



A Journal of Culture, English Language, Teaching & Literature

ISSN 1414-3320 (Print), ISSN 2502-4914 (Online)

Vol. 24 No.1; June 2024

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Stakeholders' Participation in the Creative Economic Development of Cirebon City

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Abstract: Known for its rich cultural heritage, Cirebon City was one of the hubs of Indonesia's creative economy. The creative economic development in Cirebon was a response to the aspirations of the local community, who were eager to showcase their unique heritage and history, as stated in the city vision in its regional mid-term development plan for 2018-2023. This study aimed to examine the participation level of stakeholders, identify the dominant stakeholders, and investigate the factors inhibiting stakeholders' participation in the planning, implementation, and evaluation of creative economic development in Cirebon City. Since the creative economy revolved around the production, exchanges, and consumption of goods and services stemming from human creativity, Cirebon City served a significant case study for investigating how its local government implemented participatory processes in developing a creative city. Using qualitative methods, data were collected through a semi-guided interview of 190 respondents from five stakeholders: academics, businesses, communities, government institutions, and media organisations. It was followed by a focus group discussion of 12 key respondents selected purposively from the five stakeholders. With primary and secondary data sources, qualitative data was analysed through the processes of data reduction, data display, and conclusion drawing/verification. This study concluded that stakeholders' participation in all stages of creative economic development in Cirebon was still minimal. The businesses in the culinary subsectors were the most dominant stakeholders in the participation processes. The lack of socialisation from the municipal government and the limited collaboration amongst the stakeholders were identified as the inhibiting factors of inclusive participation in creative city development. The government needs to accelerate creative economic development through multisectoral policies, including improvement of business knowledge and skills of the local business actors, goods and services' quality upgrading and assurance, certification and legal assistance, and promotion and market expansion.

Key words: creative city, creative economic development, participatory development, stakeholders' participation

Abstrak: Dikenal akan kekayaan warisan budayanya, Kota Cirebon merupakan salah satu pusat ekonomi kreatif di Indonesia. Pengembangan ekonomi kreatif di Kota Cirebon merupakan respons atas aspirasi masyarakat yang ingin menampilkan keunikan warisan budaya dan sejarahnya, sebagaimana tertuang dalam visi Pembangunan Jangka Menengah Daerah Kota Cirebon Tahun 2018-2023. Penelitian ini bertujuan untuk mengkaji tingkat partisipasi stakeholder, untuk mengidentifikasi stakeholder yang dominan, dan mengetahui mengetahui faktor-faktor penghambat keterlibatan stakeholder ekonomi kreatif dalam tahap perencanaan, pelaksanaan dan evaluasi pengembangan ekonomi kreatif di Kota Cirebon. Karena ekonomi kreatif berpusat pada produksi, pertukaran, dan konsumsi barang dan jasa hasil dari kreativitas manusia, Kota Cirebon merupakan studi kasus yang signifikan untuk menyelidiki bagaimana pemerintah daerah menerapkan proses partisipatif dalam mengembangkan kota kreatif. Dengan menggunakan pendekatan kualitatif, data dikumpulkan melalui wawancara semi-tertutup terhadap 190 responden dari lima kelompok pemangku kepentingan: akademisi, bisnis, komunitas, pemerintah, dan media. Pengumpulan data dilanjutkan dengan Focus Group Discussion dari 12 responden utama yang dipilih secara purposif dari lima kelompok pemangku kepentingan tersebut. Dengan sumber data primer dan sekunder, data kualitatif dianalisis melalui proses reduksi data, penyajian data, dan penarikan kesimpulan/verifikasi. Penelitian ini menyimpulkan bahwa partisipasi stakeholder dalam seluruh tahapan pengembangan ekonomi kreatif di Kota Cirebon masih minim. Pelaku usaha subsektor kuliner merupakan stakeholder yang paling dominan dalam proses partisipasi. Kurangnya sosialisasi dari pemerintah daerah Kota Cirebon dan terbatasnya kerjasama antar stakeholder menjadi faktor penghambat partisipasi inklusif dalam pembangunan kota kreatif. Pemerintah daerah perlu mengakselerasi pengembangan ekonomi kreatif melalui kebijakan multisector, antara lain peningkatan pengetahuan dan keterampilan pelaku usaha kreatif lokal, peningkatan dan penjaminan kualitas barang dan jasa, sertifikasi dan pendampingan hukum, serta promosi dan ekspansi pasar.

