

Creative Tourism Economic Development Strategy with the Penta Helix Collaboration of Batu City

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Abstract: This study aims to formulate a Creative Economy Development Strategy as an economic driver in Batu City. By looking at the potential of the creative economy in Batu City and how to produce an Action Plan that can be a strategic model for developing creative economic potential, it is hoped that the Creative Industry has a relationship with other economic sectors. The research method uses 3 parts of analysis, namely; 1) descriptive analysis of the distribution of the creative economy and its impact on business actors in Batu City, 2) analysis of the potential and strategy of creative economy development based on regional physiographical areas using SWOT analysis, and 3) analysis of potential and creative economy development strategies using the Penta Helix strategy, section. This analysis shows that the strategies between stakeholders are very diverse, and the most influential economic drivers are the community and business people, the government is here to be able to make regulations and facilitate collaboration among stakeholders. The results of the study resulted in the alternative strategy with the highest weight being the Weakness–Opportunity (WO) 3,445 strategy, translated as a strategy that maintains the existing weaknesses in the creative economy business in Batu City and takes advantage of existing opportunities. This condition shows that local governments, managers, and entrepreneurs of creative economy businesses in Batu City have a fairly heavy task, namely increasing access to road infrastructure to and from Batu City that has not been developed so that congestion does not occur, creating tourism HR printing institutions, Utilizing IT in Insufficient marketing There are still gaps in tourist destinations in Batu City, especially the difference between village tourism and how many creative economy entrepreneurs who are not yet legal entities can process their business legal entities. Weakness-Opportunity (WO) strategy based on the IFAS-EFAS SWOT interaction matrix, with the strategy, carried out by Providing alternative roads or types of vehicles to Batu City, such as mass vehicles (destination tourism buses or cable cars). There is a need for 1) Disseminating to the public that creative business actors have provided and facilitated for business management and business legal entities, 2) Developing other tourism potentials by increasing thematic villages and tourist villages, 3) Increasing the formation of tourism education institutions or tourism competency certification bodies Sampling needs to be expanded further and more specific types and models of the creative economy are needed.

Keywords: Creative SMEs, Pentahelix, Stone town, Strategy.

1. Introduction

Indonesia is a country that is rich in history, cultural diversity and natural beauty so that many of these places are eventually used as tourist destinations that must be visited, namely the famous tourism in Bali and Lombok, Mount Bromo natural tourism and Tangkuban Perahu and many more tours. in Indonesia which can add and increase economic value and state income. The Indonesian government through the Ministry of Tourism is targeting the tourism sector in 2019 to be able to bring in 20 million foreign tourists and 275 million domestic tourists. In addition, it is targeted to be able to contribute 8% to the national GDP with foreign exchange of IDR 280 trillion, and the tourism sector is able to create jobs of 13 million people. And the tourism competitiveness index is ranked 30th in the world. To meet the performance target of the 2019 ministry of tourism, one of the strategies designed by the government in tourism development is through the collaboration of the Penta Helix Model. Penta Helix itself was first designed by the Minister of Tourism Arief Yahya. The Penta Helix concept itself is stated in the Minister of Tourism Regulation (Permen) of the Republic of Indonesia Number 14 of 2016 concerning Guidelines for Sustainable Tourism Destinations. Chapter I Introduction, general understanding section no 7 that the tourism ecosystem is the engineering of the complexity of tourism phenomena to produce linkage, value chains, and interconnections of systems, subsystems, sectors, dimensions, disciplines, components that are integrated in products and services, drivers of the tourism sector and drivers of the tourism system through optimizing the role of business, government, community, academic, and media (BGCAM) to create orchestrations and ensure the quality of activities, facilities, services, and to create experiences and values of tourism benefits in order to provide benefits and benefits to the community and the environment.

Industrial economic development 4.0. often become unfriendly to MSMEs which also have an important role in economic resilience as well as challenges that cannot be avoided by business actors, especially MSMEs. MSMEs must

adapt to industrial developments that are increasingly side by side with technology. A breakthrough regarding the product that is carried is a must, in order to be recognized and survive in such a large market. Change 4.0 is an integrated roadmap to implement strategies in the face of the industrial revolution 4.0. Among them are technology, system concepts, paradigms of thinking and not to forget is the quality of products that are qualified from the results of their efforts. And what needs a lot of MSMEs need a lot of improvement, especially in the aspect of mastering technology which is the key determinant of competitiveness in the industrial era 4.0. Therefore, digital developments in the 4.0 era will have a very positive impact on MSME entrepreneurs if they can manage them well, so they can compete with foreign entrepreneurs from other countries. In this developing country, many entrepreneurs have sprung up, but many of them still lack knowledge about digital. Even though in this sophisticated era, digitalization is very helpful in product marketing. The strategy of using digital will make it easier for entrepreneurs to market products. Digital marketing can increase the competitiveness of entrepreneurs, especially MSMEs in Medan in particular. Currently the Medan city has a population of 2.2 million people, the high population there makes the presence of network infrastructure that supports digital economic growth (MSMEs) increasingly important.

The creative economy is one sector that is currently expected to encourage Indonesia's economic growth and innovation in practice. In order to support development planning, it is necessary to prioritize the activities of the economic sector, especially the creative economy sector which is believed to be a new driver of sustainable economic growth (Soekapdjo & Maria esther, 2019). Economic sectors are essentially interrelated with each other. From upstream to downstream and also on several collaborative processes with many elements so that growth targets can be achieved, so that they can have an impact on economic progress in the aggregate (Sumali *et al.*, 2021).

In order to provide a measure of the linkage of the creative economy sector with other sectors, the multiplier effect is to determine the creative economic sector that can be a driver of the national economy. The development of technology in the fourth industry is increasingly rapid, and has an impact on changes in information governance, trade patterns, and consumption in Indonesia. These dynamic changes also trigger the development of a new economy that is increasingly competitive, full of creativity, innovation and sustainability (Diah, 2019). Currently, the need for creativity and technological support to improve people's welfare and create jobs, which is known as the creative economy.

Likewise with the development of tourism in Batu City where in 2019 there were fluctuations in domestic tourist visits, especially the number of visitors to tourism objects and souvenir tours as seen in the table 1.

