

## Collaboration of multi-stakeholder in integrated aid model for creative MSMEs in the tourism sector

Eko Eddy Supriyanto<sup>1</sup>, Diryo Suparto<sup>2</sup>, Meida Rachmawati<sup>3</sup>, Jumadil Saputra<sup>4</sup>

<sup>1</sup>STKIP Nahdlatul Ulama, Tegal. Indonesia.

<sup>2</sup>Universitas Pancasakti, Tegal. Indonesia.

<sup>3</sup>Universitas Ngudi Waluyo, Semarang. Indonesia.

<sup>4</sup>Universiti Malaysia Terengganu, Terengganu. Malaysia.

Corresponding Author: [eddyaisme@gmail.com](mailto:eddyaisme@gmail.com)

<https://doi.org/10.69812/itj.v1i1.16>

### Article Info



#### Article History;

##### Received:

30 March 2024

##### Revised:

30 April 2024

##### Accepted:

7 May 2024

#### Abstract:

The goal of the study is to develop an integrated support model for small and medium-sized tourist firms that involves multi-stakeholder engagement. Specifically, this research identifies the mentoring model needed by SMEs in the tourism sector in Guci Hot Spring Tourism and Tegal Regency and navigates mentoring strategies that suit their needs by including multi-stakeholders. This research uses a qualitative approach with a case study of SMEs in the tourist area of Guci Hot Springs, Tegal Regency. Focus groups and in-depth interviews with SMEs in the tourist industry were employed for the purpose of gathering data. We analyzed 20 informants representing the SME sector in Guci Hot Springs consisting of fashion, culinary, and craft SMEs. Based on the qualitative data analysis carried out, the results state that the integrated assistance model covers substantive points such as marketing development, business permits and SME business entities, social media and information technology, and financial management. For more effective assistance, stakeholder involvement is very necessary. This study shows that stakeholders need their role and capacity to coordinate knowledge, management, and entrepreneurial spirit among SMEs in the tourism sector. As a result, this study's findings advance knowledge of how SMEs in the tourist industry may engage many stakeholders by using an integrated mentoring strategy.

**Keyword:** Collaboration; Multi-stakeholder; MSMEs



## INTRODUCTION

The involvement of the small and medium enterprise sector in tourism has received increasing attention from the government (Ariwibowo & Prasetyo, 2023; Sutjiatmi et al., 2023). Especially in the small and medium-scale creative industry sector, which can certainly be a special attraction in certain tourist destinations (Wardana et al., 2023). The creativity of residents around the destination needs to be honed to create

souvenirs, crafts, clothing, and key chains with themes related to tourist destinations, which up to now are usually produced from outside the destination so that people around the tourist destination only benefit from sales alone (Fahmi et al., 2023).

A country's economy may benefit from the creative economy in a number of ways, including income generation, employment creation, export revenue growth, technological advancement, intellectual property expansion, and other societal functions (Rosyadi et al., 2020; Koleangan et al., 2023). The creative economy can be the backbone of the Indonesian economy (Landoni et al., 2020). The reason is this creative economy is capital-light (Soundararajan et al. 2019). After all, it can be done by everyone because it involves ideas and creativity and is sustainable (Dellisanti, 2023).

Collaboration among multi-stakeholders is crucial for developing an integrated aid model that supports creative Micro, Small, and Medium Enterprises (MSMEs) in the tourism sector. This approach recognizes the diverse range of stakeholders involved and the need for a coordinated effort to address the challenges faced by these enterprises. Identify the key stakeholders involved in the tourism sector, including government agencies, tourism boards, industry associations, financial institutions, educational institutions, non-governmental organizations (NGOs), and local communities. Understand the roles, responsibilities, and interests of each stakeholder to facilitate effective collaboration.

A recurrent subject in the literature is the significance of stakeholder participation in the tourist sector. The importance of stakeholders in destination marketing and tourism management is emphasized by (Mishra et al., 2023) and (Pujiyono et al., 2019), respectively. However, (Pujiyono et al. 2019) emphasizes the complexity of these collaborations, pointing out that communication problems and power disparities are the main obstacles. Both (Cehan et al., 2021) and (Zehrer & Hallmann, 2015) provide models for productive cooperation; (Remoaldo et al., 2020) emphasizes the engagement of the public, corporate, academic, and media sectors, while (Cehan et al., 2021) presents a multilayer network method to examine collaborative structures. All these studies highlight the necessity of an inclusive, balanced, and well-organized form of collaboration in the tourist industry.

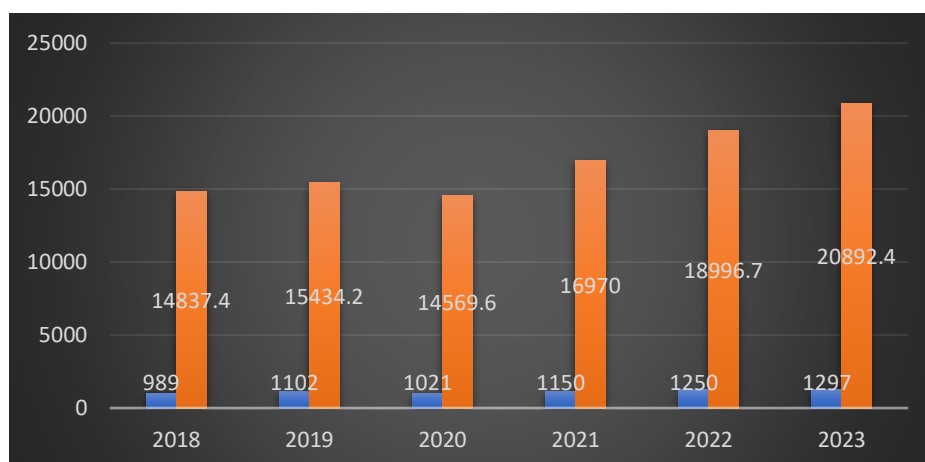


Figure 1 Contribution of Creative Economy to The Indonesian Economy  
Source: goodnewsfromindonesia.id and nasional.kontan.co.id

The creative industry sector contributes to the growth of gross domestic product, causing the global economic sector and global trade to grow significantly (Cicerone et al., 2021). The era of digitalization has also provided a broad path for the growth of creative industries. With the help of the sophistication of information technology in the last few years, it has exceeded 14% in developing countries (Dellisanti, 2023). There is evidence that shows that countries in the south receive many benefits from trade in creative products compared to developed countries, where total world exports are 58%. In comparison, developed countries only receive 42%, but the impact of the creative economy is only being felt by large creative industries. This reality demonstrates the continued helplessness of many industrialized and emerging nations, particularly small and medium-sized economic entities (Arcos-Pumarola et al., 2023).

