more mature video, enhancing the video by adding certain visual and sound effects, and creating interesting graphic or motion animations to increase the video's appeal
6	Strategic planner	Responsible for creating a grand plan for an effective and efficient campaign in accordance with the client's vision. The grand plan encompasses strategy, visual development, content design, and the selection of delivery media
7	Human resources specialist	Serving as an account executive for a newly acquired client. the main duties and responsibilities of an account executive are to act as a liaison between the agency and the client.

1. Photo-visual Digital Skill

Concerning photo-visual digital skills, two competencies need to be possessed by workers in the field of the creative industry: 1) Understand and describe information from a visual; 2) Identify and understand visual symbols in applications. This competency is a basic competency related to work as a creative agency in creating digital products that a creative worker should have. Based on interviews with 7 informants, it was found that most informants can understand and explain visual information, as conveyed by informants 1, 2, 3, 4, and 5. They are familiar with and understand visual elements as components, such as the similarities between the application of visual principles or elements in design and video, such as composition, repetition, contrast, and color. They also have the ability to comprehend and articulate the details embedded in a visual representation. The sensitivity of the designer they have helped in understanding visual media. An educational background, such as in Visual Communication Design (DKV), also helps in understanding and completing their tasks. Meanwhile, informants 6 and 7, who are not from fields directly related to digital design, lack in-depth theoretical knowledge of visual elements such as composition and the golden ratio.

Most informants also have a good ability to identify and understand visual symbols in applications, for example, understand the meaning of the symbols in certain applications, and use basic applications for their work, such as Google, messages using WhatsApp, and Notion to connect with account executives, which makes them familiar with symbols used in applications.

In short, regarding this ability, informants can be categorized into two types, namely technical and non-technical informants. Informants who are more involved in technical matters and use more applications, such as the creative director, the head of design, the graphic designer, and the head of editing, are better able to explain and describe this ability. Meanwhile, non-technical informants, namely the strategic planner and human resources specialist, have mastered this ability by being able to explain it in general and practice it in their work simply. Furthermore, an educational background that aligns with the industry can significantly influence the abilities of these informants. Informant 2, as a DKV student, is more proficient in explaining and exercising this ability than other informants who only learned it by themselves. Based on this, it can be concluded that each informant has mastered and carried out the existing abilities in their own way correctly, according to the theory.

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2. Reproduction Digital skill

According to Eshet (2012), reproducing digital skills includes the ability to create new digital content (from word processing to images and videos), modify and integrate pre-existing sources, and understand copyright and licensing in the creation of such content. This includes: 1) creating and developing digital content; 2) integrating, modifying, and enhancing digital content; 3) Copyrights and licenses.

Regarding the ability to create and produce digital content, in general, respondents have good skills according to their work fields, for example Informant 3, who is the head of design, demonstrates the ability to create attractive and communicative designs and visuals for various client projects. The informant develops digital content, starting with understanding the editorial plan (EP) and copywriting, then placing the copy on a blank canvas, and finally looking for suitable layouts and images/elements.

The second skill involves the ability to integrate, modify, and refine digital content and other sources in various formats. The informants also demonstrate the ability to employ this skill in their jobs. They start from the ideas to create the digital content that come from various sources, such as social media and attractive billboards they found on the roads. They refine digital content by trying to understand the context, then look for references or external things that can support and enrich the existing content. Other methods they employ are by integrating and refining digital content in the form of design content, modifying by looking for tutorials on YouTube, then remaking the content by applying the new knowledge gained independently, using Canva to create presentation slides or salary certificates, often relying on existing templates because he feels less proficient in creating his own visual assets.

Concerning copyright, informants appreciate copyright and licenses as crucial in the creative industry. They think that they have a responsibility to ensure that what has been produced from their work is safe in terms of intellectual property rights because it is directly related to the reputation of clients who entrust this to *Kenapa Creative*. They anticipate copyright infringement through prevention efforts such as: 1) by listing the source if taking from Google, and tries to use content that is freely available, 2) prefers free and company-subscribed asset provider websites, such as *Freepik*, *Unsplash*, and *Envato*.

Among the informants, as a non-technical employee, a human resources specialist has the lowest technical skills compared to other informants, since the responsibility is not to create design, but to bridge the communication between

the agency and the client. Meanwhile, as a creative director, informant 2 is the most dominant in mastering this field because he can develop and integrate various formats and types of digital content. In addition, all informants have a good understanding of copyright and licensing. They consider copyright and licensing of the work produced to be important in the creative industry. Despite the lack of a comprehensive study on this topic, as reported by informant 2, the other informants demonstrated a high level of understanding and practical application. The company, *Kenapa Creative*, also provides support by subscribing to several websites that offer premium assets to enhance the work of its employees. Based on this explanation, it can be concluded that each informant can master and execute most of these skills in their own way correctly, according to the theory.