2. Literature Review

A. Creative Industry

According to DCMS (Mergel, 2012) creative industry is an

industry that originates from the use of individual creativity, skills and talents to create prosperity and employment opportunities through the creation and utilization of the individual's creative and creative power (BPEN/WRT/001112009 January edition). Whereas (Sudirman *et al.*, 2020), the creative industry is an industry that has authenticity in individual creativity, skills and, talents that have the potential to generate income and create jobs through the exploitation of intellectual property. Meanwhile, at the Joined Countries Meeting on Exchange and Improvement UNCTAD (2008) in (Jerusalem, 2009), creative industries are:

- a. The cycle of creation, production, and distribution of goods and services that uses creative and intellectual modularity as its main input.
- b. Part of a series of knowledge-based activities, focused on the arts, which have the potential to generate revenue from trade and intellectual property rights.
- c. Consists of tangible and intangible intellectual products or artistic services with creative content, economic value, and market objectives
- d. It is cross-sectoral between arts, services, and industry.
- e. Part of a new dynamic sector in the world of commerce.

Based on the various opinions above, the creative industry is an industry that is based on innovation, new ideas from creative human resources. The creative economy will be potential, if it is supported by three things, namely Creative Knowledge, Skilled Worker, and Labor Intensive to be able to be used for so many spaces in the creative product industry that is continuously developing in Indonesia, such as crafts, advertising, publishing and printing, television and radio. , architecture, music, design, and fashion (Casey & O'Brien, 2020) a sector. There are two conceptual frameworks for regional development that are widely used (Siwu, 2019): Based on the concept of the economic basis, the economic basis theory assumes that the demand for inputs will only increase through the expansion of demand for output produced by the base sector (exports) and non-base sectors (local). The second concept assumes that the difference in the rate of return is caused by differences in the environment or infrastructure, rather than due to an imbalance in the capital-power ratio. In this concept, underdeveloped areas are not due to unlucky or market failure, but because of low productivity. However, there are not many empirical studies that use this second concept, due to the scarcity of data. The data commonly used in empirical studies is the Location Quotient (LQ) method. (Panagiotopoulos & Kaliampakos, 2021) (Moineddin *et al.*, 2003), (R. Jumiyanti, 2018).

B. Modeling

When the strengths of the economic industry are identified, a creative economy development model is developed using the SWOT approach (for each sub-sector of the creative economy in each stakeholder), as well as their respective roles according to the type of creative economy strength in each region. Implementation and action plans are then compiled based on the 3C stages (Connect - Collaborate - Commerce/Celebrate) ("Connect, Collaborate, Innovate," 2021), or it can be

Table 1
Number of Visitors to Tourist Attractions and Souvenirs by Tourist Attractions in Batu City, 2019

| Destination | January | February | March | April | May | June | |
|-------------|------------------------------|----------|--------|---------|---------|--------|---------|
| 1 | Jatim Park I | 24 965 | 73 161 | 46 250 | 43 261 | 9 809 | 52 733 |
| 2 | Jatim Park II | 47 134 | 92 782 | 70 158 | 76 274 | 18 245 | 92 647 |
| 3 | Wonderland Waterpark | 495 | 373 | 388 | 804 | 178 | 581 |
| 4 | Museum Angkut + | 33 034 | 71 872 | 52 413 | 70 519 | 13 778 | 78 297 |
| 5 | Pemandian Tirta Nirwana | 4 224 | 3 300 | 4 040 | 3 555 | 1 415 | 5 803 |
| 6 | Gunung Banyak | 15 228 | 6 193 | 4 650 | 6 156 | 4 368 | 11 975 |
| 7 | BNS (Batu Night Spectacular) | 28 103 | 37 875 | 29 240 | 24 772 | 11 273 | 40 280 |
| 8 | Eco Green Park | 14 967 | 15 921 | 12 545 | 14 796 | 4 758 | 18 865 |
| 9 | Batu Rafting | 194 | 165 | 584 | 408 | 288 | 352 |
| 10 | Mahajaya T-shirt & Oleh-oleh | 1 335 | 2 932 | 955 | 900 | 325 | 1 205 |
| 11 | Wisata Oleh-oleh Brawijaya | 42 772 | 16 957 | 18 844 | 21 056 | 4 333 | 14 434 |
| 12 | Wisata Oleh-oleh De Duwa | 4 089 | 3 741 | 4 112 | 5 839 | - | 3 774 |
| 13 | Desa Wisata Sumberejo | 70 | 76 | 149 | 199 | 227 | 229 |
| 14 | Wana Wisata Coban Rais | 18 143 | 7 300 | 4 100 | 6 200 | 3 100 | 12 850 |
| 15 | Mega Star Indonesia | 1 195 | 818 | 727 | 705 | 632 | 2 083 |
| 16 | Pemandian Air Panas Cangar | 19 402 | 11 698 | 12 741 | 16 073 | 6 714 | 31 312 |
| 17 | TR. Selecta | 127 970 | 94 787 | 104 183 | 118 293 | 34 690 | 185 556 |
| 18 | Desa Wisata Bumiaji | 103 | 100 | 181 | 245 | - | - |
| 19 | Wana Wisata Coban Talun | 15 100 | 27 500 | 8 000 | 11 000 | 80 000 | 15 656 |
| 20 | Petik Apel "Makmur Abadi" | 2 240 | 2 702 | 1 711 | 2 500 | 686 | 3 671 |
| 21 | Petik Apel Mandiri | 2 140 | 1 465 | 1 422 | 3 627 | 860 | 1 906 |
| 22 | Kampoeng Kidz | 360 | 413 | 488 | 263 | 184 | 608 |
| 23 | Rafting "Kaliwatu" | 933 | 951 | 1 023 | 1 113 | 336 | 576 |
| 24 | Taman Dolan | 1 500 | 1 500 | 1 500 | 1 300 | 1 500 | 2 313 |
| 25 | Goa Pinus | 102 | 101 | 173 | 72 | 124 | 337 |
| 26 | Goa Pandawa | 108 | 93 | 175 | 72 | 43 | 173 |
| 27 | Batu Agro Apel | 172 | 224 | 284 | 578 | 199 | 490 |
| 28 | Vihara "Dammadhipa Arama" | 424 | 216 | 151 | 90 | 92 | 91 |
| 29 | Jatim Park III | 54 222 | 79 836 | 48 868 | 55 995 | 21 623 | 131 753 |
| 30 | Predator Fun Park | 12 305 | 20 023 | 26 094 | 20 188 | 2 664 | 24 863 |