Even though their role is less important in the global economy, the contribution of SMEs to the national economy has been proven by several studies (Ho & Sheng, 2022). Paying laborers a pay, engaging in export-import trade, reducing poverty, and fostering economic expansion are all seen as crucial to the development of the country's economy for SMEs (ERIA, 2021). According to the national agency for creative economy in Indonesia, throughout the past six years, there has been a notable surge in the creative economy sector amounting to IDR 989 trillion or 7.4% of National GDP (2018), IDR 1,102 trillion or 7.7% of National GDP (2019), IDR 1,021.4 billion or 7.8% of National GDP (2020), IDR 1,150 trillion or 7.9% of national GDP (2021), IDR 1,250 trillion or 8% of national GDP (2022), and IDR 1,297 trillion or 8.1% of national GDP (2023).

The SME creative industry in the region, particularly in Central Java, has several challenges related to distribution and manufacturing. As a result, mentorship programs are desperately needed to improve knowledge and company management. In Central Java, SMEs are also big fans of mentoring programs. According to data, Central Java's SME population increased by 12.6 percent per year on average between 2020 and 2023. Three industries continue to dominate the creative sector in Central Java itself: crafts, fashion, and culinary arts.

Similar circumstances also transpired in Central Java's Tegal Regency. Even though 78,000 SMEs operated in Tegal in 2020. The development of creative industries is one of Tegal Regency's regional development strategies. This is achieved through improving the management of tourist attractions, boosting and fortifying village tourism's independence, bolstering tourism marketing, regulating price change indices, fortifying the role of traditional markets, and expanding MSMEs. They still must deal with poor technical proficiency, a lackluster entrepreneurial spirit, and a lack of understanding of company management. Given these circumstances, support for SMEs in the Tegal Regency is crucial. SMEs in Central Java require support in at least three areas: funding, product standards, and marketing access.

The relationship between the creative industry and tourism has been widely studied by several experts throughout the world (Richards, 2020). It even creates a discussion of what is usually called creative tourism, as is the case in several developed countries, by developing ocean destinations and then giving them a creative touch, such as in Hong Kong Bay, which displays the beauty of the sea around which towering skyscrapers rise at night. Decorated with a 3-dimensional decoration with creative lights (Sarantou et al., 2021; Li & Kovacs, 2021; Remoaldo et al., 2020)

Creative industry SMEs in the tourism sector have quite complex variables, although currently, they are still dominated by three sectors. These three sectors contribute to GDP growth every year with encouraging increases. Meanwhile, creative industry SMEs in the tourism sector also have stakeholders, of which the creative industry SME stakeholders in the tourism sector are parties who have an interest and influence on the development of micro, small, and medium enterprises (MSMEs) operating in the tourism and creative economy sectors. These stakeholders can come from various sectors, such as government, private sector, society, media, and academia.

SMEs are a sector that often experiences difficulties in capital because, in general, the obstacles for SMEs are capital issues, in addition to the issue of creative workers who require special training. Still, we will map this issue in the discussion. The issue of creative SMEs in the tourism sector is even more complex because it is related to tourist destinations. These SMEs are attached to the destination area, so that they will depend on the conditions of tourist visits to the tourist destination. As happened at the Guci Tegal Hot Springs tourist attraction, although the creative SME sector is still limited to merchandise, culinary, and handicrafts. Based on initial studies, creative SMEs in the tourism sector have not received much mentoring for financial management, human resources, digital marketing mentoring, and other mentoring. Therefore, the author formulated assistance in managing creative SMEs in the tourism sector with multi-stakeholder collaboration.

## **RESEARCH METHOD**

The objective of this study is to develop a multi-stakeholder integrated mentorship model for creative SMEs in the tourist industry. To get the desired model, this research identifies the best criteria based on the perspective of SMEs. We explored four important topics based on MSP theory in detail after having discussions on acceptable features of mentoring with players in the creative sector, including SMEs, government agencies, and SME advocates. Using the following research questions: (a) What general problems do SMEs experience? (b) Based on their real demands, how do SME actors feel about the mentorship model? (c) Who are the possible supporters of SMEs among the stakeholders? (d) What possible responsibilities might stakeholders play in helping to fund mentoring initiatives? Regarding the potential role of stakeholders, we refer to the five strategic objectives developed by ASEAN for increasing the competitiveness and innovation of SMEs.

The perceptions and opinions of creative economy actors regarding the mentoring aspect were explored in depth to interpret the experiences and mentoring models obtained. Therefore, to understand the expected model of assistance in the context of the creative economy, this research uses a qualitative case study approach and not a quantitative approach. Tegal Regency, which has minimal program support, was chosen because of the low competitiveness of creative economy SME goods, namely at the Guci hot springs tourist destination. Even though the number of SMEs is growing, they still require support with marketing, product quality, and finance access. Aside from that, several current support initiatives do not incorporate different parties to boost SMEs' competitiveness in the creative economy.

SMEs will receive a range of services to enhance their capacities with the assistance of partners. This situation serves as an example of how important it is for

SMEs to have all-encompassing support services from a range of knowledgeable stakeholders. Thus, a qualitative case study methodology would be better suitable for this kind of research.