3. Digital Branching Skill

Digital branching skills refer to the ability to focus and stay oriented when navigating complex information on the internet and other hypermedia environments. This skill involves understanding and navigating the process of searching for information on the internet.

Some informants, including strategic planners and human resource specialists, struggle with various issues related to accessing necessary information resources. They encounter challenges in accessing certain websites that necessitate a prior subscription. Furthermore, the absence of primary sources discussing the clients under consideration complicates the research and content creation process. One of the ways they solved the problem was by ensuring that the transfer of knowledge between the client and the production team of Why Creative went smoothly, and found the information needed. Additionally, it is crucial to double-check information with clients to verify its accuracy. Human resource specialist encountered challenges when searching for information using specific keywords, as he noticed a decrease in the number of results displayed. He then solved the problem by changing his information. He resolved the issue by altering his information search strategy to a more comprehensive approach, followed by a thorough screening or filtering of all the information that surfaced on the search engine. technical informants, including graphic designers and video editors, experienced several problems, one of which was related to the customization of assets for each client. Under certain conditions, the request causes a designer to search for an asset to be longer, plus the brief for the content is not clearly written. Based on this explanation, it can be concluded that each informant has mastered this skill in their own way, correctly according to the theory.

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4. Information Digital Skill

Information digital skill (information literacy) is the ability to critically analyze the credibility and quality of information obtained through the digital environment.

1) Browsing, searching, and filtering data and information. This ability involves the identification of information, data, and content needs within a digital environment
2) Evaluate data and information. This skill involves the ability to analyze and critically evaluate data, information, and digital content.
3) Manage data and information. This competency is related to the ability to store, manage, and organize data, information, and digital content in a structured manner.

Based on the result of the interviews, it is found that for the first competency, informants understand how to identify information, data, and content, but they need supporting information to verify the information they are dealing with. Digital content is understood as everything that exists on platforms like Instagram and TikTok, especially that contains visuals and not just text.

Meanwhile, in terms of evaluating data and information, strategic planner, creative director, graphic designer and human resources specialist have the good ability to evaluate information. There are several ways of evaluation carried out by those informants. They evaluate information by verifying data sources with reliable sources, applying critical reasoning to the information they receive or access, gathering as many sources as possible, assessing their validity in relation to the context, and emphasizing key findings from each source to simplify the interpretation of the context. Meanwhile, the head of design and the head of editor did not specifically evaluate the information, but use search strategy by applying a search limit in the information searching process.

Furthermore, concerning data and information management, it is found that all informants use cloud services such as Google Drive to store and manage their data. Furthermore, some informants, such as the head of design and the head of editor use external hard disks for data storage. Mobile work, fast access, and easy retrieval are the reasons why they utilize digital technology to manage their data and information. Whereas the human resource specialist and strategic planners also use Notes, Figma, and OneNote as note-taking applications to speed up the retrieval of important information or files. They do this by adding special names, images, and the reason for entering the source into the application to prevent future forgetting. Furthermore, despite using cloud storage, all informants maintain awareness of their personal data, enabling them to discern

which files are worth managing in the cloud. It can be concluded that each informant is able to understand and apply this ability in their own manner.

5. Socio-emotional Digital Skill

Socio-emotional digital skills are the ability to interact, communicate, and collaborate in a digital environment, sharing data and information online. This skill consists of 5 competencies: 1) Interact through digital technology; 2) Collaborate through digital technology; 3) Netiquette; 4) health and well-being; 5) personal data and privacy.

In the field of interacting through digital technology, all informants use social platforms or media as intermediaries to interact with each other, both in the context of work and daily life. All informants are also able to limit themselves and place each platform or social media based on the function or purpose that the informant wants to achieve when using the social media. For instance, they utilize WhatsApp for professional and personal communication, Twitter/X and TikTok for amusement, and Instagram to discover inspiration, references, and showcases of their own creations.

However, a distinct trend distinguishes the two informants, namely informant 2 and informant 6, from the majority of other informants. Informant 2 has a reputation for not limiting his use of existing digital platforms, which has led to him owning and utilizing a greater number of these platforms than other informants. Informant 2 employs this method to enhance his creative work, particularly in the realm of social media. He readily adapts and understands the functionality of each digital platform, enabling him to promptly modify content and other treatments when a client requests access. Meanwhile, informant 6 tends not to actively use Instagram social media and prefers to interact more privately through messaging platforms such as WhatsApp and Line. In the field of digital technology collaboration, all informants use a variety of media to support their work processes. Some of these applications are Google integration services, WhatsApp, Figma, Miro, and Notion. Then, relating to netiquette, it is found that each informant understands what ethics and netiquette are; they provide examples and case studies of things that are against ethics on the internet, and they apply these in their work and daily lives.

All informants have their own ways of staying physically and mentally fit while working in health and well-being. Some of these methods include determining a priority scale by dividing their time and thoughts, maintaining sleep patterns, and buying items that can support work productivity and provide a sense of pleasure. However, informant 2 and informant 5 do not have any special ways to maintain their physical and psychological health. Although they

do not have the same methods as other informants, both informants know the limits and ways to maintain their health.

