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Page
1 - 165

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Vol. 3 No. 2 (2023): July



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Articles

Informal Street Vendors Survival Strategies during the Covid-19 Pandemic

Karen Joy Catacutan, Rona Jay Bernardo, Syra Angelyn Lumaday, Jessa Tabangcura, Justin Marc Benito, Gladys Tumbali

1-14

 PDF

Entrepreneurship Practices of Higher Education Institutions in Region IV-A, Philippines

Jesus P Briones, Joanna Paula E Verano, Robert G Uy, Erwinson B Atanacio, Rey Fernan G Refozar, Zosimo D Maglangit Jr

15-31

 PDF

Customer Satisfaction On E-Banking Service Quality In Malaysia

Kah Boon Lim, Sook Fern Yeo, Yen Nee Tey, Cheng Ling Tan

32-45

 PDF

Tourist Engagement and Destination Loyalty Among Local Visitors in the Philippines

Eric S Parilla

46-59

 PDF

Development of Small-Medium Industry in Urban Kampong to Realize a Sustainable Creative Economy Area

Siti Sujatini, Euis Puspita D, Dwi Dinariana, Henni Henni, Ari Wijaya

60-73

 PDF

Identifying and Prioritizing Factors Affecting Financing Performance of The Supply Chain in Food Industry SMEs

Mahdi Imani Bashokoh, Esmaeil Malek Akhlagh, Mohammad Hasan Gholizadeh, Amirreza Soori, Amin Ghasemi Sahebi, Samira Gholami

74-91

 PDF

Entrepreneurial Innovation Mediating among Marketing Strategies and Venture Sustainability in Ethiopia's

Shashi Kant, Metasebia Adula, Fisseha Dejene Yadete, Kebede Asefa

92-107

 PDF

Covid-19 Pandemic and ICT Performance in Nigerian Banks: Financial Transaction Perspective

Madu Frances, Audu Tanimu, Vincent Onodugo, Ejikeme Isichei

108-121

 PDF

Accounting Information System Quality's Effect on Accounting Information Quality

Rapina Rapina, Yenni Carolina, Joni Joni, Ridwan Ridwan

122-134

 PDF

Determinates of Entrepreneurial Intention among Graduating Students of Bonga Polytechnic College, Kaffa Zone, Ethiopia

Abera Atto Ambo

135-151

 PDF

Evaluation of The Performance of Incubation Business Services in Morocco

Kenza Bouarara, Mohamed Oudgou, Abdelilah Baguare

152-165

 PDF

ARTICLE TEMPLATE



Development of Small-Medium Industry in Urban Kampong to Realize a Sustainable Creative Economy Area

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Abstract

The concept of the creative economy has emerged recently, one of which is the emergence of small and medium industries (IKM) in urban kampong. The creative economy is the driving force for the nation's economy, so its existence needs to be managed and developed. The emergence of the IKM creative economy concept is inseparable from the cultural characteristics of rural communities, which have characteristics of "gotong royong" and "guyub". The community's cultural character triggers the emergence of creative economic areas in urban kampong corridors. This study aims to determine the sustainability of the creative economy area in urban kampong now and in the future by referring to the Penta helix concept. The method used is qualitative, namely conducting observations and interviews and exploring the research that has been carried out regarding the title and the actions needed for the sustainability of the current and future creative economy areas. The location used as a case study is an urban kampong settlement in the Paseban area of Central Jakarta. The results of this study indicate that the sustainability of the creative economy area in urban kampong settlements has not been fully implemented according to the penta helix model, nor has it been implemented sustainably. The researcher's suggestion that the community's creative economy area is always sustainable is that the Penta helix model must always be applied, and cooperation between the 5 elements must always be compact.

Keywords *Creative economic area, IKM, Penta Helix Model, Sustainable, Urban kampong*

INTRODUCTION

One of the developed countries is marked by a high ratio of entrepreneurs; currently, developed countries have an entrepreneur ratio of around 12%, while Indonesia has only reached 3.74%. To increase the entrepreneurial ratio, the government is targeting a gradual increase with various strategies. Indonesia's entrepreneurial ratio is currently very low compared to several other ASEAN countries; the entrepreneurial ratio in Thailand is 4.2%, Malaysia is 4.7%, and Singapore is 8.7%. Limited knowledge and insight related to entrepreneurship and innovation in technological developments is an obstacle to increasing the ratio of the level of entrepreneurship. Various government programs in order to increase the entrepreneurship ratio in Indonesia with various strategies have been implemented but have not shown a significant increase in the entrepreneurship ratio.