According to (Gizzi & Rädiker, 2021), qualitative research places a strong emphasis on how reality is socially constructed. The goal of qualitative research methodologies is to elucidate study respondents' sociocultural experiences and meanings concerning non-numerical events (Supriyanto, 2022). Case studies are employed to thoroughly examine the viewpoints of different actors concerning the mentorship models that are necessary for them. Case studies are a sort of qualitative study in which many perspectives are used to examine the intricacy and distinctiveness of a certain model (such as a mentorship model).

In-depth interviews and focus group discussions (FGD) with participants in the creative economy are used in this study. In addition to community activists in the creative economy and regional bureaucracies like the Department of Industry and Trade, the SMEs Agency, the Department of Development Planning Agency, and Manpower, Cooperatives, and SMEs Agency, they represent parties involved in the fashion, culinary, product design, and YouTube video industries. FGD was carried out to determine the model of assistance needed by SMEs. To choose the best mentorship model, players in the creative economy are invited to analyze the interview findings once they have been conducted.

When using a qualitative technique, the researcher is the primary instrument for data analysis, not other tools. In the data analysis process, the researcher's role is very important in interpreting the data. The researcher collected and interpreted data from FGDs and in-depth interviews from the perspective of the mentoring model. The data was then analyzed using the Multi-stakeholder Partnership theory, which focuses on the strategic role of Penta Helix actors in providing mentoring services to increase the capacity of SMEs.

This study solely gathers information from informants who are actively engaged in creative economic activities to produce more trustworthy and legitimate data. We also selected people who are knowledgeable about the growth of SMEs in the creative sector in tourist regions as informants. To guarantee that data processing is legitimate, many data sources are triangulated. Consequently, if a study's findings are corroborated by triangulating data from several sources, they have a high degree of trust. The number of informants in each area of the creative economy is shown in Table 1 below.

Table 1. Number of Informants

Sector	Total
<b>Culinary</b>	
Snack Food	2
Beverage	2
Café manager	1
<b>Fashion</b>	
Batik	2
Urban T-shirt	2
<b>Craft</b>	
Ceramic	1
Slipper	1

Sector	Total
Social media community	3
Local government	4
Creative economy activist	2
<b>Total</b>	20

Source: Process Author, 2024

The phrases and utterances taken from informants for this qualitative report are shown as statements to assist scientists in articulating and clarifying ideas, illuminating comprehension, promoting emotions, and eliciting responses. Any information gleaned from data analysis is reported in this study using a single format for data presentation. The study results are then displayed in the quotation.

## **RESULT AND DICUSSION**

Guci Tourism Creative UKM is a small and medium enterprise operating in the tourism sector in the Guci area, Tegal. Guci tourism creative SMEs offer various products and services related to the Guci tourist attraction, such as souvenirs, food, accommodation, transportation, and others. Guci Tourism Creative UKM seeks to improve the welfare of the surrounding community and develop Guci tourism potential, which has many attractions, such as hot springs, waterfalls, glass bridges, and glamping. Guci Tourism Creative UKM also collaborates with local governments and related parties to preserve the environment and culture in the Guci area. Gucci Tourism Creative UKM is an example of a business that can combine creativity, innovation, and entrepreneurship to develop Indonesia's tourism sector.

### **Genuine Requirement for Mentoring**

To improve the performance of creative economy SMEs in the tourist industry, particularly at the Guci Tegal Hot Springs Tourist Object, the author developed an integrated mentoring approach based on the Penta Helix concept. Participating in this multi-stakeholder effort are representatives from academia, industry, government, the community, and the media. This study illustrates the Penta Helix actors' assistance to SMEs using the Penta Helix paradigm.

We discovered frequent issues with business and financial management because of a shortage of human resources from our interviews with SMEs (Arkum & Amar, 2022; Kokkaew et al., 2022; Boix-Domenech et al., 2021). Due to their lack of creativity and competition, most entrepreneurs lack confidence when it comes to their market orientation. Lack of a marketing plan is another major barrier, particularly for newly established SMEs that are content with their local market distribution.

Additionally, the mentoring model should incorporate the following crucial elements, as determined by the outcomes of the focus group discussions with resource persons: (a) financial management, (b) marketing, (c) intellectual property rights protection, (d) corporate legal business; (e) information technology use; and (f) business license. Giving SMEs the ability they need to run their businesses. It is intended that these five elements may be included in mentoring programs.

Support for financial management. SMEs' inability to grow their businesses is primarily due to inadequate financial management. A lot of SMEs are ignorant about



financial management. Thus, it affects the efficacy and efficiency of a company. In addition, SMEs find it difficult to handle bank loan funds due to a lack of financial management capabilities. An extract from a conversation with two UKM informants is as follows:

*Accounting professionals who work with SMEs must possess financial management abilities, ranging from basic bookkeeping to effective and efficient money management. The unequal distribution of capital is the root source of this issue. The financial management of SMEs may be connected to this. Due to a few poorly managed and stagnating commercial operations, it appears unjust. Even if the bank itself provides capital funding, access to money may be effectively expedited, particularly for those whose business operations are operating smoothly. (Gito, 45 years old, creative economy actor in the ceramic crafts sector, October 19, 2023). The challenge of choosing the most necessary items means that HR management needs to be carefully studied. Training needs to be administered consistently and in a suitable sequence. Training and education must consider the management challenges faced by SMEs. It should all be easy in the beginning. Talk about the balance sheet only. Sufficient assistance is required in bookkeeping, raw material procurement, and comprehending manufacturing costs. Because SMEs are still relatively tiny, this is easily understood. (Tari, 35 years old, creative economy actor in the ceramic crafts sector, October 19, 2023).*

Financial management encompasses three key activities: (a) securing working cash, (b) allocating and using funds, and (c) managing owned assets. SMEs typically lack strong financial management abilities. SMEs continued to manage their finances traditionally during our FGD sessions, which led to additional issues like (a) difficulties estimating earnings from company operations, (b) difficulty growing their firm, and even (c) notion that anything was wrong with their business. Good. There is no profit for the company. Marketing assistance. Marketing has an important relationship with SME performance (Malik et al., 2023). Economic value cannot be obtained if production is not absorbed by the market. Likewise, marketing will influence the sustainability of MSMEs.