| July | August | September | October | November | December | Total |
|---------|--------|-----------|---------|----------|----------|-----------|
| 32 489 | 13 485 | 24 058 | 40 225 | 28 337 | 65 100 | 453 873 |
| 72 677 | 34 838 | 39 448 | 60 235 | 50 931 | 102 559 | 757 928 |
| 414 | 456 | 465 | 1 049 | 386 | 499 | 6 088 |
| 61 839 | 33 845 | 42 216 | 50 503 | 44 073 | 109 300 | 661 689 |
| 3 912 | 1 371 | 2 500 | 3 000 | 4 000 | 5 000 | 42 120 |
| 10 635 | 7 415 | 5 954 | 6 080 | 7 969 | 14 654 | 101 277 |
| 26 122 | 14 238 | 13 037 | 26 332 | 22 612 | 40 349 | 314 233 |
| 16 406 | 6 899 | 10 463 | 16 257 | 10 945 | 31 932 | 174 754 |
| 557 | 523 | 87 | 509 | 180 | 564 | 4 411 |
| 1 013 | 991 | 894 | 1 565 | 2 064 | 1 694 | 15 873 |
| 50 337 | 41 223 | 50 067 | 57 610 | 33 709 | 44 388 | 395 730 |
| 4 120 | 2 541 | 4 241 | 4 748 | 5 662 | 6 808 | 49 675 |
| 217 | 430 | 348 | 320 | 308 | 121 | 2 694 |
| 12 193 | 75 900 | 6 506 | 9 214 | 10 858 | 20 256 | 186 620 |
| 1 276 | 932 | 932 | 943 | 1 018 | 1 655 | 12 916 |
| 23 380 | 12 390 | 16 738 | 11 793 | 10 650 | 16 269 | 189 160 |
| 145 162 | 62 995 | 91 044 | 106 345 | 125 929 | 196 726 | 1 393 680 |
| - | - | - | - | - | - | 629 |
| 15 062 | 1 250 | 1 560 | 3 526 | 1 095 | 1 215 | 180 964 |
| 2 766 | 2 308 | 3 179 | 3 100 | 3 800 | 6 700 | 35 363 |
| 1 513 | 1 109 | 620 | 1 579 | 2 410 | 2 444 | 21 095 |
| 347 | 260 | 241 | 402 | 351 | 718 | 4 635 |
| 954 | 827 | 753 | 851 | 890 | 1 033 | 10 240 |
| 1 123 | 408 | 776 | 856 | 1 216 | 1 883 | 15 875 |
| 239 | 355 | 340 | 475 | 837 | 387 | 3 542 |
| 67 | 72 | 102 | 120 | 270 | 250 | 1 545 |
| 297 | 680 | 830 | 1 140 | 590 | 470 | 5 954 |
| 112 | 94 | 91 | 94 | 99 | 139 | 1 693 |
| 93 356 | 55 756 | 41 378 | 55 785 | 45 108 | 119 444 | 803 124 |
| 13 795 | 5 632 | 6 159 | 17 847 | 15 608 | 23 166 | 188 344 |

Source: <https://batukota.bps.go.id/statictable/2020/06/02/777/jumlah-pengunjung-objek-wisata-dan-wisata-oleh-oleh-menurut-tempat-wisata-di-kota-batu-2019.html>, cited 09 November 2021.

interpreted as Connectivity, Collaboration, and Commercialization/Celebration, in activities or programs that can become a prototype of a creative economy development

model in the region. The development of local entrepreneurs based on the potential of the dominant creative economy at the regional level will be appointed as one of the focuses of this

research.

C. *Tourism Development*

The development of tourist areas is an alternative that is expected to be able to encourage both economic potential and conservation efforts. The development of tourist areas is carried out by rearranging various potentials and natural and biological resources in an integrated manner. In addition, tourism development is aimed at improving the quality of life and welfare and can provide benefits to meeting the needs of the community, by developing the tourism sector it is also expected to contribute to government administration, especially in terms of financing the implementation of government duties and functions. Basically, tourism development is a continuous process to carry out continuous matching and adjustment between the available tourism supply and demand sides to achieve the specified mission. This is because there is always competition in the tourism sector so that at any time the tourism sector can experience a decline in attractiveness and competitiveness so that it can rarely be fatal, therefore supply and demand adjustments must be carried out continuously in accordance with the demands of tourism development.

Tourism development has various benefits that can be obtained by both the community and the government or other stakeholders. The importance of tourism development in an area can have an impact on the community's economy. If the area is able to manage a tourist area with regional characteristics such as culture, it will attract tourists who want to visit and see the tourist area. This is in line with Suwanto's opinion which states that tourism development has various benefits both in terms of economy, social culture, and the environment. Tourism development can create new economic activities in an area through creating jobs, supporting development in other sectors, and contributing to increasing people's incomes.

D. *Tourism Development by Local Government*

In essence, the state government has the function to regulate and serve. The regulatory function can usually be related to the nature of the modern state, namely a legal state, while the service function is related to the nature of the state as a welfare state. From this it is clear that the government has a role or task that is understood as an effort made by the government to regulate or manage society in a country that aims to enforce the law and create prosperity for its people. Pitana and Gayatri said that local governments have several roles to develop regional tourism which include roles as motivators, facilitators, and dynamists. The role of motivator requires the government to motivate the community, investors or entrepreneurs in the tourism sector as the main target for tourism development to run well. Meanwhile, the role of the facilitator requires the government to provide all supporting facilities for the program to be carried out and to support the practice of cooperation with various parties, be it the private sector or the community. Whereas in the context of being a dynamist, the local government is one of the stakeholders in tourism development which has a role to synergize the three parties, so that among them are created profitable decisions for the development of

tourism.

Furthermore, Yoeti mentions that there are three important things that can influence why an organization in effective tourism is needed in an area, namely related to aspects of an area's need for increasing tourism development, aspects of transportation and traffic arrangements to tourist sites, and the rapid development of tourism in an area. The government needs to develop tourism because tourism has the potential for regional development and contributes as a source of regional income. In addition, the development of tourism in an area requires the government to carry out appropriate transportation management and improve the quality of public services that support tourism development in order to provide comfort and satisfaction for tourists in an area. More specifically, empowering the community to work together in developing tourism in the region so that they are willing to cooperate in developing a tourism (Hidayatullah *et al.*, 2019), (Hidayatullah *et al.*, 2017).