Kata kunci: kota kreatif, pengembangan ekonomi kreatif, pembangunan partisipatif, partisipasi stakeholder.

INTRODUCTION

The country of Indonesia was rich in culture that was deep-rooted in people's traditions and creativity. Each region in Indonesia strived to take culture as their identity and branding, and in turn, incorporated it into its economic activity to improve the community's livelihoods and welfare. This idea led to the development of the creative economy. A creative economy was defined as an economic system where the value was based on imaginative qualities, rather than the traditional resources of land, labour, and capital (Howkins, 2001). It was also understood as the ever-evolving concept based on the contribution and potential of creative resources to support economic development and progress. It included social, cultural and economic elements interacting with technology, intellectual property and tourism objectives (Handerson et al., 2020). In general, a creative economy revolves around the production system, exchanges, and consumption of goods and services derived from the creativity of human resources.

Literature, however, had different views on which subsectors of the economy are included in the creative economy (Howkins, 2001; Kementerian Pariwisata dan Ekonomi Kreatif RI, 2014; The Great Britain Department of Culture Media and Sport, 1998). The economic subsectors which were often identified as the creative economic subsectors were culinary; architecture; product design; interior design; graphic design; films, animations, and videos; music; fashion; performing arts; games and applications; craft; radio and television; art; advertising; photography;

and publishing (Handerson et al., 2020; Howkins, 2001; Kementerian Pariwisata dan Ekonomi Kreatif RI, 2014). Those subsectors were mainly born from human ideas that could be identified, owned, and traded with monetary value.

In Indonesia, creative economy development was closely tied to cultural production, regional identity and the government's effort to foster the tourism sector and economic growth. For instance, the city of Solo actively collaborated with creative communities that financially contributed to the city's economy. Similar to this, Pekalongan was renowned for its folk art and crafts. Its creative economy was supported by events, such as the Pekalongan Art Festival and the Jagad Pekalongan Batik Carnivals (Andjanie & Putro, 2023). Pekalongan itself has been recognised as one of the UNESCO Creative City in the sector of Craft and Folk Art, along with three other Indonesian cities, namely Ambon (City of Music), Bandung (City of Design), and Jakarta (City of Literature), joining more than 350 cities in over 100 countries around the world in the UNESCO Creative City Network (UNESCO, 2024). This recognition served as validation from the international body of Indonesia's cultural and creative economic significance.

Literature suggests that in any local context where the creative economy was developed, the government and local communities must collaborate to make sure that creative economic development is aligned with the local culture (Andjanie & Putro, 2023). This argument was in line with the notion that creative economy development must incorporate the element of participation from the people. It was also argued that creative economy development centred around people and people's ideas because creativity itself stemmed from the long and complex historical and cultural context of local communities (O'Connor & Gu, 2010; Sasaki, 2010). Public participation could come from the creative class and local indigenous people in which the creative economy was developed (Florida, 2003, 2004, 2014). Therefore, creative economic development was closely linked to participatory development. Participatory development refers to a series of efforts of growth and change that were planned, implemented, monitored, and evaluated consciously, voluntarily, and actively by various stakeholders in the context of a nation, a state, or a government (Ahmad & Weiser, 2006; Calderia & Holston, 2015; Siagian, 2005). Participatory development had the purpose of making the development itself more robust and sustainable because participation created a sense of ownership and commitment among stakeholders (Florida, 2003, 2004, 2014; Hall, 2000; Sasaki, 2010).

The stakeholders in creative economic development consisted of five main stakeholders, which included academics, businesses, communities, governments, and media, which were referred to as (Sumarto et al., 2020). In practice, the pentahelix stakeholders had different levels of authority and ability to actively and voluntarily participate in development. It was understood that stakeholders' participation in development was conducted in various types and levels based on the relationship, as well as the distribution of power between them. The level of participation could be classified into the low level (such as in the form of manipulation), medium level (such as in the form of information and consultation), and high level (such as in the form of participation, delegation of authority, and community control) (Ahmad & Weiser, 2006; Arnstein, 1969; Fung, 2006).