The study's findings indicate that SMEs in the creative sector require support with marketing. If the product market is unknown, SMEs' participation in training programs to increase product quality may have been in vain. For SMEs to distribute the goods that consumers require, they must be aware of the market. An extract from an interview with participants in the creative economy about the need for marketing support is provided below:

*Help with marketing is vital, in my view. The production process is based on instruction and training provided in Yogyakarta. We can create and hold further training in Magelang. However, the obstacle is marketing our products on the national market. Even though in 2000, we succeeded in introducing our products to the Sumatran market, it is difficult for our products to keep up with the times. However, our products depend on whether the Guci tourist attraction is busy or not. If Gucci is busy, then we can sell our products, even though digital marketing has changed the concept of marketing our products. (Gito, 42 years old, An actor of the creative economy in the ceramic crafts*

*industry, October 19, 2023). The general public's interest in SMEs and entrepreneurship, particularly among those with creative entrepreneurial skills, needs to grow. (Tari, 35 years old, creative economy actor in the ceramic crafts sector, October 19, 2023).*

We discovered through field study that SMEs in the Tegal Regency have marketing challenges. They determine that there is enough product inventory and that the market is still open. Their efforts were ultimately put on hold for several months due to their incapacity to read the market.

Assistance with intellectual property. According to (Echavarría-Arcila et al., 2023), SMEs find it difficult to manage their intellectual property rights efficiently due to bureaucratic processes and expenses (DitjenKI, 2023). As a result, even if they are unaware of their significance, SMEs frequently defend their intellectual property rights (Castaldi et al., 2024; Tang & Liu, 2024). Additionally, our informants think that support for intellectual property rights is crucial. Their need for support in the field of intellectual property rights is embodied in the following quote:

*Galgil T-shirts is a local business that has flourished at both national and international levels by offering Tegal language quotations along with Tegal features. Its features are still insufficient, though, as Tegal's widely shared traits are not given any further security, leaving them open to emulation or exploitation by other individuals or businesses. The lack of design protection and intellectual property rights is the issue facing players in the apparel industry as they try to create the creative economy. Galgil T-shirts has encountered challenges in the past while attempting to get licenses for the creation and defense of intellectual property. Situations such as these can jeopardize Kaos Galgil's artistic output. (Zk, 37 years old, creative economy actors in the clothing and clothing sector, 19 Oktober 2023). Intellectual property rights must be protected. But optimizing revenue is our main priority. Rights to intellectual property are unaffected in the event that the transaction fails. It is imperative that you never stay in your comfort zone. It is considerably better to foster creativity. Social punishment is still the appropriate classification for penalties for violating the copying policy. Even if the shape and design are almost similar, there is already a relevant agreement for accessory retailers in Guci since they are produced by the same craftsman. (Tati, 29 Years old, Ceramic trader and craftsman, October 19, 2023). I think mentoring is crucial, especially when it comes to copyright. The problem lies in the fact that, although we appear to understand copyright matters, we have no idea about trademark development. We don't think it matters in the end, although we've heard that trademark registration is costly. We still give product development priority. For example, as our company is still in its early stages, mentoring is crucial to increase our knowledge. (Tus, 45 years old, Batik craftsmen in the urn tourist attraction area, October 19, 2023)*

SMEs have not always considered intellectual property rights to be a top priority. The inventiveness offered by business actors is often copied by other business actors and is regarded as the standard. The tendency to imitate different business performance becomes engrained. As a result, companies that provide more affordable rates may copy



newly established enterprises, such as "patterned shirts." Eventually, new players in the market will lead patterned T-shirts to disappear one by one. If the business actor has intellectual property rights for their goods, things will be different. Because of these intellectual property rights, it will be difficult for new companies to copy the company.

Mentoring for legal business entities. A study on business entities of SMEs in Indonesia was carried out by (Mishra & Kushwaha, 2023). The results indicate that SMEs need help from other parties and struggle to get their legal entity. According to our analysis, several SMEs also deal with it. Several informants have shared the following thoughts about the issues:

*Legal entities require a significant deal of mentoring. SMEs that have distinct legal identities may benefit from easier access to funding and tenders. (Zk, 37 years old, creative economy actors in the clothing and clothing sector, 19 Oktober 2023). I believe that established business actors require the legitimacy of business organizations more than others. Like us, many who are just starting a business don't even give it a second thought. But SMEs truly require this support. Because our business is in the field of batik art, all the patterns have been passed down from our parents, and although there are a few innovations in adding certain designs, they are not dominant. However, you still need protection, perhaps from the association! (Tus, 45 years old, Batik craftsmen in the urn tourist attraction area, October 19, 2023).*

According to research findings, controlling business papers is more crucial to innovative businesspeople than business legalities. Several factors come into play, such as (a) doubt about the company's potential to succeed, (b) lack of funding for getting permissions, and (c) challenges in obtaining business permits. This need contrasts with the actual situation, where the government is working to make licensing easier and release certain funding components. Mentorship in information technology. One area where small businesses fall short is in their information technology utilization (OECD, 2023). Information technology use may improve small enterprises' competitive edge, according to certain research. Several informants have voiced the following views about the significance of information technology mentoring:

*Any SME that wants to be known by consumers both locally and globally has to have an official website. For SMEs to consistently update their websites, fill up their material, and respond to inquiries from potential customers, IT personnel must be on board—a social media expert, at minimum. Training in the construction of websites is therefore essential. (Zk, 37 years old, creative economy actors in the clothing and clothing sector, 19 Oktober 2023). Marketing innovation must make use of current technologies, and corporate management must constantly be upbeat and never feel content with the status quo. In comparison to other places, Tegal is still trailing behind in the creative industry. (Tati, 29 Years old, Ceramic trader and craftsman, October 19, 2023).*