E. *Community Based Tourism Development*

Community-based tourism development is a development strategy carried out in the tourism sector. This concept has the aim of increasing community participation in developing tourism. So that it can provide progress in the economic field and later the community will have the power to make a decision to be able to manage and develop the tourism sector. Community-based tourism is an empowerment approach that places the community as a very important actor in the context of tourism development. Community-based tourism must pay attention to how the involvement of local communities is one of the requirements to achieve sustainable tourism development. Local communities are people who have knowledge of their environment on the basis of experience that has been passed down from generation to generation. With knowledge from this experience, the community has awareness in developing various things that are environmentally friendly and can be accepted socially, culturally and religiously.

According to Nasikun, one of the community-based tourism development strategies has unique characteristics and several characteristics which include community or local community involvement, more emphasis on opportunities for the development of tourist objects and attractions, and environmental-based tourism development. Practical community-based tourism development must provide an optimal role for the community and active community participation and the community is not only an object or target. In addition, the community can develop cultural aspects and local wisdom in tourist objects and attractions that are presented to tourists. Furthermore, community-based tourism is more likely to be ecotourism or tourism based on utilizing and preserving the surrounding environment, so that it does not have a negative impact on the environment. This is one of the efforts to develop sustainable tourism.

F. *Pentahelix Model Collaboration*

Penta helix is an extension of the triple helix strategy by involving various elements of society and non-profit

institutions in order to realize innovation.³⁰ Through this synergistic collaboration, it is hoped that an innovation will be realized that is supported by various resources that interact synergistically. Triple Helix was first introduced in 1995, Etzkowitz and Leydesdorff introduced the Triple Helix model with elements of Academics, Business Sector, and Government. The actor responsible for creating innovation is the industry sector. The actor responsible for creating knowledge is the field of the University. Then interact with the third field, namely the Government. The three work together through a top-down approach to create innovations that can improve the economic conditions of a country. The Triple Helix was then developed again with one element added, Civil Society or a community which became the Quadruple Helix, to accommodate the community's perspective. the quadruple helix concept was developed by maintaining the interaction of the triple helix model (science and technology network between universities, industry, and government) and involving civil society as a whole in the system. Indonesia itself, the Quadruple Helix model, then added one more element, namely Media which later became a complement to the pentahelix element because in the context of developing the creative economy in Indonesia, Media (both conventional media and social media) plays a significant role even though it remains an independent element or is not directly affected. by other elements in carrying out their part or function.

Based on some of the explanations above, it can be concluded that Penta Helix is an innovation model that is used in order to increase or increase the level of the economy of a country or region which involves five stakeholders, namely government, business (private), media, academics and the community where the five elements have each role and influence is quite large and influential so that when combined in a collaboration with a specific goal will get better and maximum results.

G. Pentahelix Model Collaboration in Indonesia

Penta Helix in Indonesia itself began to be developed in 2016 through the idea of Minister of Tourism Arief Yahya with the

synergy of GBCAM (governance, business, community, academy and media) which then these five elements were eventually used as a model for tourism development. The idea is stated in the Minister of Tourism Regulation (Permen) of the Republic of Indonesia Number 14 of 2016 concerning Guidelines for Sustainable Tourism Destinations. in chapter I Introduction, general understanding section no 7 that the tourism ecosystem is the engineering of the complexity of the tourism phenomenon to create orchestrations and ensure the quality of activities, facilities, services, and to create experiences and values of tourism benefits in order to provide benefits and benefits to the community and the environment that to create orchestrations and ensure the quality of activities, facilities, services, and to create experiences and values of tourism benefits in order to provide benefits and benefits to the community and the environment, it is necessary to encourage the tourism system through optimizing the role of business, government, community, academic, and media (BGCAM) (Pivčević *et al.*, 2018)(Wisudayati *et al.*, 2020).

According to Soemaryani, the pentahelix model is a reference in developing synergies between relevant agencies in supporting as optimally as possible in order to achieve goals. It is clear that pentahelix collaboration has an important role to play in supporting the goals of shared innovation and pentahelix contributing to regional socio-economic progress. The table 2 shows the role of each element of the pentahelix:

3. Methodology

A. Research Design

This research is to design a strategy to further map the actors who have been recorded in the Pentahelix format of stakeholders and define their respective roles. Then, further studies were carried out to develop a strategy model for the development of creative entrepreneurs in Batu City. The stages in pursuing a creative entrepreneurial development strategy model are through the 3C stages:

Connect – Collaborate - Commerce/Celebrate (Connected – Collaboration – Commercialization/Celebration) by all

Table 2
Elements in the Pentahelix

| No. | Pentahelix | Information |
|-----|-------------|--|
| 1 | Government | The government in the pentahelix model acts as a regulator. The government acts as a regulator as well as acts as a controller who has regulations and responsibilities in developing objects. In this case it involves all types of activities such as planning, implementation, monitoring, control, promotion, financial allocation, licensing, programs, legislation, development and knowledge, public innovation policy, support for innovation networks and public-private partnerships. The government also has a role in coordinating the stakeholders who contribute to the development of the Collaboration |
| 2 | Businessman | Business on the pentahelix model acts as an enabler. Business is an entity that carries out business processes in creating added value and maintaining sustainable growth. Business acts as an enabler that provides infrastructure, by supporting changes in business human resources in collaborative governance, while also acting as a promoter or budget contribution in providing added value or income in the form of funding in the development of the sector. |
| 3 | Academics | Academics on the pentahelix model act as drafters. Such as standardizing the process on the activities carried out as well as certification and human resource skills. Academics in this case are a source of knowledge by using the latest concepts, theories relevant to activities or sectors developed to gain a sustainable competitive advantage. |
| 4 | Media | The media in the pentahelix model acts as an expander, in this case the media plays a role in supporting publications in promotion and creating brand image. In the cooperation development program. The media can be said as an element that is quite influential in tourism development, it is because of the influence of the development of a very modern era so that technology and media dominate so that what is rumored in the media becomes a topic that is quite influential and has a very good effect on tourism. |
| 5 | Community | The community in the pentahelix model acts as an accelerator. In this case the community is people who have the same interests and are relevant to the growing business. The community can also act as an intermediary or become a liaison between stakeholders to assist the development process of the deposit. The community here can include an official committee or a community which has an important role in the development of the cooperation (Hidayatullah <i>et al.</i> , 2017). |

Source: Various Articles, processed, 2021

stakeholders. The strategy model involves elements of the creative economy Penta Helix, namely ABCGM (Academics, Business Sector, Communities, Government, Media) (Hardianto *et al.*, 2019) (Purnomo *et al.*, 2021) (Nuryati *et al.*, 2019): Academics, Business Sector, Community, Government, and Media. This Penta Helix element was originally in the form of a Triple Helix with elements of Academics, Business Sector, Government, which was then added with one element, Civil Society (or Communities in this study), due to several market conditions created starting from associations or communities, then becoming Quadruple Helix, to accommodate people's perspectives, in this case is a "media and culture-based society" which has also become a comprehensive part of innovation in the 21st Century now (Park, 2013).