In Indonesia, Law Number 24 of 2019 on Creative Economy mandated that the national and/or local governments develop the capacity of the creative economy actors through training, technical guidance, mentoring, facilitation support, business standardisation, and professional certification in the field of the creative economy. In the context of Cirebon City, the creative economy was stipulated in its Mayor's Vision and Regional Mid-Term Development Plan 2018-

2023: “SEHATI Kita Wujudkan Cirebon sebagai Kota Kreatif Berbasis Budaya dan Sejarah” (Together We Aim for Cirebon City to Become a Creative City based on Culture and History)”. This vision aimed to emphasise that Cirebon City strived to become a city whose development was centred around the creativity, culture, and history of the Cirebonese people. Therefore, ideally, the element of participation must be incorporated in each stage of its creative economic development. The vision statement in the regional mid-term development plan demonstrated the city’s legal and political commitment. However, there was a gap in research on to what extent the creative economy had been realised in Cirebon City. Thus, Cirebon City served as a case study highlighting the city government's commitment to establishing a creative city through political, economic, and stakeholder involvement, making a significant academic contribution.

Based on this background, this research aimed to investigate (1) to what extent pentahelix stakeholders participated in the stages of creative city development in Cirebon City; (2) what forms of pentahelix stakeholders’ participation that had been carried out in the stages of creative city development in Cirebon City; and (3) what factors which inhibit the participation of pentahelix stakeholders in the stages of creative city development in Cirebon City.

LITERATURE REVIEW

A. Pentahelix Model

Pentahelix development model was defined as a framework that involved five key stakeholders in the development process, which included Academics, Business, Communities, Government, and Media (ABCGM) (Awaluddin et al., 2016; Halibas et al., 2017; Sudiana et al., 2020). Globally, the Penta helix model was developed from the triple helix model, where only the academics, business sector, and government participate in the development process. However, literature criticised the triple helix model as insufficient to encourage socioeconomic development and innovation in many countries. This was because collaborative development must involve culture-based public, civil society or community elements in a democratic context (Campbell et al., 2015; Carayannis et al., 2012; Carayannis & Campbell, 2010).

In recent literature, the concept of community stakeholders was added to the triple helix model to expand opportunities for cross-disciplinary collaboration and networking in various global contexts. It liberated the concept of innovation from being solely focused on economic considerations and goals, incorporating creativity as part of the processes of knowledge production, innovation, and democracy. Later, mass media stakeholders, including conventional and social media actors, were also included to accelerate discourse and growth. This addition was motivated by several issues in stakeholder relations: first, a lack of coordination; second, a lack of commitment; and third, the influence of global environmental threats. This addition was also because collaboration between elements of government, academics, the business community and the media in developing creative economic business actors showed optimum results, particularly in Indonesian contexts (Muhyi et al., 2017; Rachim et al., 2020; Sumarto et al., 2020; Sumartono & Hermawan, 2020).

The Penta helix model suggested that each stakeholder had roles within the network. Academics were concepts, businesses were enablers, the community acted as accelerators, and the government served as regulators. Additionally, the media played the role of an expander, supporting publication, promotion, and information dissemination (Awaluddin et al., 2016).

Together, these stakeholders played crucial roles in supporting shared innovation objectives and contributing to socioeconomic development in the region (Awaluddin et al., 2016; Halibas et al., 2017; Sumarto et al., 2020; Sumartono & Hermawan, 2020).

B. Types of Relationships between Pentahelix Stakeholders

Collaboration was argued to be the highest level of cooperation, involving the exchange of information for mutual benefit, the adjustment of activities, the sharing of resources, and the building of capacity to achieve common objectives (Roberts, 2004). It was supported by an extensive time commitment and a high level of trust, aiming to build capacity and share risks. There were 10 types of relationships between pentahelix stakeholders (Hidayatullah et al., 2022; Roberts, 2004):

1. Government with Academics:

The type of relationship between the government and academics was collaboration, which is the highest level of relationship.

2. Government with Business:

The type of relationship between the government and the business sector was collaboration, in which they shared resources, risks, and responsibilities.