Based on the results of this research, mentorship in the field of information technology that supports SME marketing needs to be carried out by the government and stakeholders. With multi-stakeholder collaboration, the government can be helped in

aiding creative MSMEs, especially in the tourism sector. Support for business permits. One thing impeding the growth of SMEs in developing nations is the legal and regulatory framework (Yarnis et al., 2022). As a result, rather than being focused on offering services, the bureaucracy that is tasked with issuing business permits tends to be normative. We discussed this matter with the informants as well. An extract on the necessity for SMEs in the creative economy sector to have technical support for business permit issuance is provided below:

*SMEs operating in the creative economy sector must get ongoing mentoring to obtain a business permit, sometimes referred to as a Surat Izin Usaha Perdagangan (SIUP) in Indonesia. But since we already have a higher permission, we don't need it. SIUP, however, is typically used for administrative needs while working with other parties. Creative sectors that rely on technology may not be separated from the permission. Small and medium-sized enterprises (SMEs) aspire to grow constantly but are impeded by less friendly administrative conditions that eventually become roadblocks. (Zk, 37 years old, creative economy actors in the clothing and clothing sector, 19 Oktober 2023). It is also necessary to have mentoring during the business permit management procedure. We don't currently know anything regarding the business permission, etc. Product development and return on capital remain our primary priorities. (Gito, 42 years old, creative economy actor in the ceramic crafts sector, October 19, 2023).*

We discovered the shortcomings of two-way communication between corporate actors and government through a variety of debates. The number of SMEs in Banyumas that are not comparable to the service units is one of the major causes of the communication breakdown. As the one who makes policy, the government plays a significant role in assisting companies in growing.

### **Formulating an Integrated Assistance Model: Multi-stakeholder Collaboration**

In this study, mentoring aims to transfer mentors' business experience to SME players. In the meanwhile, skill development attempts to teach SME actors specialized skills from mentors. The creative community, the social media community, corporate actors, bureaucracy, and academia are the five strategic actors, or Penta Helix, that the mentorship model for creative economy players must engage from a multi-stakeholder viewpoint. Mentoring will no longer be the exclusive domain of one strategic player, as it is in the current scenario, thanks to the integration of these five actors.

Working together with several players, including corporations, governments, civil society, and impacted communities, to solve a shared issue or accomplish a common objective is known as multi-stakeholder collaboration. Utilizing each stakeholder's unique viewpoints, skill sets, networks, and resources may assist in developing more inclusive and successful solutions.

The integrative methodology employed in this article's model presupposes that all parties involved in the growth of the SMEs currently in existence are already present but not fully integrated in a cooperative effort. As a result, cooperation between local governments, academic institutions, SMEs, and community networks is essential to the development of SMEs. Those parties have been around for a while, but they usually

operate independently without a cohesive plan. The following quotes, taken from the interviews with creative economy advocates, highlight the necessity of cooperation between different stakeholders in the mentoring initiatives:

*The way things are now done, especially how the government and scholars view SMEs as recipients of social charity, is inappropriate. SMEs are commercial entities that are managed professionally rather than socially. A business strategy, a strategic plan, and development phases are necessary. People are smarter than the government because they succeed in the creative economy. The assistance is halted. The idea is to present the government as a helpful subsystem rather than as a superior one. Thus, even though 70% of UKMs have received help, mentorship, and workshops, these UKMs still require defined incubation. In the context of the creative economy in tourist areas, of course, creative economy actors must be given mentoring in all matters related to product quality management, product design, and packaging design, including capital assistance. However, issues related to government assistance are not always the main problem for creative economy actors. They have mental steel; they are used to being ignored by the government, which only needs a 5-year window for electoral needs. (WD, 45 years old, Tegal Regency creative economy activist, November 29, 2023).*

Universities and the government often view the training formula for SME actors as a significant advancement. That does not, however, have a significant effect on certain SMEs. The business actors contend that training ought to take place in SME players' business spaces as well as in central locations like meeting rooms:

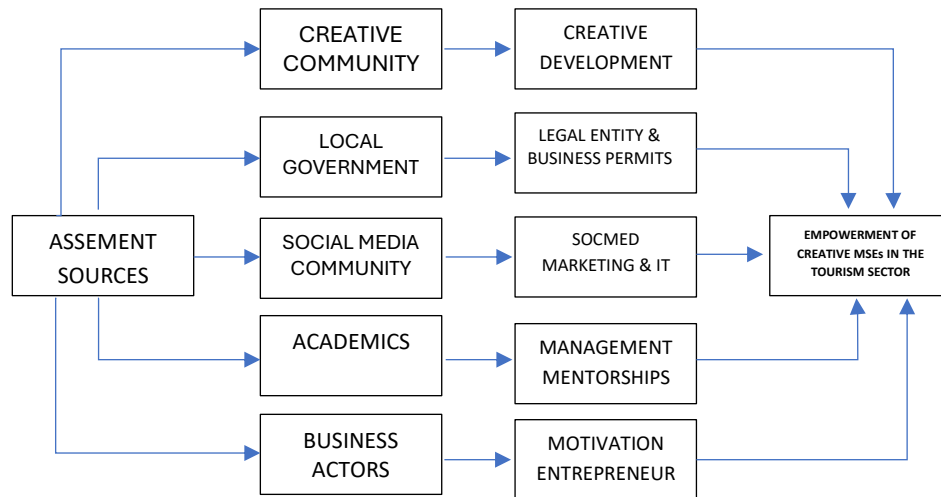
*To facilitate mentorship, especially for companions accompanying them at business places who might be able to choose the best and most appropriate solutions, training should be conducted formally based on the business categorization. Since my business is still small, I feel inadequate if I must go somewhere prestigious. Unfortunately, the government's training program appears to be nothing more than a formality. The training apparatuses are not industry-specific, so companies in the creative sector are forced to retrain their employees to make them fit the equipment that is now in use. (Zk, 37 years old, creative economy actors in the clothing and clothing sector, 19 Oktober 2023).*

The SME stakeholders should be well-versed in the five programs that the SMEs need to participate in a collaborative model that is tailored to their goals of increased competitiveness at the ASEAN level. These programs include (a) innovation, technology, and productivity improvement; (b) development of financial management; (c) improvement of market access and globalization; (d) enhancing one's capacity to defend intellectual property rights; and (e) Enhancing entrepreneurship and developing human resources for the players in the creative economy. It is anticipated that these five initiatives will be able to support SMEs' growth in the creative economy.