Creative Economy is an economic concept in the new economic era that intensifies information and creativity by relying on ideas and knowledge from human resources as the main production factor in economic activity. The new economic wave emphasizes intellectual property as property that can create money, employment opportunities, income, and wealth. This new economic concept is considered capable of increasing the entrepreneurial ratio. The essence of the creative economy lies in the creative industries, namely industries driven by creators and innovators. Changes in the creative economy are one of the sectors that are expected to become a force for natural resources, where currently, natural resources are increasingly being degraded every year.

Based on Presidential Regulation (Perpres) Number 6 of 2015, which was later updated to

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become Presidential Regulation Number 72 of 2015, regarding the reclassification of the creative industry into 16 sub-sectors. The 16 creative sub-sectors are application and game developers, product design, crafts, advertising, architecture, fashion, culinary, performing arts, interior design, film and video animation, music, fine arts, visual communication design, photography, publishing, television, and radios.

The urban kampong settlement economy is the driving force for the country's economy. Many small and medium industries (IKM) have sprung up in urban settlements. The settlement economy is the driving wheel of the country's economy; many small and medium industries (IKM) have sprung up in urban kampong settlements, and this condition is a potential that must be supported and managed. IKMs play a role as the backbone of the national economy, but don't let the development of IKMs lead to environmental degradation. IKM is the majority sector of the industrial population in Indonesia, and its activities are considered to have a positive impact in encouraging the distribution of people's welfare.

The strength of IKMs in Indonesia shows an increase in the number of business units; based on the records of the Ministry of Industry, small industries in 2014 totaled 3.52 million business units, increasing to 4.49 million business units in 2018. From these data, there has been an addition of up to 970 thousand small industries over the last four years. People's markets, apart from being a driving force for the community's economy, people's markets also have a close relationship with the social and cultural aspects of the local community. This socio-cultural aspect is the unique value of the people's market, so now, the position of the people's market remains important and integrated into people's lives (Sujatini, 2017).

The increasing demand for community needs related to the need for activity space in the urban kampong in the Paseban area of Jakarta has resulted in a corridor or small road in this urban kampong changing its function. The change in function is that the corridor does not only function as a separator between Blocks but also as a business area and social interaction and is the character of the "guyub" community. The road corridor is an area of the community's creative economy, the wheels of the community's economy. The role of the creative community is very important to improve the community's economy with the existence of IKM in the urban kampong corridors and city public open spaces that are always growing, apart from functioning as infrastructure areas as well as social interactions. (Sujatini, 2019).

Based on the description of the background above, the entrepreneurial ratio is an important parameter in assessing the level of welfare and progress of a country, while Indonesia itself has the potential for IKM located in urban kampong settlements as the driving force of the economy, nation's economy. IKMs are popping up in urban kampong settlements; this potential needs to be managed and maintained so that their existence does not damage the environment. The existence of IKM in urban kampong settlements must be sustainable and not damage the environment; for that, we need to discuss the existence of IKM in the urban kampong corridor so that it remains sustainable based on the penta helix model.

LITERATURE REVIEW

Urban Kampong

Urban Kampong is a form of housing in the city area and has Indonesian characteristics; the community has close family ties, "gotong-royong" and "guyub"; the physical condition of buildings and the environment is not good, population density and high buildings, poor sanitation. (Sujatini, 2019) describe that the aspect of urban kampong community participation in Jakarta has a strong influence in creating healthy homes and environments towards a creative economy. Urban kampong could be characterized by a dense and diverse population with closely-knit social relationships and a strong sense of community. The physical environment of an urban kampong

may include simple or modest buildings, narrow streets, and small-scale economic activities. An urban kampong may also exhibit cultural or ethnic traditions that are distinct from the dominant culture of the surrounding urban area.