All informants are aware of the importance of protecting their personal data on the internet and are vigilant about doing so. The interview results reveal that informants employ various strategies to safeguard their privacy, including refraining from oversharing or sharing sensitive information online. Moreover, informants, particularly the head of design of the editor, prefer to store important data on hard disks instead of the cloud or computers. Furthermore, to secure the password of an account, informants, especially graphic designers and human resource specialists, re-lock the passwords they store, although human resource specialists did not activate additional security features such as two-factor authentication, as employed by the graphic designer. Overall, each informant is aware of the importance of their personal data and privacy and has implemented the methods mentioned above to protect their data. However, of all informants, only informant 2 reads the privacy policy when opening or installing an application.

From this explanation, it can be concluded that each informant has correctly mastered this ability in their own unique way, according to the theory. Some informants require enhancement in their knowledge of health and welfare, and they must carefully review every privacy policy on a website or application.

6. Real-time Thinking Skill

Real-time thinking skills are the ability to effectively process stimuli and information in digital environments, such as text, images, and sounds that move quickly in real-time, and perform multiple tasks simultaneously. Multitasking refers to the capacity to perform multiple digital tasks or activities concurrently within a digital environment. In this competency, the strategic planner can do multitasking, such as switching tasks without being disturbed and doing several digital jobs or activities simultaneously in a digital environment, as performed by the strategic planner. The only informant who is unable to multitask is the graphic designer.

The second competency of the real-time thinking skill is the ability to react quickly. This ability refers to the ability to react quickly to things that appear suddenly in the digital environment, such as messages, notifications, and advertisements. Six informants have this skill. Most of them prioritize the most important and urgent messages, enabling them to either accept incoming messages or directly respond to them. The head of design 3 is easily distracted; therefore, in the area of reacting quickly, this informant feels disturbed when he gets a message or notification that appears suddenly while working, although he

can consider it based on its urgency.

Based on the explanation above, it is found that in general, creative industry workers, in this case *Creative workers*, already have digital skills to support their work. Each worker from the different departments has digital skills according to the demands of their jobs. Strategic planners are required to have competencies in marketing, including market analysis, consumer trends, and client profiles, and the digital skills needed are not related to creating digital products. Similarly, the human resources department, whose main responsibility is as an intermediary between the company (agency) and clients, requires digital skills more focused on understanding clients. Nevertheless, because the agency's clients are related to digital products, an understanding of digital skills must also be possessed by these two departments, such as understanding the basics of photo-visual digital skills, the identification of information, data, and content needs within a digital environment, the ability to analyze and critically evaluate data, information, and digital content, and the ability to interact, communicate, and collaborate in a digital environment, sharing data and information online. This is different from other departments related to the technical creation of digital works, such as editors, graphic designers, and creative designers, whose main responsibility is to create digital works through a creative process that requires higher digital skills compared to the previous two departments. They are not only required to have general digital competence but also higher technical skills, primarily digital reproduction skills. The result of this research shows that digital creative workers in *Kenapa Creative* from each department already have digital skills in accordance with the job requirements in their respective fields.

CONCLUSION

This research aims at determining the digital literacy skills among creative industry workers at *Kenapa Creative Agency* using the digital literacy standards developed by Eshet-Alkalai, which include 6 components, namely: Photo-visual Digital Skills, Reproduction Digital Skills, Branching Digital Skills, Information Digital Skills, Socio-emotional Digital Skills, and Real-time Digital Skills. And the research results show that, in general, workers at *Kenapa Creative* have met the digital skills requirement, primarily in general digital skills such as the ability to critically appraise information by identifying, selecting, and evaluating information, Socio-emotional Digital Skills, and perform multiple tasks simultaneously. They have digital literacy skills with different strengths in different areas according to their job responsibilities. Departments that do not have the responsibility to create digital content, including the Strategy Planner

Department and the Human Resources Department, are not required to have the technical skills to produce digital works like other departments. Therefore, workers from these two departments only have basic skills in areas related to digital content creation, unlike workers from departments responsible for making digital works, such as the Creative Director, Graphic Designer, and Head of Editor. Workers from these three departments are required to have technical skills in digital content creation, including reproduction digital skills and branching digital skills, which encompass the ability to create new digital content, modify and integrate pre-existing sources, and an understanding of copyright and licenses in the creation of such content, construct information from different sources through non-linear and hyper-textual navigation, and other skills as stated in this Eshel-Alkalai framework. And most of these skills are possessed by *Kenapa Creative* workers from the 3 departments.

Also, it is important to note that by using Eshet-Alkalai's digital literacy model, this study has identified 2 types of digital skills needed for creative digital workers, namely: digital skills for workers in the technical field of digital creation and digital skills for non-technical workers. In the practical field, these two different skills can be considered when recruiting workers in the creative industry for technical and non-technical workers.

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