Each stakeholder in the integrated mentoring approach has a designated role according to the research. The capability supplied by the stakeholders should determine

the roles that are implemented. Therefore, throughout the mentorship process, everyone is accountable even though it is only enforced on one specific actor.

Figure 2. Integration of the Mentoring Model for Empowering Creative SMEs in the Tourism Sector



Source: Author's Analysis, 2024

The image above is an adoption of (Rosyadi et al., 2020) research, which we then initiated into research on Creative SMEs in the tourism sector. The multi-stakeholder responsibilities in our integrated mentorship strategy for SMEs are as follows, based on our interview. The creative community comes first: A group where participants in the creative economy congregate and share ideas is known as a creative community. This community is crucial to the advancement of marketing, innovations, and human resources. Discussions and experience sharing on their creative economy activities, which lead to innovations and market expansions, may be used to improve human resources.

Product promotion and marketing are two other issues that SMEs deal with. SMEs typically advertise and promote their goods in both domestic and foreign markets during this period. In contrast to large enterprises, which often have the resources to market and promote their products, SMEs have financial constraints when it comes to doing so. The inadequacies in product promotion and marketing hinder the SMEs' ability to grow to their full potential. Moreover, in the recent global rivalry, many SMEs are helpless to compete with international items, which readily arrive at local marketplaces.

Additionally, local government authority: Up until recently, SMEs were not the government's top priority following Indonesia's independence in 1945. This is demonstrated by the fact that, up until 2008, there were no laws governing SMEs and no government restrictions. The growth of SMEs has been impeded by the lack of robust legal regulations (in the form of legislation). SMEs have been supervised and developed in accordance with a number of policies and guidelines pertaining to SMEs that government organizations have published.

Thirdly, the social media community: This group is particularly interested in how SMEs are developing on social media. The purpose of this group is to assist SMEs in

embracing information technology advancements and promoting their goods to broader audiences.

Fourthly, academics: By teaching SMEs in financial management and assisting them in obtaining their intellectual property rights, academics may support SMEs. Most small and medium-sized enterprises (SMEs) in Indonesia obtain the funds they require from personal savings, loans from friends and family, or money borrowed from moneylenders, or "renters" as they are known in Indonesia. In general, funding sources are not dependable in an enduring way. Meanwhile, many SMEs still don't fit the conditions to get loans from official financial institutions like banks. Therefore, outside assistance is required to help SMEs get out of their financial jam. With financial management training, academics may assist SMEs in gaining access to banks' financial services.

Finally, business players: By promoting SMEs' entrepreneurial growth to access global markets, business actors may assist SMEs. SME players may have prospective buyers because of their larger networks and knowledge of the market. The challenges that are now impeding SMEs in the creative economy are around how to sustain their operations over the long haul. The development of an entrepreneurial mindset can be facilitated by the mentorship of experienced business actors, who share their experiences of navigating difficult circumstances to maintain their firms.

The primary goal of this study is to develop an integrated mentorship model for innovative SMEs that involves several stakeholders in the tourist industry. We examined the mentoring requirements that SME actors anticipated based on the strategic goals of SME growth and the possible role of multi-stakeholders in assisting SME capacity development to create an integrated mentoring model based on the perspectives of SME actors. We present case study-based research findings in this part to bolster our integrated mentoring paradigm.

The growth of innovative SMEs in the tourist sector requires integrating prospective capital sources offered by stakeholders with the real support requirements that SMEs propose. This is evident from an analysis of the role of multi-stakeholders in the integrated mentoring model. The inability of SMEs to compete in the market can be attributed to their lack of technical expertise, poor entrepreneurship, and ignorance of business management. According to our research, small and medium-sized enterprises (SMEs) have a significant need for an integrated mentorship program that covers financial management, marketing, intellectual property rights protection, legal company entities, information technology use, and business permissions.

Multi-stakeholder collaborations, according to (Stott, 2022) will provide participants with a range of resources. Participants can use these resources to expand their capacity. Multi-party participation in mentorship programs within the creative economy sector will address the difficulties SMEs experience from market competitiveness. As a result, the mentorship program needs to be considered considering these SMEs' genuine needs.

According to our research, Penta Helix actors might serve as SMEs' mentors. Their expertise may be used to help SME actors become more knowledgeable and capable while also inspiring them to develop original and unique items. Our findings are consistent with other research that has demonstrated the benefits of a multi-stakeholder approach to innovation promotion (Carlisle et al., 2013; Saparita et al.,



2023), knowledge creation (Gong et al., 2023; Holford, 2019), and collaborative solution development (van Laar et al., 2020).

## **CONCLUSION**

The study's findings further support the idea that Penta Helix participants' assistance to innovative SMEs in the tourist sector is tailored to each individual's background, skill set, and knowledge. Local governments can assist SMEs in acquiring business licenses and legal entities by serving as mentors. According to our research, academics and universities may assist SMEs in obtaining intellectual property rights and strengthening their ability for financial management. To boost entrepreneurial drive and provide SMEs with access to foreign markets, business actors can impart their knowledge and experience to SMEs. SMEs may improve their marketing capabilities with the help of the creative community. Finally, social media communities may support SMEs in advancing the use of social media technology to the expansion of the market for products in the creative economy.

This study suggested the establishment of a creative hub organization to guarantee the sustainability of MSP in an integrated mentorship model. Through interviews with proponents of the creative economy and local government organizations, the function of a creative hub organization as a firm incubator and provider of business facilities and infrastructure, business growth and management, and technology aid was revealed. Furthermore, having a CEC that represents a range of stakeholders may help maintain mentoring programs by drawing in additional outside funding and support.