Creative Economy

Creative Economy is an economic concept in the new economic era that intensifies information and creativity by prioritizing ideas and knowledge from human resources as the most important factor of production. (Sujatini, 2019) describe that the characteristic feature of the creative economy is that ideas emerge from economic actors, in this case, IKM players, produce valuable products, are intellectual creations, always develop innovation, and there is cooperation from various parties. Creative economy or creative industries refer to economic activities that are based on the creation, production, and distribution of goods and services that are driven by intellectual property, creative and cultural expression, and knowledge-based activities. These industries include but are not limited to advertising, architecture, arts and crafts, design, fashion, film and video, music, publishing, software, and video games.

Sururi (2017) and Fahmi et al. (2017), describe that creative economy is often associated with the concept of "cultural and creative industries" or "cultural industries", which refers to sectors that produce cultural goods and services that are both commercially viable and have a significant cultural value. These industries are characterized by their ability to generate economic growth, create jobs, and promote innovation and cultural diversity.

The creative economy is seen as an important driver of economic growth and development, particularly in the digital age, where creative content and intellectual property have become increasingly valuable. Creative industries are often seen as having the potential to generate high-value-added jobs and promote sustainable development by leveraging local cultural assets and creative talent.

Sustainable Creative Economic Area

A sustainable creative economic area is an area or space that is used for economic activities based on creativity, innovation, and socially and environmentally responsible utilization of natural resources. The goal of developing a sustainable creative economy area is to create sustainable economic growth that pays attention to social, environmental, and economic aspects. In practice, economic activities in the region focus on sustainable resource use, the development of environmentally friendly products and services, and support for the development of local communities and local culture. A sustainable creative economy refers to the development of creative industries in a way that is environmentally, socially, and economically sustainable over the long term. This means ensuring that creative economic activities and practices are conducted in a way that minimizes negative impacts on the environment, promotes social equity and inclusion, and supports economic growth and development (Chamidah et al., 2020).

In the context of a sustainable creative economy, sustainability is not just about reducing negative impacts but also about maximizing positive impacts. This can involve, for example, promoting cultural diversity and heritage, supporting local and indigenous creative industries, fostering innovation and creativity, and providing decent work and income opportunities for creative workers.

A sustainable creative economy can also involve the use of sustainable production and consumption practices, such as using eco-friendly materials, reducing waste and emissions, and promoting circular economy approaches. In addition, a sustainable creative economy can also involve the development of sustainable business models and strategies, such as social entrepreneurship, co-creation, and community-based approaches that prioritize local needs and

interests.

Overall, a sustainable creative economy aims to balance economic development with social and environmental responsibility, ensuring that creative industries contribute to sustainable development in a way that benefits current and future generations.

Small and Medium Industries (IKM)

According to the Ministry of Industry and Trade (Desperindag), the definition of Small and Medium Industries (IKM) is an economic activity that processes raw materials, semi-finished materials, and or finished goods into higher quality goods for use and has an investment value for small industries of between Rp. 5,000,000.- (five million rupiah) up to Rp. 200,000,000, -, for medium industries between Rp. 200,000,000 to 10 billion, excluding land and buildings for business premises. Small and Medium Industries (IKM) are businesses in the manufacturing, processing, and production sectors that have a certain range of workforce and capital size (Fitriani et al., 2021), (Rosyadi et al., 2020), (Dharmawan et al., 2020).

In Indonesia, the criteria for IKM are businesses with an investment value ranging from Rp50 million to Rp10 billion and employing a workforce of 5-200 people.

The main characteristics of IKM include:

1. Limited capital: IKM generally has limited capital resources and typically relies on personal savings, bank loans, and other external sources of funding.
2. Labor-intensive: IKM typically relies on labor-intensive production methods, with a significant proportion of the workforce engaged in manual labor.
3. Local market focus: IKM often caters to local markets, producing goods and services that are tailored to the needs and preferences of the local population.
4. Flexibility: IKM often has a high degree of flexibility in terms of production methods, product variety, and response to changing market conditions.
5. Importance to the economy: IKM plays a significant role in the economy of many countries, including Indonesia. They contribute to job creation, income generation, and economic growth, particularly in rural areas and smaller towns.

In Indonesia, IKM is also recognized as a strategic sector for economic development and has been supported through a range of government policies, programs, and initiatives.