Furthermore, the Communities element opens up opportunities for cross-disciplinary configuration and networking, and frees the concept of "innovation" from just economic considerations and goals, but also involves creativity as part of the knowledge production and innovation process. Because art-based research and innovation allows for thoughts or ideas to occur. the re-modelling of emerging market and economic development models (Neary & Osborne, 2018). This Quadruple Helix was then added to another element, namely Media, because in the context of developing the creative economy in Indonesia, Media (both conventional media and social media)) plays a significant role (Porlezza & Colapinto, 2017) although it remains an independent element or is not directly affected by other elements in carrying out its part or function. The actors will also be facilitated to draw up an action

plan for the development of entrepreneurship and the creative economy through the Connect - Collaborate-Commerce approach involving Penta Helix Creative economy stakeholders in Batu City, especially in terms of the formation and development of entrepreneurship at the regional level. The entire action research process will then be transformed into a formulation of a model for developing and strengthening the creative economy.

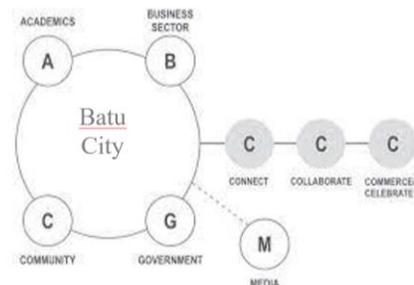


Fig. 1. Penta Helix chart of stakeholders in a creative economy development system

B. SWOT Analysis

SWOT - a strategic planning method used to evaluate the strengths, weaknesses, opportunities, and threats in the development of the creative economy at the regional level in Batu City. The reference in this activity is a map of the creative economy ecosystem from the Creative Economy Agency which contains component groups of Human Resources (HR), Works, Markets, and Development Research (R&D)) (Zima *et al.*,

Table 3
Results of identification of the internal factors of the tourism creative economy

| No. | Internal Factor Identification Results |
|-----------------|--|
| 1 | Batu City has a lot of tourism potential |
| 2 | Easy permits granted by the Tourism Office in tourism activities |
| 3 | Batu City has a variety of tourist destinations that make Batu City the main tourist destination in East Java province. |
| 4 | In 2019, Batu City's human development is in the "high" category. Batu City's HDI ranking in 2019 was ranked 9th out of 38 regencies/cities in East Java |
| 5 | Access to road infrastructure to and from Batu City has not been developed, so traffic jams often occur. |
| 6 | The high cost of raw materials and production costs thereby reducing product competitiveness |
| 7 | Batu City is already famous as a tourist city in Indonesia |
| 8 | Tourism HR institutions have not been maximized |
| 9 | Less use of IT in marketing |
| 10 | There is still a gap in tourist destinations in Batu City, especially the difference between village tourism |
| Addition | |
| 1 | Adequate infrastructure facilities for creative economy players to hold meetings, conferences and exhibitions of creative economy products |
| 2 | Many creative economy business actors are not yet legal entities |

Source: Primary and Secondary Data, processed (2021)

Table 4
Results of identification of external factors in the creative economy of tourism

| No. | Results of Identification of External Factors |
|-----------------|---|
| 1 | Increasing public knowledge about tourism |
| 2 | Tourism can be an income for the surrounding community. |
| 3 | The development of the restaurant industry, restaurants, canteens and the like. |
| 4 | The tourism industry in Batu City has the potential to be developed optimally |
| 5 | The formation of Pokdarwis to support Batu City to become a Tourism City |
| 6 | Reduced water and air quality, possible environmental problems in tourist attractions |
| 7 | Potential for severe traffic jams, especially during holidays |
| 8 | Crowds and movement of people are potential transfers of the corona virus |
| 9 | Business competition is getting tougher with many new innovations |
| Addition | |
| 1 | The entry of cheap products and goods from abroad, such as China and South Korea which can reduce the competitiveness of local products |
| 2 | There is assistance from the central government for the development of tourist villages. |

Source: Primary and Secondary Data, processed (2021)

2020) (Rachmawati *et al.*, 2018)

From the initial identification, the results of the formulation of Internal and External Factors were obtained as in table 3 and 4.

4. Pentahelix SWOT Result

A. Analysis of Internal and External Factors

Based on data and information collected from various documents and information, the following is an analysis of the Strengths, Weaknesses, Opportunities, and Threats of the creative economy potential of Batu City. Furthermore, from the identification of existing internal and external factors, strengths, weaknesses, opportunities, and threats in the development of the creative economy at the regional level in Batu City are as in table 5.

As for the external factors that become opportunities and threats for creative economy businesses in Batu City, it can be

seen in the table 6.

B. Giving Weights for Internal Factor Analysis System (IFAS) and External Factor Analysis System (EFAS)

After determining the strengths and weaknesses on internal factors as well as opportunities and threats on external factors, then the IFAS-EFAS SWOT elements are weighted which can be seen in the table 7.

Based on the IFAS matrix above, it can be seen that Batu City has a variety of tourist destinations which is the biggest strength for creative economy businesses in Batu City, with a weight of 0.11 rating 3 (0.368), while the total strength is 1.607. Meanwhile, viewed from the side of the biggest weakness, there is still a gap in tourist destinations in Batu City, especially the difference between village tourism with a weight of 0.10 rating 3 (0.353), while the total weakness is 1,690. The total result of the IFAS matrix is 3.36. Thus, the creative economy business in Batu City actually has a large enough power attraction to be

Table 5
Strengths and Weaknesses of the tourism creative economy

| INTERNAL FACTORS | |
|---|--|
| Strength | Weakness |
| Batu City has a lot of tourism potential | Access to road infrastructure to and from Batu City has not been developed, so traffic jams often occur. |
| Mudahnya perijinan yang diberikan oleh Dinas Pariwisata dalam kegiatan wisata | Tourism HR printing institutions have not been maximized |
| Batu City has various tourist destinations | Less use of IT in marketing |
| Batu City in 2019 was ranked 9th out of 38 districts/cities in East Java | There is still a gap in tourist destinations in Batu City, especially the difference between village tourism |
| Batu City is already famous as a tourist city in Indonesia | Many creative economy business actors are not yet legal entities |