## **ACKNOWLEDGEMENT**

We would like to thank the sources for this research, especially the Head of the Tegal Regency Youth, Sports and Tourism Service and the Head of the Guci Tegal Tourism Object UPT as well as the SMEs at the Guci Tegal Hot Springs Tourist Object for their contributions so that we can complete this research.

## **REFERENCES**

- Arcos-Pumarola, J., Paquin, A. G., & Sitges, M. H. (2023). The use of intangible heritage and creative industries as a tourism asset in the UNESCO creative cities network. *Heliyon*, 9(1). <https://doi.org/10.1016/j.heliyon.2023.e13106>
- Ariwibowo, R., & Prasetyo, G. (2023). Reinventing Indonesia ' s City Branding Strategy Through Conceptual Frameworks. *Jurnal Bina Praja*, 15(1), 123–143. <https://doi.org/10.21787/jbp.15.2023.123-143>
- Arkum, D., & Amar, H. (2022). The Influence of Economic Growth, Human Development, Poverty and Unemployment on Income Distribution Inequality: Study in the Province of the Bangka Belitung Islands in 2005-2019. *Jurnal Bina Praja*, 14(3), 413–422. <https://doi.org/10.21787/jbp.14.2022.413-422>
- Boix-Domenech, R., Peiró-Palomino, J., & Rausell-Köster, P. (2021). Creative industries and productivity in the European regions. Is there a Mediterranean effect? *Regional Science Policy and Practice*, 13(5), 1546–1564. <https://doi.org/10.1111/rsp3.12395>
- Carlisle, S., Kunc, M., Jones, E., & Tiffin, S. (2013). Supporting innovation for tourism development through multi-stakeholder approaches: Experiences from Africa. *Tourism Management*, 35, 59–69. <https://doi.org/10.1016/j.tourman.2012.05.010>

- Castaldi, C., Giuliani, E., Kyle, M., & Nuvolari, A. (2024). Are intellectual property rights working for society? *Research Policy*, 53(2), 104936. <https://doi.org/10.1016/j.respol.2023.104936>
- Cehan, A., Eva, M., & Iașu, C. (2021). A multilayer network approach to tourism collaboration. *Journal of Hospitality and Tourism Management*, 46(20), 316–326. <https://doi.org/10.1016/j.jhtm.2021.01.006>
- Cicerone, G., Crociata, A., & Mantegazzi, D. (2021). Cultural and creative industries and regional diversification: Does size matter? *Papers in Regional Science*, 100(3), 671–687. <https://doi.org/10.1111/pirs.12585>
- Dellisanti, R. (2023). Spatial patterns of Cultural and Creative Industries: Creativity and filière behind concentration. *Papers in Regional Science*, 102(3), 533–564. <https://doi.org/10.1111/pirs.12733>
- DitjenKI. (2023). Lindungi Kekayaan Intelektual, Majukan Ekonomi Kreatif. *MEDIA HKI: Pemantik Inovasi & Kreasi*.
- Echavarría-Arcila, M. A., Correa, J. C., & Pérez-Gómez, A. M. (2023). Intellectual property for commercial ideas in technology markets: A system dynamics model. *Journal of Open Innovation: Technology, Market, and Complexity*, 9(2), 100041. <https://doi.org/10.1016/j.joitmc.2023.100041>
- ERIA. (2021). *Kajian Sektor Manufaktur Indonesia 2021*.
- Fahmi, F. Z., Krismiyaningsih, E., Sagala, S. A. H., & Rustiadi, S. (2023). Creative industries and disaster resilience: A focus on arts- and culture-based industries in Indonesia. *International Journal of Disaster Risk Reduction*, 99(November), 104136. <https://doi.org/10.1016/j.ijdrr.2023.104136>
- Gizzi, M. C., & Rädiker, S. (2021). The Practice of Qualitative Data Analysis Research Examples Using MAXQDA. In *Maxqda Press* (Issue March). <https://doi.org/10.36192/978-3-948768058>
- Gong, H., Yu, Z., & Hassink, R. (2023). Differentiated knowledge bases and catch-up in creative industries – A case of the online game industry in China. *Geoforum*, 141(July 2022), 103730. <https://doi.org/10.1016/j.geoforum.2023.103730>
- Ho, C. Y., & Sheng, Y. (2022). Productivity advantage of large cities for creative industries. *Papers in Regional Science*, 101(6), 1289–1306. <https://doi.org/10.1111/pirs.12708>
- Holford, W. D. (2019). The future of human creative knowledge work within the digital economy. *Futures*, 105(July 2017), 143–154. <https://doi.org/10.1016/j.futures.2018.10.002>
- Kokkaew, N., Jokkaw, N., Peansupap, V., & Wipulanusat, W. (2022). Impacts of human resource management and knowledge management on non-financial organizational performance: Evidence of Thai infrastructure construction firms. *Ain Shams Engineering Journal*, 13(6), 101750. <https://doi.org/10.1016/j.asej.2022.101750>
- Koleangan, A. P. C., Budhi, J., & Archangela, A. (2023). Analisis Pendorong Pembangunan UMKM Sektor Pariwisata dan Ekonomi Kreatif di Sulawesi Utara melalui Pendekatan Tourism Satellite Account ( TSA ) dan SWOT Analisis Pendorong Pembangunan UMKM Sektor Pariwisata dan Ekonomi Kreatif di Sulawesi Utara Melalui Pe. In A. Widiana, G. Hadiwidjaja, M. Sapulette, & E. Simarmata (Eds.), *Membangun UMKM Pariwisata dan Ekonomi Kreatif di Indonesia Timur* (pp. 50–73).
- Landoni, P., Dell'era, C., Frattini, F., Messeni Petruzzelli, A., Verganti, R., & Manelli, L.