Pentahelix Model

Based on Figure 1. Pentahelix is an innovative model of the development of the Quadruple Helix model. This concept is a collaboration between elements of Academics, Practitioners/Business, Community, Government, and Media to create an ecosystem based on creativity and knowledge so as to obtain solutions for the development of creativity, innovation, and technology in the creative industries. The development of this synergy and collaborative concept began with Etzkowitz & Leydesdorff's theory in 2000 with the idea of a triple helix, 2014 it was developed by Lindberg to become a quadruple helix in 2018 the idea of a pentahelix by Riyanto emerged. The triple helix model consists of innovation activities on technological innovation products, while the quadruple model consists of activities that produce other types of innovation and apply existing technology and research knowledge beneficial for the development of IKMs. Furthermore, the penta helix model is a model that is more widely used to improve the economy by involving 5 elements.

The Triple Helix is a model of innovation that describes the interaction and collaboration between three key actors in society: academia, industry, and government. The concept was developed by Henry Etzkowitz and Loet Leydesdorff in the 1990s as a way to explain the emergence of innovation systems in modern societies.



Figure 1. Model of Triple Helix, Quadruple Helix, and Penta Helix

According to the Triple Helix model, innovation is driven by mutual interactions and collaborations among the three helices. Academic institutions generate new knowledge through research and education, the industry applies this knowledge to develop new products and services, and the government provides the framework and support for these activities to take place.

The Triple Helix model suggests that the boundaries between academia, industry, and government are becoming increasingly blurred and that these three spheres are becoming more interdependent in the process of innovation. This collaboration is seen as essential for driving economic growth, creating jobs, and solving societal challenges. Regenerate response ; Halibas et al., 2017; Jaelani, 2019).

The Quadruple Helix model is a framework for innovation and collaboration that builds on the Penta Helix model by adding a fourth helix of media and communication to the existing stakeholders of academia, government, industry, and civil society. This model emphasizes the role of media and communication in shaping the innovation ecosystem and in promoting public understanding and engagement with science and technology.

The four key stakeholders in the Quadruple Helix model are:

1. Academia: This includes universities, research institutions, and other academic organizations that provide knowledge and research expertise.
2. Government: This includes national, regional, and local government agencies and authorities that provide policy frameworks, funding, and regulatory oversight.
3. Industry: This includes businesses and corporations that provide products, services, and technology, as well as employment and economic growth.
4. Civil society and media: This includes non-governmental organizations, community groups, and other social organizations that represent the interests of citizens, as well as media and communication organizations that shape public opinion and promote public engagement and understanding of science and technology.

The Quadruple Helix model recognizes that media and communication play an important role in shaping the innovation ecosystem and in promoting public engagement and understanding of science and technology. It emphasizes the importance of open communication, transparency, and public participation in innovation processes. By working together, the Quadruple Helix model aims to achieve sustainable, inclusive, and equitable economic and social development that benefits all stakeholders.

The pentahelix model is a framework for innovation and collaboration that involves five key stakeholders: academia, government, industry, civil society, and individuals. This model emphasizes the importance of collaboration and partnership between these stakeholders in driving innovation and sustainable development.

The five key stakeholders in the pentahelix model are:

1. **Academia:** This includes universities, research institutions, and other academic organizations that provide knowledge and research expertise.
2. **Government:** This includes national, regional, and local government agencies and authorities that provide policy frameworks, funding, and regulatory oversight.
3. **Industry:** This includes businesses and corporations that provide products, services, and technology, as well as employment and economic growth.
4. **Civil society:** This includes non-governmental organizations, community groups, and other social organizations that represent the interests of citizens and promote social and environmental sustainability.
5. **Individuals:** This includes citizens, consumers, and other members of society who play a role in shaping innovation, economic development, and social change.

The pentahelix model recognizes the importance of collaboration and partnership between these stakeholders in driving innovation and sustainable development. It emphasizes the need for open communication, shared vision and goals, and mutual understanding and respect between stakeholders to facilitate knowledge sharing, innovation, and creativity. By working together, the penta helix model aims to achieve sustainable, inclusive, and equitable economic and social development.

The triple helix model is a framework that describes the relationship between academia, industry, and government in the context of innovation and economic development. It was first proposed by Henry Etzkowitz and Loet Leydesdorff in the 1990s.