Source: Primary and Secondary Data, processed (2021)

Table 6
Opportunities and Threats of tourism creative economy

| EXTERNAL FACTORS | |
|--|---|
| Opportunity | Threat |
| Increasing public knowledge about tourism | Reduced water and air quality, possible environmental problems in tourist attractions |
| Tourism can be an income for the surrounding community. | Potential for severe traffic jams, especially during holidays |
| The development of the restaurant industry, restaurants, canteens and the like. | Crowds and movement of people are potential transfers of the corona virus |
| The tourism industry in Batu City has the potential to be developed optimally | The entry of cheap products and goods from abroad, such as China and South Korea which can reduce the competitiveness of local products |
| The formation of Pokdarwis to support Batu City to become a Tourism City | Business competition is getting tougher with many new innovations |
| There is assistance from the central government for the development of tourist villages. | |

Source: Primary and Secondary Data, processed (2021)

Table 7
IFAS tourism creative economy

| No. | Internal Strategy Factor | Weight (B) | Rating (R) | B x R |
|-----------------|--|------------|------------|-------|
| Strength | | | | |
| S-1 | Batu City has a lot of tourism potential | 0.09 | 4 | 0.326 |
| S-2 | Easy permits granted by the Tourism Office in tourism activities | 0.09 | 4 | 0.314 |
| S-3 | Batu City has various tourist destinations | 0.11 | 3 | 0.368 |
| S-4 | Batu City in 2019 was ranked 9th out of 38 districts/cities in East Java | 0.10 | 3 | 0.335 |
| S-5 | Batu City is already famous as a tourist city in Indonesia | 0.10 | 3 | 0.329 |
| | Sub Total (I) | 0.49 | | 1.672 |
| Weakness | | | | |
| W-1 | Access to road infrastructure to and from Batu City has not been developed, so traffic jams often occur. | 0.11 | 3 | 0.349 |
| W-2 | Tourism HR printing institutions have not been maximized | 0.10 | 3 | 0.294 |
| W-3 | Less use of IT in marketing | 0.10 | 3 | 0.346 |
| W-4 | There is still a gap in tourist destinations in Batu City, especially the difference between village tourism | 0.10 | 3 | 0.353 |
| W-5 | Many creative economy business actors are not yet legal entities | 0.10 | 3 | 0.347 |
| | Sub Total (II) | 0.51 | | 1.690 |
| | IFAS Score (I-II) | 1.00 | | 3.36 |

Source: Research results of researchers, 2021

Table 8
EFAS tourism creative economy

| No. | External Strategy Factors | Weight (B) | Rating (R) | B x R |
|--------------------|---|------------|------------|-------|
| Opportunity | | | | |
| O-1 | Increasing public knowledge about tourism | 0.09 | 4 | 0.309 |
| O-2 | Tourism can be an income for the surrounding community. | 0.10 | 4 | 0.356 |
| O-3 | The development of the restaurant industry, restaurants, canteens and the like. | 0.09 | 3 | 0.308 |
| O-4 | The tourism industry in Batu City has the potential to be developed optimally | 0.10 | 3 | 0.298 |
| O-5 | The formation of Pokdarwis to support Batu City to become a Tourism City | 0.09 | 3 | 0.273 |
| O-6 | There is assistance from the central government for the development of tourist villages. | 0.08 | 3 | 0.211 |
| | Sub Total (I) | 0.54 | | 1.75 |
| Threat | | | | |
| T-1 | Reduced water and air quality, possible environmental problems in tourist attractions | 0.10 | 3 | 0.278 |
| T-2 | Potential for severe traffic jams, especially during holidays | 0.10 | 3 | 0.280 |
| T-3 | Crowds and movement of people are potential transfers of the corona virus | 0.08 | 3 | 0.229 |
| T-4 | The entry of cheap products and goods from abroad, such as China and South Korea which can reduce the competitiveness of local products | 0.09 | 3 | 0.264 |
| T-5 | Business competition is getting tougher with many new innovations | 0.09 | 3 | 0.285 |
| | Sub Total (II) | 0.46 | | 1.34 |
| | EFAS Score (I-II) | 1 | | 3,09 |

Sumber: Data Primer, diolah (2021)

Table 9
The collaboration between IFAS and EFAS

| IFAS | Strengths (S) Weight (S) = 1.672 | Weaknesses (W) Weight (W) = 1.690 |
|--|---|---|
| | a. Batu City has a lot of tourism potential b. Easy permits granted by the Tourism Office in tourism activities c. Batu City has various tourist destinations d. Batu City in 2019 was ranked 9th out of 38 districts/cities in East Java e. Batu City is already famous as a tourist city in Indonesia | a. Access to road infrastructure to and from Batu City has not been developed, so traffic jams often occur b. Tourism HR printing institutions have not been maximized c. Inadequate use of IT in marketing There is still a gap in tourist destinations in Batu City, especially the difference between village tourism d. Many creative economy business actors are not yet legal entities |
| EFAS | | |
| Opportunities (O) Weight (O) = 1.75 | | WO Strategy WO = 3,445 |
| a. Increasing public knowledge about tourism b. Tourism can be an income for the surrounding community. c. The development of the restaurant industry, restaurants, canteens and the like. d. The tourism industry in Batu City has the potential to be developed optimally e. The formation of Pokdarwis to support Batu City to become a Tourism City f. There is assistance from the central government for the development of tourist villages. | a. Increasing community empowerment or community involvement in tourism development. b. Having a relatively high HDI will be able to create creative talents by receiving training in entrepreneurship, management, production, marketing and promotion as well as the use of ICT. c. Establishment of an innovation center and business incubator to be able to give birth to prospective businessmen and creative economic actors, especially in the tourism sector that is strong in Batu City (with pentahelix synergy) | a. Provide alternative roads or types of vehicles to Batu City, such as mass vehicles (destination tourism buses or cable cars) b. Disseminating to the public that creative business actors have been provided and facilitated for business management and business legal entities c. Developing other tourism potentials by multiplying thematic villages and tourist villages d. Increased formation of tourism education institutions or tourism competency certification bodies |
| Treaths (T) Bobot (T) = 1, 340 | | Strategi WT WT = 3,026 |
| a. Reduced water and air quality, possible environmental problems in tourist attractions b. Potential for severe traffic jams, especially during holidays c. Crowds and movement of people are potential transfers of the corona virus d. The entry of cheap products and goods from abroad, such as China and South Korea which can reduce the competitiveness of local products e. Business competition is getting tougher with many new innovations | 1. Socializing and providing strict supervision, especially on environmental impacts by synergizing with related OPD, academics and the community as well as medical. 2. Providing alternative roads or types of vehicles to Batu City, such as mass vehicles (destination tourism buses or cable cars) 3. Implementation of Prokes and CHSE in all tourist destinations 4. Provide training and updates on products that are liked by the community, especially the millennial generation | a. Provide a planned, systematic and sustainable training program for the community, especially tourism human resources b. Continuously improve competitiveness in the creative economy dimension c. Add and improve internet access points to all areas, especially thematic villages or tourist villages d. Improving the skills of creative economy actors in the use of ICT and optimally utilizing infrastructure |