- (2020). Business model innovation in cultural and creative industries: Insights from three leading mobile gaming firms. *Technovation*, 92–93(July 2019), 102084. <https://doi.org/10.1016/j.technovation.2019.102084>
- Li, P. Q., & Kovacs, J. F. (2021). Creative tourism and creative spectacles in China. *Journal of Hospitality and Tourism Management*, 49(January), 34–43. <https://doi.org/10.1016/j.jhtm.2021.08.023>
- Malik, N., Wei, Y. “Max,” Appel, G., & Luo, L. (2023). Blockchain technology for creative industries: Current state and research opportunities. *International Journal of Research in Marketing*, 40(1), 38–48. <https://doi.org/10.1016/j.ijresmar.2022.07.004>
- Mishra, S. K., & Kushwaha, H. (2023). Managing litigation risk through business legal expense insurance: Facilitators and inhibitors for MSMEs. *IIMB Management Review*, 35(1), 57–70. <https://doi.org/10.1016/j.iimb.2023.04.002>
- Mishra, S., Kumar, R., & Kumar, M. (2023). Use of treated sewage or wastewater as an irrigation water for agricultural purposes- Environmental, health, and economic impacts. *Total Environment Research Themes*, 6(May), 100051. <https://doi.org/10.1016/j.totert.2023.100051>
- OECD. (2023). *OECD Infrastructure Governance Indicators Conceptual framework , design , OECD Infrastructure Governance Indicators*.
- Pujiyono, B., Kismartini, Yuwono, T., & Dwimawanti, I. H. (2019). Stakeholder analysis on tourism collaborative governance in Tanjung Lesung tourism, Pandeglang Regency, Banten Province, Indonesia. *African Journal of Hospitality, Tourism and Leisure*, 8(3), 1–11. <https://www.ajhtl.com/>
- Remoaldo, P., Serra, J., Marujo, N., Alves, J., Gonçalves, A., Cabeça, S., & Duxbury, N. (2020). Profiling the participants in creative tourism activities: Case studies from small and medium sized cities and rural areas from Continental Portugal. *Tourism Management Perspectives*, 36(May), 100746. <https://doi.org/10.1016/j.tmp.2020.100746>
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85(August), 102922. <https://doi.org/10.1016/j.annals.2020.102922>
- Rosyadi, S., Kusuma, A. S., Fitrah, E., Haryanto, A., & Adawiyah, W. (2020). The Multi-Stakeholder’s Role in an Integrated Mentoring Model for SMEs in the Creative Economy Sector. *SAGE Open*, 10(4). <https://doi.org/10.1177/2158244020963604>
- Saparita, R., Margono, T., Apriliyadi, E. K., Wijayanto, F., Soesanto, Q. M. B., Carolina, C., & Dyah, S. (2023). *Inklusif Triple Helix Inklusif untuk UMKM Daerah* (1st ed.). Penerbit BRIN.
- Sarantou, M., Kugapi, O., & Huhmarniemi, M. (2021). Context mapping for creative tourism. *Annals of Tourism Research*, 86(June 2020), 103064. <https://doi.org/10.1016/j.annals.2020.103064>
- Soundararajan, V., Brown, J. A., & Wicks, A. C. (2019). Can Multi-Stakeholder Initiatives Improve Global Supply Chains? Improving Deliberative Capacity with a Stakeholder Orientation. *Business Ethics Quarterly*, 29(3), 385–412. <https://doi.org/10.1017/beq.2018.38>
- Stott, L. (2022). *Partnership and Transformation; The Promise of Multi-stakeholder Collaboration in Context*. Routledge. [www.routledge.com/](http://www.routledge.com/)

- Supriyanto, E. E. (2022). Blue Tourism: Treating Marine Ecosystems and Increasing The Potential of Maritime Tourism in Indonesia. *Jurnal Kepariwisata Indonesia: Jurnal Penelitian Dan Pengembangan Kepariwisata Indonesia*, 16(2), 138–148. <https://doi.org/10.47608/jki.v16i22022.138-148>
- Sutjiatmi, S., Supriyanto, E. E., Suparto, D., & Rachmawati, M. (2023). Revitalizing the Branding of Tegal City As the Japanese of Indonesia. *Jurnal Bina Praja*, 15(1), 15–27. <https://doi.org/10.21787/jbp.15.2023.15-27>
- Tang, J., & Liu, Q. (2024). Research in International Business and Finance R & D tax incentive policy , intellectual property right protection , and corporate innovation in an emerging market. *Research in International Business and Finance*, 69(June 2023), 102244. <https://doi.org/10.1016/j.ribaf.2024.102244>
- van Laar, E., van Deursen, A. J. A. M., van Dijk, J. A. G. M., & de Haan, J. (2020). Measuring the levels of 21st-century digital skills among professionals working within the creative industries: A performance-based approach. *Poetics*, 81(December 2019), 101434. <https://doi.org/10.1016/j.poetic.2020.101434>
- Wardana, L. W., Ahmad, Indrawati, A., Maula, F. I., Mahendra, A. M., Fatihin, M. K., Rahma, A., Nafisa, A. F., Putri, A. A., & Narmaditya, B. S. (2023). Do digital literacy and business sustainability matter for creative economy? The role of entrepreneurial attitude. *Heliyon*, 9(1), e12763. <https://doi.org/10.1016/j.heliyon.2022.e12763>
- Yarnis, Y., Misnaniarti, M., & Windusari, Y. (2022). The Relationship between the Support Factor from SME Actors and the Officer Support regarding the Acceptance of the Importance of Distribution Permits for Pempek .... *Budapest International Research and Critics Institute (BIRCI-Journal): Humanities and Social Sciences*, 5(1), 3066–3074. <https://www.bircu-journal.com/index.php/birci/article/view/3955>
- Zehrer, A., & Hallmann, K. (2015). A stakeholder perspective on policy indicators of destination competitiveness. *Journal of Destination Marketing and Management*, 4(2), 120–126. <https://doi.org/10.1016/j.jdmm.2015.03.003>