The triple helix model was developed in response to changes in the economy and society during the latter half of the 20th century. In particular, the rise of knowledge-based economies and the increasing importance of innovation in economic growth led to a need for new models of collaboration between different actors. The triple helix model sought to provide a framework for understanding the relationships between academia, industry, and government in this context.

In the early 2000s, the concept of the quadruple helix was introduced, which added a fourth helix to the original triple helix model: civil society. This recognized the importance of including citizens and other non-governmental actors in the innovation process. More recently, the penta helix model has emerged, which adds a fifth helix: the natural environment. This recognizes the importance of sustainability and the role of the environment in innovation and economic development. The development of these models has been influenced by a variety of factors, including changes in the economy and society, advances in technology, and growing recognition of the need for collaboration and sustainability. They have been used to guide policy and practice in a variety of contexts, from regional economic development to national innovation strategies.

RESEARCH METHOD

The method used in this study is a qualitative method using an approach that produces descriptive data. In order to describe clearly and in detail, the problem being researched based on facts, it needs to be supported by the results of interviews with related parties, observations of relevant places and events, and supporting documents. Data were analyzed descriptively (qualitative method), the data collected, and the analysis was more qualitative in nature with the help of research studies that had been carried out related to the title.

FINDINGS AND DISCUSSION

In this discussion, the author takes a case study in the urban kampong settlement in the Paseban area of Central Jakarta related to the title; here are some research and community service

activities that the author has carried out at that location:

Corridor or Small Road in Urban Kampong Settlement

The increase in population and the development of people's daily needs related to space in urban kampong settlement in the Paseban area of Jakarta have resulted in changes in the function of corridors or small roads in the area. The corridor does not only function as a circulation area or separator between residential blocks but is also used as an area for daily interaction. The circulation area and separator between the residential blocks also function as a space for community economic activity. The cultural characteristics of the urban kampong community, namely "guyub" and "gotong-royong," and having a high sense of kinship, are what trigger the occurrence of activities that are not merely economic nuances but creative economic areas to aspire to community culture. The road corridor is an area of the community's creative economy and the wheels of the community's economy. The role of the community's creative community is very important to improve the community's economy in realizing that these corridors or small roads can become the infrastructure that functions to improve the community's economy as residents (Sujatini, 2019). The growth of the community's creative economy area in the corridors or small streets of urban kampong settlement in the Paseban area of Jakarta greatly helps the wheels of a country's economy.

As can be seen in Figure 2, the role of the community in the formation of the creative economy on the small road is based on the creativity of the residents and culture, the apparatus there without any interference from the government or other elements.



Figure 2. Several activities took place in the corridors of the urban kampong

Integrated Entrepreneurship Program (PKT)

In 2019 the DKI Jakarta Government and the Industry and Energy Sub-agency (PE) facilitated outreach and training activities in the context of Growing Entrepreneurship and New Industries through the Integrated Entrepreneurship Program. The activities were held in several Child-Friendly Open Public Spaces (RPTRA) in Jakarta in collaboration with several elements, namely the Industry and Energy Agency, Academics (Campus), Society (Community), and Bank Indonesia. The purpose of this activity is to motivate training participants to grow an entrepreneurial spirit for those who have never started a business and have the ability to develop a business for those who have started a business. The event was held for 1 week per team and was held for 8 months, from March to October 2019, in rotation and alternately. In this activity, the role of the writing team as resource persons representing academics provided hard skills material on entrepreneurship, online marketing, and other insights related to entrepreneurship. Then other elements from the sub-district introduced the entrepreneurial licensing process with one-door licensing; the Bank

provided insight into entrepreneurial economic calculations. After getting hard skill material from Small and medium enterprises (UKM) elements, where participants are invited to practice directly producing products with variations of entrepreneurship per team, there are 4 types of industries, namely Food and Beverage Manufacturing, Fashion, Crafts, or Detergent Soap.