Source: Analysis Results, processed, 2021

developed, but efforts still need to be made to improve the weaknesses that exist in the area.

Based on the EFAS matrix above, it can be seen that Batu

City Tourism can be an income for the surrounding community is the biggest opportunity for creative economic businesses in Batu City, with a weight of 0.10 rating 4 (0.356), while the total

opportunity is 1.750. Meanwhile, in terms of threats, the biggest threat is the potential for severe traffic jams, especially during holidays, with a weight of 0.10 rating 3 (0.280), while the total threat is 1,340. The total result of the EFAS matrix is 3.09. Thus, the creative economy businesses in Batu City actually have a large enough attractive opportunity to be developed, but efforts still need to be made to improve the threats that exist in the area.

5. Discussion

A. Strategy Formulation

Furthermore, a collaboration strategy is drawn up by looking at and cooperating between Strengths and opportunities, weaknesses and opportunities, Strengths and threats and weaknesses and threats. The collaboration between IFAS and EFAS can be seen as in table 9.

Based on the weighting of the results of the questionnaire, strategic priorities are arranged based on the combination of strategies that have the highest to the lowest scores, as shown in the table 10.

Table 10
Sequence of alternative SWOT strategies

| Priority | Strategy | Weight |
|----------|-----------------------------|--------|
| I | Weakness – Opportunity (WO) | 3,445 |
| II | Strength – Opportunity (SO) | 3,426 |
| III | Weakness – Threat (WT) | 3,026 |
| IV | Strength – Threat (ST) | 3,007 |

Source: Research Data Processed: 2021

The sequence of alternative strategies resulting from the IFAS-EFAS interaction in table 11 shows that the one that produces the alternative strategy with the highest weight is the Weakness– Opportunity (WO) strategy of 3,445, translated as a strategy that maintains the weaknesses that exist in the existing creative economy businesses in Batu City and takes advantage of opportunities. existing opportunities. This condition shows that local governments, managers and entrepreneurs of creative economy businesses in Batu City have a fairly heavy task, namely increasing access to road infrastructure to and from Batu City that has not been developed so that congestion does not occur, creating tourism HR printing institutions, Utilizing IT in Insufficient marketing There are still gaps in tourist destinations in Batu City, especially the difference between village tourism and how many creative economy entrepreneurs who are not yet legal entities can process their business legal entities. The Weakness-Opportunity (WO) strategy based on the IFAS-EFAS SWOT interaction matrix in table 11 has several policy strategies as follows:

- Provide alternative roads or types of vehicles to Batu City, such as mass vehicles (destination tourism buses or cable cars).
- Disseminating to the public that creative business actors have been provided and facilitated for business management and business legal entities.
- Developing other tourism potentials by multiplying thematic villages and tourist villages.
- Increased formation of tourism education institutions or tourism competency certification bodies.

B. Pentahelix Collaboration

1) Academics

Academics on the Penta Helix model act as drafters. Such as standardizing business processes as well as product certification and human resource skills. Academics in this case are sources of knowledge with the latest and relevant concepts, theories and businesses developed by the Creative Economy actors in Batu City to gain a sustainable competitive advantage. So the role of academics here is to share information with Batu City Creative Economy actors. In the Batu City Creative Economy development program that has a role as an academician are State and Private Universities in Malang City. Existing universities can contribute by assisting Batu City in the process of developing the Creative Economy (and this has already been done) by conducting MoUs and MoA between the Batu City Government and several universities in Malang City and other areas.

2) Business

Business in the Penta Helix model acts as an object of creativity. Business is an entity that carries out business processes in creating added value and maintaining sustainable growth, providing infrastructure. With the change to the digital era, it can help Batu City's Creative Economy become more effective, efficient, and productive. In the Creative Economy development program, those who have a role as a business are the Creative Economy actors in Batu City itself and also various youth communities. Creative Economy actors play a role as strategic determinants in developing a business, because they are a vital object of Creative Economy itself. These Creative Economy actors are the main entities in developing the Batu City Creative Economy because they run the economy through the business, they are involved in. Creativity possessed by Creative Economy actors is the main capital and main selling point of the products they sell. The creativity of Creative Economy actors must always be improved in order to meet market demand and compete globally. With the Penta Helix model, it can move Creative Economy actors to further increase creativity, ideas, and skills through collaborations created with various stakeholders.

3) Community

The community in the Penta Helix model acts as an accelerator. In this case the community is people who have the same interests and are relevant to the growing business. Act as an intermediary or become a liaison between stakeholders to assist the Creative Economy in Batu City in the entire process and facilitate the adoption of business processes into the digital era. The community also has a role to promote Creative Economy products or services because the community is the strategic object of Creative Economy development.

4) Government

The government in the Penta Helix model acts as a regulator. The government acts as a regulator as well as acts as a controller who has regulations and responsibilities in developing the economy. In this case it involves all types of activities such as planning, implementation, monitoring, control, promotion, allocation.