3. Government with Community:

The type of relationship between the government and the community was collaboration. In this type of relationship, there was an intensive time commitment, a high level of trust, and the sharing of responsibility and risk.

4. Government with Media:

The type of relationship between the government and the media was coordination. This type of relationship was effective as it involved minimal resource exchange and time commitment, yet it was still considered an official relationship. This arrangement was suitable for the role that media stakeholders played, as one of its responsibilities was to disseminate information about programs, events, and product promotions.

5. Academics with Media:

The type of relationship between academics and media was networking. Networking is the only informal type of relationship.

6. Academics with Community:

The type of relationship between the government and the media sector was coordinating.

7. Academics with Business:

The type of relationship between the academics and business sector was networking, which was indicated by information exchange. This type of relationship did not have to be formal.

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8. Media with Business:

The type of relationship between the media and business sector was networking, which was indicated by information exchange.

9. Community with Business:

The type of relationship between the community and business sector was collaboration. Businesses should contribute to assistance through training, financial assistance, facilities, and time commitment.

10. Community with Media:

The type of relationship between the community and media was networking, which was indicated by information exchange. This type of relationship did not have to be formal.

To foster the creative economy, all ten types of relationships between stakeholders were essential. This was because each stakeholder in pentahelix model had different roles, capabilities, and competencies that could be leveraged to develop Indonesia's creative economy.

C. Creative Economy

The creative economy extended the concept of creativity to the entire aspects of the economy, including socio-economic processes and the organisation of labour and creative activities (Howkins, 2001; Lazzarotti et al., 2017; Tong, 1991). Pentahelix stakeholders' participation integrated sustainable development with innovation, democracy, and entrepreneurship. Therefore, the pentahelix collaboration model was relevant in studying creative economic development, either at the regional or the country level (Petry et al., 2020).

There were three core notions of the creative economy, which were creativity, invention, and innovation (Goede, 2009). Creativity was defined as the capacity or ability to produce something unique, up-to-date, and acceptable to the public as a new idea to solve a problem. Invention emphasised creating something new and could be recognised as work that had a unique function. Meanwhile, innovation was a transformation and idea based on creativity by utilising existing inventions to produce a product or process with added value.

In literature, the creative economic subsectors included culinary; architecture; product design; interior design; graphic design; films, animations, and videos; music; fashion; performing arts; games and applications; craft; radio and television; art; advertising; photography; and publishing (Handerson et al., 2020; Howkins, 2001; Kementerian Pariwisata dan Ekonomi Kreatif RI, 2014). Meanwhile, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) launched the UNESCO Creative City Network (UCCN) which recognised cities creative economic development in seven fields: 1) crafts and folk arts, 2) design, 3) film, 4) gastronomy, 5) literature, 6) media arts, and 7) music (UNESCO, 2024)

D. Participation in Development

Economic development was understood as the development of the economic wealth of countries or regions for the well-being of their populations (Meier, 2000). Economic development encompassed the process and policy implemented by the government to improve the economy, politics, and social welfare of their citizens (Witjaksono, 2009).

Participation in development is the involvement of a person or a group of people in the development process both in the form of statements or activities, by providing inputs, such as ideas, energy, time, expertise, and financial contribution (Sumaryadi, 2005). Participation was understood as a collaboration carried out by the community and the government in designing, implementing, preserving, and increasing the development results. Community involvement was a part of the success determinant of the development programmes where each programme started from the planning stage, implementation to evaluation activities. Stakeholders were involved because they knew best what was needed (Djiko & Dalensang, 2021; Makhmudi & Muktiali, 2018). The success of the development programme did not only rely upon the capacity of the government but also community participation (Makhmudi & Muktiali, 2018).

Participation in the development could be divided into several stages (Uphoff et al., 1979), as follows:

1. Participation in the decision-making stage of development, which was manifested in people's participation in meetings on the development programme planning and implementation
2. Participation in the implementation stage of development, in a country or a region, which was argued to be the core of development, namely community empowerment. The form of participation in this phase could be classified into three categories, namely idea contribution, financial contribution, and action through project executions;
3. Participation in the evaluation stage was also considered important, as it could provide input for improving subsequent project implementation, fostering community empowerment, and developing creative economy.