As can be seen in Figure 3. The material presented at the Integrated Entrepreneurship Counseling and Training involves the One-Stop Integrated Service (PSPT) in more detail as follows

1. Material 1: Terms, procedures, and steps to obtain a Micro Business License and Small (IUMK) in the Central Jakarta area, referring to Presidential Regulation Number 98 of 2014 and in detail stated in the State Gazette of the Republic of Indonesia Number 222 of 2014
2. Material 2: In the 4.0 era of business and industry, small and medium-sized businesses are always abreast of developments in information technology, definitions, characteristics, types, and ways of growing entrepreneurship, marketing using information technology such as social media as well as techniques and strategies for doing business, industry, and entrepreneurship.
3. Material 3: Capital facilitated by Bank DKI, provides material about the process of channeling credit through 6 stages out of 7 stages for Certain Success which includes registration (P1), training (P2), mentoring (P3), licensing (P4), marketing (P5), financial reporting (P6), and access to capital (P7). In addition, participants were also introduced to and taught practice in using an application called SIAPIK (Recording Application Information System). The application can be downloaded from an Android smartphone to make it easier to record financial transactions for Small and Medium Industry (IKM) players.
4. Material 4: The practice of making products according to the choice of each participant (there are 4 choices for the type of industry, namely Food and Beverage Manufacturing, Fashion, Crafts, or Soap Detergent).



Figure 3. Implementation of Integrated Entrepreneurship Program

This activity is beneficial for low-income communities in urban Kampong in the Paseban area of Central Jakarta; limited knowledge, capital, and infrastructure can be minimized through the Integrated Entrepreneurship Program (PKT). The collaboration of all parties can support the one-stop program that has been socialized by PTSP as an agency created by the Regional Government of DKI. This activity is expected to meet the targets that have been made and can be achieved through a continuous coaching process with monitoring and evaluation that already uses a system so that all supporting and inhibiting elements can be optimally detected.

This activity was held on the concern of the government to foster and facilitate the community to start thinking, acting as entrepreneurs, and improving and developing their businesses for those who are already involved in the field of entrepreneurship. Training activities in the Context of Growing New Entrepreneurship and Industry have been carried out in several

RPTRAs in Central Jakarta through several stages, namely the preparation, implementation, evaluation, and suggestions for further activities (Dewi et al., 2020). In this community service activity, elements of the government, entrepreneurs, and campus have been involved, but there is still no collaboration from the 5 elements.

Re-Arrangement of Business Space in Urban Kampong Settlement

The next follow-up to counseling and training activities in the context of Growing Entrepreneurship and New Industry in 2019 is mentoring activities in structuring the arrangement of Business Space in urban kampong settlements. This activity of rearranging the business space also motivates people to start trying entrepreneurship (Dewi et al., 2022).

The selection of the reorganized business premises used as a case study is the business space of one of the urban kampong settlement communities according to predetermined selection criteria, and through a selection process, one of the business spaces is selected. As can be seen in Figure 4. And 5, before and after rearranging the business space. The practice of arranging Culinary Business Spaces in urban kampong settlements is, at the same time, an example of a physical image for other residents in order to create a business home and a healthy environment in urban kampong settlements, but home-based entrepreneurship continues to run smoothly. This activity was carried out with the Ministry of Research, Technology, and Higher Education Community Service Grants (PkM) in 2020. In this activity, there was a collaboration from elements of government, academics (campus), and the community working together in realizing this rearrangement program. This means it is still a Triple Helix model.



Figure 4. Before rearranging the business space **Figure 5.** After rearranging the business space

Other activities related to the title of the article

Several other activities related to the title of this article have been packaged and presented in a Healthy Home Counseling Webinar, “The Role of the Campus for Community-Based Solutions Healthy and Prosperous Settlement in Urban Kampong Areas”. This activity was held online on campus on October 17, 2020, with participants from the Jakarta urban community, students, and the general public (Wardiningsih et al., 2019; Sujatini et al., 2023). In this activity, those directly involved are the campus and the community, and the partners (IKM), so not all elements are directly involved.

The results of the research above show that the synergistic collaboration model between stakeholders in the penta helix model towards a sustainable creative economy area in urban villages through the existence of IKM has not been fully implemented effectively. Stakeholders from academia, government, business world, society or community, and the media have not continuously coordinated and have not been committed to continuously creating a sustainable creative economy area through IKM in the urban kampong corridor.