Table 11
Types of relationships between stakeholders

| No. | Relationships | Description |
|-----|---------------------------|--|
| 1 | Government with Academics | The type of relationship between government and academia in the recommendation chart above is collaborating. Collaborating is the highest level of collaboration between stakeholders. The government and academia need to increase the type of relationship into collaboration. Collaboration is supported by extensive time commitment, high trust in capacity building and risk sharing (Roberts, 2004). This is necessary to assist the government in developing the program so that it runs optimally. Academics as stakeholders who are sources of knowledge with the latest and relevant theories and concepts can help the government if there are obstacles when developing programs. So that the government can share risks with academics and together find the right solution to deal with it. |
| 2 | Government with Business | The type of relationship between government and business in the recommendation chart above is collaborating. The characteristics of collaborating are the sharing of resources, risks, and responsibilities (Roberts, 2004). Government and business need to establish a relationship with collaboration because there needs to be a full sharing of resources, risks and responsibilities. Businesses can assist in providing assistance such as capital assistance, facilities, training, and access to simplify business processes. With this assistance, it is necessary to have good coordination between the government and business to be mutually accountable, so that they understand what assistance should be provided and according to needs. As well as sharing risks to solve a problem that hinders program development. |
| 3 | Government with Community | The type of relationship between government and community in the recommendation chart above is collaborating. Collaboration is needed between the government and the community to improve relations for the better. In collaborating there is an intensive time commitment, high trust, sharing responsibility and risk (Roberts, 2004). The community that houses MSME actors and the government must have an intensive time commitment and high trust. Trust must be the basis for establishing relationships, where in this case the community plays a role in protecting MSME actors to encourage MSME actors to develop well, because the community is the closest stakeholder to MSME actors. So that mutual responsibility and risk sharing is needed between the government and the community. |
| 4 | Government with Media | The type of relationship between the government and the media in the recommendation chart above is coordinating. The coordinating characteristics are the minimal sharing of resources but the relationship remains official with a moderate time commitment (Roberts, 2004). This type of coordinating relationship is sufficient for the relationship that exists between the government and the media, with minimal sharing of resources but the relationship remains official with a moderate time commitment. Because one of the roles of the media is publication by providing program information, for example when there are events and product promotions, then there is minimal sharing of resources and a time commitment that is in accordance with the role being carried out. |
| 5 | Academics with Media | The type of relationship between academia and the media in the recommendation chart above is networking. Networking is the only type of informal relationship in Roberts (2004) theory entitled Matrix of Strategies for Working Together. This relationship occupies the lowest level of cooperation. Where the time commitment is minimal and there is no sharing of resources. The main focus in this relationship is the exchange of information. Because the main purpose of the media as one of the stakeholders who contribute to this program is to help the program to develop optimally through the roles that are carried out in accordance with their main duties and responsibilities. Academics do not have to establish formal relationships with the media because the media are more directly involved in the publication of activities and promotions of MSME products, so that academics and the media do not require an intensive relationship. |
| 6 | Academics with Community | The type of relationship between academia and the community in the recommendation chart above is coordinating. Coordinating has the characteristics of moderate time commitment, and there is no or minimal in terms of sharing resources (Roberts, 2004). Academics and the community should have this relationship because these characteristics are in accordance with the roles they perform. Where in this case academics are not too much in contact with the community. However, they still have to establish formal relationships with minimal sharing of resources and moderate time commitments, because the community that houses MSME actors. |
| 7 | Academics with Business | The type of relationship between academia and business in the recommendation chart above is networking. Because the relationship between academics and business does not have to be formal. One of the characteristics of networking is that the exchange of information is the main focus in Roberts (2004) theory. Even though the relationship is informal, exchanging information is still needed to develop the program. A program will develop optimally if cooperation is well established by maintaining mutual communication between stakeholders |
| 8 | Media with Business | The type of relationship between media and business in the recommendation chart above is networking. Where the main focus is the exchange of information. The media and business do not have to establish a formal relationship, because the focus of the media here is as a stakeholder who publishes programs and products produced by MSMEs. So that a good exchange of information between the media and business is sufficient to support program development. |
| 9 | Community with Business | The type of relationship between community and business in the recommendation chart above is collaborating. Communities and businesses need to improve relationships to become collaborating because business is a stakeholder who contributes in providing assistance through training, capital assistance, and facilities. So an extensive time commitment is required. collaborating has the characteristics of sharing resources, risks, responsibilities, and rewards (Roberts, 2004). Rewards referred to here can be interpreted as granting access. The community as a stakeholder that houses MSME actors requires access to facilitate business processes, for example to obtain business information |
| 10 | Community with Media | The type of relationship between the community and the media in the recommendation chart above is networking. The community and the media do not necessarily need a formal relationship to exchange information. the characteristic of this relationship is that there is no sharing of resources and the main focus of this relationship is the exchange of information (Roberts, 2004). Exchange of information is needed to develop programs to run optimally. The media need information for publication material. Meanwhile, communities need information to improve, improve, or innovate in carrying out their roles and activities. The involvement of several stakeholders in developing MSME programs is certainly at risk of miscoordination. So that a strong synergy between stakeholders in developing the program is needed so that it can run optimally. Therefore, the government as the coordinator must be able to coordinate the stakeholders so that they can carry out their roles in accordance with their main duties and responsibilities. In addition, the Government must also coordinate to discuss program developments with stakeholders so that they can see how the program is progressing. Strong commitment is needed in the development of programs that involve multiple sectors. MSME actors must also actively contribute to developing the program. |

Source: Various articles, processed, 2021

5) *Media*

Media in the Penta Helix model acts as an expander. Media plays a role in supporting publications in promotion and creating brand image. In the Batu City Creative Economy development program that supports the role of the media, local media through websites, social media and YouTube are used as media for promotion and information. The real role is as a community.

C. *Types of Relationships between Stakeholders*

The ideal type of relationship between stakeholders when establishing a cooperative relationship in running a program is different. Collaboration is the highest level of cooperation. Where formal cooperation by means of exchanging information for mutual benefit, changing activities, sharing resources and increasing the capacity of others to achieve common goals is called collaboration. Extensive time commitment and a high level of trust between stakeholders. In collaboration there are also activities to share resources, risks, responsibilities, and rewards. However, not all types of relationships have to reach the level of collaboration, because they do not guarantee optimal collaboration. The type of relationship is determined according to the required needs. The table 11, is an explanation of the types of relationships between stakeholders.

6. Conclusion

Based on the results and discussion above, it shows that the Creative Economy of Batu City is as follows:

- a. The pressure from the Government to consistently create creative events involving all Pentahelix Stakeholders has not been maximized.
- b. Synchronization of Academics and Government is not too serious, so Research from Academics tends to be teaching material in learning classes.
- c. The community becomes a vital object in the formation of a creative economy, where the above explanation regarding their creativity is able to enliven a creative-based economy.
- d. The government has identified the industry although there is no focus and more detail towards the creative economy.
- e. From the phenomenon of abundant natural resources in Batu City, we know that natural resources are not renewable.

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