Meanwhile, Pretty in Kalesaran et al., (2015) described seven levels of participation, which included:

1. Passive participation; the community only participated by getting the messages conveyed by the professional outside the community;
2. Informative participation; the community participated as respondents by answering survey questions etc. Communities were not directly involved in the development process;
3. Participation through consultation; the community participated by providing opinions to external professionals but they were not obliged to accommodate communities' aspirations;
4. Incentive-driven participation; the community contributed resources, such as labour in exchange for food, money, or other incentives. However, interest waned when the incentives were exhausted.
5. Functional participation; the community participated by forming groups to achieve goals related to the project. It tended to depend on the external facilitators, although it could turn out to be independent;
6. Interactive participation; the community participated through joint observation; which started with the preparation of work plans, formation of new local organisations, or strengthening of existing institutions;
7. Self-mobilisation; communities participated in initiatives without reliance on external agencies to change the system. Communities could establish contacts with external

institutions to access the resources and guidance they required. This collective mobilisation and way of work sought to resolve the existing inequality in the distribution of wealth and power.

People's participation was crucial in development, as it should be aligned with the cultural values of the local community and not contribute to environmental degradation. Creative economic development, such as community-based creative tourism, put emphasis on a balance and harmony between the environment, natural resources, and human resources. This approach integrated local wisdom as a tourist attraction, while also maintaining a sustainable environment and preserving the culture and customs of the local community, thereby avoiding environmental degradation. Consequently, these development processes could foster a prosperous community and promote environmental sustainability. When managed properly, tourism could support environmental conservation, the preservation of archaeological, historical, and architectural sites, improvement in environmental quality, and the development of infrastructure that supported tourism without harming the environment. Additionally, it could increase public awareness of environmental issues (Palimbunga, 2017).

METHOD

Using qualitative methods, data were collected through a semi-guided in-depth interview with 190 respondents. These respondents represented five stakeholder groups involved in pentahelix collaboration for creative economic development in Cirebon City, which include academics, businesses, communities, government institutions, and media organisations. Next, proportional random sampling was used to determine the number of samples for each stakeholder group.

Following the survey, a focus group discussion was conducted with 12 main respondents who attended the invitation. They were selected because they represent various key actors who were involved in creative economic development in Cirebon City. They included local government agencies, culinary business actors, religious tourism actors, creative communities, academics from universities, and media. Primary data was collected through in-depth interviews and field observations, while secondary data was gathered from a literature review of journals, research findings, and documents. Those primary and secondary qualitative data were then analysed through the processes of data reduction, data display, and conclusion drawing/verification (Sugiyono, 2020).

RESULTS AND DISCUSSIONS

A. RESULT

Based on the data collected, the results of this research can be presented as follows:

1. The respondents were not fully aware of the vision of Cirebon City to become a Creative City based on History and Culture. However, the respondents understood that participatory creative economic development aimed to create employment opportunities, promote tourism, and introduce Cirebon's local culture. This was demonstrated by the presence of creative economic business networks in Cirebon City. The respondents considered that the

success of participatory creative economic development could be indicated by the economic progress of the communities surrounding business locations.

2. Pentahelix stakeholders who actively took part in creative economic development in Cirebon City were academics (universities), businesses (culinary business actors and religious tourism actors), communities, government (local government agencies and central bank), media (mass media organisations and social media accounts). The research identified key areas where stakeholders played a part in the creative city development, including simplifying business permits, academic training, and collaboration with online media for product promotion. The research found that the pentahelix stakeholders which had the most dominant participation in the creative city development were culinary business actors based on the statistical data of culinary subsector value of 0,983. This data showed that the culinary sector is the largest economic sector in Cirebon's creative city development.
3. Stakeholders participated in each stage of creative economic development, from the decision-making stage, the implementation stage, the evaluation stage, to the result stage.
4. Their participation forms varied according to their role and capacity in the development processes either by themselves or in collaboration with other stakeholders. Stakeholders' collaborative participation in the implementation stage of the creative economy development was in the form of their participation in the small and medium enterprises development programme conducted by the local government agencies, central bank, state-owned enterprises, universities, and creative communities.
5. This research found that these factors hindered the stakeholders' participation in creative city development in Cirebon City:
 - a. socialisation of creative economy programmes conducted by the government to other pentahelix stakeholders (businesses, academics/universities, communities, and media) were still limited and not integrated.
 - b. Collaboration between stakeholders on creative city development was still not integrated because each stakeholder prioritised their own programmes.