The results of the research above indicate that the penta helix collaborative synergy model

for the sustainability of rural-urban creative economic areas through the existence of IKM has not been fully implemented. Elements of academia, government, business, society, and the media have not continuously coordinated and committed to realizing a sustainable creative economy area through IKM in the urban kampong corridor. As for the role of the 5 elements that must exist in the penta helix model in this case, the authors conclude as follows:

1. The role of academics in the penta-helix model has a role as a concept maker (e.g., spatial planning, business design), providing relevant theory and the latest knowledge related to entrepreneurship, counseling assistance, and practice to the community.
2. The government in the penta-helix model has a role as a regulatory policy maker, conducting monitoring and evaluation in realizing the sustainability of the creative economy area through IKM in the urban kampong corridor. Agencies or institutions that should be involved in this case are banking or finance, the Creative Economy Service, the Spatial Planning, Information and Technology Office, District, and Sub District. The roles of each of these include making policies related to spatial planning, SOPs for doing business in settlements, Information and Technology as a marketing medium, managing a healthy environment, and others.
3. Business on the Penta-helix model: IKMs, both as partners and the community who do business, have a role as business actors. IKMs carry out business or business processes to create added value and generate income for the community while still implementing the regulations that apply to the residents. Business actors also have a role in creating an atmosphere of space that has been provided for businesses, namely the urban kampong corridors.
4. The community on the penta-helix model is a community of prospective IKMs that has a role as an intermediary to accelerate the process and motivator for IKMs to create a sustainable creative economy area.
5. Media in the Penta-helix model, IKM, and the community can also act as marketing intermediaries. They must understand expeditions and current marketing strategies with information and technology facilities.

Here are some steps that can be taken to establish a sustainable creative economy area through IKM with a penta helix model approach:

1. Establish a clear vision and mission: A sustainable creative economy area must have a clear vision and mission that reflect the aims and objectives of the community, also by looking at the potential of the community and location. This can be achieved through a collaborative process involving all stakeholders.
2. Develop policies and regulations: Government agencies should work closely with industry, academia, civil society, and individuals to develop policies and regulations that promote creativity, innovation, and cultural diversity while ensuring long-term sustainability.
3. Foster innovation and creativity: The penta helix model approach should focus on fostering innovation and creativity among all stakeholders. This can be achieved through education, training, and research programs that encourage collaboration and knowledge sharing.
4. Encourage entrepreneurship: A sustainable creative economy should encourage entrepreneurship and support small and medium-sized enterprises (SMEs/IKM) to innovate and grow. Government agencies and industry leaders can provide financial support, training, and mentorship to help SMEs succeed.
5. Promote cultural diversity: A sustainable creative economy should promote cultural diversity and encourage the preservation of traditional knowledge and practices, environmentally friendly. This can be achieved through policies that protect indigenous peoples' rights and promote cultural exchange and dialogue.

6. Ensure environmental sustainability: A sustainable creative economy should prioritize environmental sustainability by adopting eco-friendly practices and promoting renewable energy sources. Government agencies, industry leaders, and civil society organizations can collaborate to develop and implement sustainable solutions.

Overall, a sustainable creative economy area through IKM with a penta helix model approach requires collaboration and coordination among all stakeholders to promote creativity, innovation, and cultural diversity while ensuring long-term environmental, social, and economic sustainability. Based on research (Nuraini & Nasri, 2017; Suwandi & Sutrisno, 2017; Sumarto et al., 2020; Yasir et al., 2021; Purnamawati et al., 2021; Susanti et al., 2021; Herawati & Maddi, 2022; Kurniasih et al., 2022), and the author's analysis above regarding the implementation of the penta helix model, we developed a model for the development of sustainable creative economy areas in urban kampong corridors, as shown in Figure 6, with the following explanation. Achieving a sustainable creative economy area through IKM (Small and Medium Industry) can be done by utilizing the penta helix model. The following are some steps that can be taken to develop a sustainable creative economy area through IKM, which can be done by utilizing the penta helix model, especially in sub-districts in Jakarta, as follows:

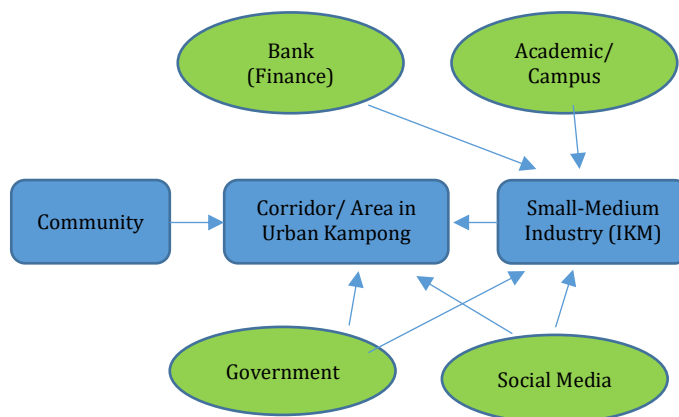


Figure 6. Model of the development of sustainable creative economy areas in urban kampong

Based on Figure 6, the blue box notation is a stakeholder who is in the urban kampong location, while the green one is a stakeholder who is outside the location but also contributes to realizing a sustainable creative economy area.