B. DISCUSSION

Participation was believed to be an integral part of creative city development, as it was not separated from the cultural values of the local community as each stage of the development was centred around people and people's ideas (O'Connor & Gu, 2010; Palimbunga, 2017; Sasaki, 2010). Therefore, this study investigated to what extent all relevant stakeholders participated in each stage of creative economic development. As mentioned in the result of this study, pentahelix stakeholders comprised academics (universities), businesses (culinary business actors and religious tourism actors), communities, government (local government agencies and central bank), and media (mass media organisation and social media accounts). They participated in various ways according to their role, capacity, and their relationship with each other stakeholders within the pentahelix model of creative economic development (Ahmad & Weiser, 2006; Arnstein, 1969; Fung, 2006).

As previously discussed in the literature review section of this article there were 10 types of relationships between pentahelix stakeholders (Hidayatullah et al., 2022; Roberts, 2004). There were four apparent relationships observed in this study, namely:

1. Government with Academics

Theoretically, government and academics should have the highest level of relationship, which is collaboration. The collaboration between these two stakeholders was apparent during the research of creative city development, university community services in communities within the endorsement from the local government, small creative business assistance, creative communities' empowerment, entrepreneurship education, and business training involving mass media and social media.

2. Government with Business

Government and business collaborated by sharing resources, risks, and responsibilities. Some forms of their collaboration included training for small and medium enterprises, engaging business owners in trade expos, facilitating business license permits, and conducting creative subsector-focused events, such as the Batik Festival and Festival Pekalipan. Creative city development programmes conducted by the local government agency, such as Dinas Koperasi, Usaha Kecil, Menengah, Perdagangan dan Perindustrian Kota Cirebon (Cooperative, Small, Medium Enterprise, Trade, and Industry Agency of Cirebon City), Dinas Budaya dan Pariwisata Kota Cirebon (Culture and Tourism Agency of Cirebon City), Dinas Kesehatan Kota Cirebon (Health Agency of Cirebon City), as well as central bank Bank Indonesia and state-owned enterprises Rumah Kreatif BUMN.

3. Government with Communities

The type of relationship between the government and the community was collaboration. Some of the forms of Cirebon City's local government engagement with creative business communities in developing a creative city included:

- development of tourism villages (such as a religious village in Benda, an art village in Kanoman, and a pro-climate village in Larangan Subdistrict),
- facilitation of community development, such as the Taman Belajar Cikalong (Tabalong) community,
- establishment of Cirebon Creative Community, and organising cultural events.

4. Government and Media

The government and media worked hand in hand mostly in promoting creative products and services, as well as events conducted by the government and its partner stakeholders.

In the stages of creative economic development, the stakeholder involvement started from planning, implementation, to evaluation. However, the stakeholders' participation in creative economic development in Cirebon City varied (Djiko & Dalensang, 2021; Makhmudi & Muktiali, 2018). Based on the level of participation argued by Pretty in Kalesaran et al., (2015), participation in creative economic development in Cirebon City was considered as interactive participation. It was indicated by the fact that citizens were involved in forming local creative economy communities, having work plans, and participating in making decisions in creative economic development in Cirebon City.

During the development planning stage, stakeholders' participation was still limited primarily to the development planning assembly (*musrenbang*). Respondents argued that stakeholders were mostly engaged in the implementation stage. It was true especially if their core

business involved producing and trading creative economy products and services. The research findings indicated that during the development evaluation and result stage, it is more dominantly carried out by the local government agencies as the executor of creative economic development programmes in Cirebon City. Meanwhile, the participation of culinary businesses, restaurants, small businesses, religious tourism managers, universities, media, and communities during this stage has yet to be seen.