1. Community: Urban kampong communities, as consumers, can buy products produced by the IKM industry, thereby strengthening a sustainable creative economy. In this case, the community can also provide useful input for the SME industry (IKM) in improving product quality and meeting consumer needs.
2. Corridor/ Area in Urban Kampong: Areas or corridors in urban kampong can accommodate IKM activities that take place in a sustainable manner both from the SMI aspect and from the economic, social, and environmental or ecological aspects. Sustainability can be achieved by complying with the regulations that apply in the region.
3. Small-Medium-Industry (IKM): As business actors in the urban kampong, they must be able to become a driver of a sustainable creative economy by creating innovative, creative, and sustainable products by utilizing natural resources in the area. At the same time, the SMI industry must also be able to develop networks and partnerships with other parties in the penta

helix model, such as universities, non-governmental organizations (NGOs), and the community. Large industries must be able to provide technical support, experience, and business networks to SMEs to increase competitiveness and product quality

4. Bank/ Finance: the finance section that is responsible for implementation costs related to the sustainability of the creative economy area and the continued existence of IKM in the sub-district
5. Government: as a regulator and facilitator, can make policies that support the development of SMEs as part of a sustainable creative economy, for example, by providing tax incentives, facilitating training and mentoring, and improving supporting infrastructure. The government can help by providing regulations and policies that support sustainable SME development. For example, providing tax incentives for IKMs that are environmentally sound or promoting sustainable IKM products. For example, by providing tax incentives for IKMs that are environmentally sound or promoting sustainable IKM products.

The government can facilitate the development of sustainable creative economy areas by providing supporting regulations and policies, such as providing market access, promoting the region, and offering incentives for business actors in the region.

6. Academic/ Campus: a research and development center can help the SME industry to develop innovative and sustainable products. Through research and development, universities can also produce new knowledge and technology that can help the IKM industry as business actors in an urban kampong in creating better products. Universities can also help by providing education and training for SME entrepreneurs in urban villages on how to create sustainable products
7. Social Media: NGOs can help by providing support and assistance in developing sustainable products and helping promote these products. NGOs can provide support to SMEs in the area by providing access to markets and training and helping to promote sustainable products in the area.

By utilizing the penta helix model, sustainable IKM development can be carried out with collaboration and cooperation between the five elements or stakeholders. Thus, SMEs can play an active role in building a sustainable creative economy and encouraging sustainable economic growth. In developing a sustainable creative economy area through IKM, it is important to apply the principle of sustainability at every stage. This includes the use of environmentally friendly raw materials, saving energy and water, environmentally friendly processes, and paying attention to the welfare of the surrounding community. The development of sustainable creative economy areas must also consider the location or zoning of the area for IKM so as not to disturb social, economic, and ecological aspects. By applying the principle of sustainability, the development of sustainable creative economy areas can be optimally and sustainably achieved.

CONCLUSIONS

From the discussion above, the authors can conclude that the penta helix collaborative synergistic model for the sustainability of the rural-urban creative economy area through the existence of IKM has not been fully implemented. The Penta helix model in more detail to solve the problem in each case is different, according to needs. The role of these 5 elements can be implemented in the creative economy area in the village settlement corridor through counseling, practice, and continuous assistance. Suggestions from researchers in order to realize a sustainable urban kampong creative economy area based on the penta helix model, there must always be mutual cooperation between the 5 aspects of the penta helix model.

LIMITATION & FURTHER RESEARCH

The limitation of this research is that case studies are used only in urban kampong

settlements in Jakarta; this is due to time and budget constraints for taking case studies outside Jakarta. This research can be continued with the development of IKM with the topic Penta Helix, Eco profitable, and Sustainable.

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