Finally, the respondents were aware that the success of participatory creative economic development could be indicated by the rise in income, the increase of people's skills and expertise, the creation of new businesses, and the decrease in the unemployment rate. These factors, in turn, had an impact on improving people's economies and local own-source revenue. This could be shown by the existence of 10 new small and medium enterprises that could increase job opportunities for local society and improve revenue. It was in line with the argument that the success of the development programme was also influenced not only by the government's capacity but also by community participation (Makhmudi & Mukhtali, 2018).

CONCLUSION

Based on the results of the analysis of studies conducted qualitatively about people's attitudes towards participation in creative economic development in Cirebon City, it can be concluded as follows:

1. Pentahelix stakeholders who actively took part in creative economic development in Cirebon City to realise the vision of Cirebon City strived to become a city whose development was centred around the creativity, culture, and history of its people. The stakeholders were as follows: businesses (culinary subsector, craft subsector, religious tourism subsector), government (local government agencies), academics (local universities), media (mass media organisations or social media accounts), and communities. Among these categories, culinary business actors were the most active, and the communities were the least active actors in creative economic development in Cirebon City.
2. Based from focus group discussion pentahelix stakeholders participated in the decision-making, implementation, evaluation, and result stages of creative economy development in Cirebon City in various ways, depending on their role, capacity, authority, and relationships with other stakeholders within the pentahelix model of creative economic development. Pentahelix stakeholders with the highest participation in the creative city development programme with the Cirebon city government were culinary business actors. This sector was the largest economic sector in Cirebon's creative city development.
3. Based from focus group discussion pentahelix stakeholders participated in the decision-making, implementation, evaluation, and result stages of creative economy development in Cirebon City in various ways based on their role, capacity, authority, and relationships with other stakeholders within the pentahelix model of creative economic development. Pentahelix stakeholders who had the most participation in the creative city development programme with the Cirebon city government are culinary business actors. This sector was the largest economic sector in Cirebon's creative city development.

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4. The success of participatory creative economic development could be indicated by the economic progress of the communities surrounding the business locations in the form of employment in the local community. Based on the data the researchers collected, the respondents understood that participatory creative economic development aimed to create employment opportunities, promote tourism, and introduce Cirebon's local culture.
5. Factors that inhibited the stakeholders' participation in creative city development in Cirebon city were the limited socialisation by the government, limited collaboration between stakeholders, and the limited development programmes focusing on creative city development from relevant regional government agencies

Based on the conclusion above, this study recommends that:

1. Cirebon City government, through regional government agencies, needs to engage all pentahelix stakeholders to participate more actively in developing the creative economy in Cirebon City, in forms of pentahelix collaboration in creating business clusters, socialisation, empowering creative economic actors, research, and other activities supporting creative economic development. Synergy and shared understanding between pentahelix stakeholders are also crucial to conceptualising the flagship creative economy subsectors.
2. The government needs to improve the capacity of creative businesses through training, facilitation of permits and certification, and education on potential creative business opportunities in the future with the character of local culture and history. This enables creative economic actors to thrive in the competitive industry and create creative products and services with local wisdom and history.
3. The government encourages other creative economic sub-sectors need to participate in every stage of creative city development programmes, for example by promoting religious tourism and performing arts during cultural events. Joint activities between creative sub-sectors should be held routinely to promote people's economy. Bottom-up communication and participation should also be encouraged.
4. Through pentahelix stakeholders, participative creative economic development must be integrated through tourism events, destinations, and attractions to promote economic development in Cirebon City. For instance, the creative economic roadmap can monitor progress and results annually, integrated tourism calendar to promote cross-sectoral collaborations, and tourism villages development to attract wider visitors.
5. The government must enhance stakeholders' participation in creative economic development to promote cultural and economic growth in Cirebon City. This should include their participation in decision-making, implementation, and evaluation processes of creative economic development.

ACKNOWLEDGEMENT

Parts of this paper have been presented at the 1st Sustainability International Conference Equitable Environment and Resource Management for Poverty Alleviation, during 15-17th November 2022. The conference was held in collaboration with the National Research and Innovation Agency, *Bappeda* of Central Java Province and by Soegijapranata Catholic University.

The study was funded by *Badan Perencanaan Pembangunan, Penelitian dan Pengembangan Daerah Kota Cirebon* (the Regional Development Planning and Research Agency of Cirebon City).

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