

The Effect of Quintuple Helix in Increasing Creativity and Innovation to Competitive Advantage the Creative Village in Bandung Municipality West Jawa Province

Heru Dwi Wahana¹, Muh Ilham², Kusworo³, Mansyur⁴, Dedeh Maryani⁵

^{1,2,3,4,5} Institut Pemerintahan Dalam Negeri, Indonesia

husniherudwiwahana@gmail.com

Abstract

The creative economy has contributed to economic development, but the development of the creative economy still has many problems, especially human resources, so that it has an impact on weak competitive advantage and performance. The purpose of this study was to examine the effect of the quintuple helix in increasing creativity and innovation and its impact on the competitive advantage of creative villages in the Bandung City Government, Java Bandung. The research method is mixed methods, namely quantitative and qualitative. The quantitative approach uses the statistical method of the Partial Least Square-Structural Equation Modeling (PLS-SEM) structural equation model, while the qualitative method uses descriptive and Soft System Methodology (SSM). For the quantitative approach, the sampling used Cluster Random Sampling with multi-stage cluster sampling and the data analysis used Partial Least Square- Structural Equation Modeling (PLS-SEM). The results showed that the quintuple helix (intellectuals, government, business, civil society, social ecology) had a significant effect on creativity and innovation. While the dimensions of the quintuple helix variables, namely intellectuals, government, civil society, social ecology have a significant effect on creativity, but business has no significant effect on creativity. Intellectuals, government, and civil society have a significant effect on innovation, but business and social ecology have no significant effect on innovation. Creativity has a significant effect on innovation. Creativity and innovation capability have a significant effect on the competitive advantage of creative villages. Meanwhile, for the descriptive approach and SSM produce a sextuple helix model which is a development of the quintuple helix model by adding a media helix and Information and Communication Technology (ICT) and in managing creative villages, metagovernance management is needed.

Keywords

Quintuple helix; creativity; innovation; metagovernance



I. Introduction

One of the keys and tools for improving services, empowerment, and community participation, as well as increasing regional competitiveness to accelerate the realization of community welfare as mandated by Law 23 of 2014 is innovation. Innovation in the public sector is one way or even a "breakthrough" to overcome bottlenecks and organizational deadlocks in the public sector.

The higher the company's leverage, the company tends to generate less cash, this is likely to affect the occurrence of earning management. Companies with high debt or leverage ratios tend to hold their profits and prioritize the fulfillment of debt obligations first. According to Brigham and Ehrhardt (2013), the greater the leverage of the company,

it tends to pay lower dividends in order to reduce dependence on external funding. So that the greater the proportion of debt used for the capital structure of a company, the greater the number of liabilities that are likely to affect shareholder wealth because it affects the size of the dividends to be distributed. (Yanizzar, et al. 2020)

According to Porter Bougias and Anand Kulkarni (2006) through a comparison between countries based on their research on economic performance, there is a positive relationship between the intensity of national innovation activities to productivity growth and higher living standards, through innovation, successful private companies will produce new products, creating new segments and generating customer value will result in greater profits and market share. When competing companies absorb new innovations, there will be a spillover effect. When innovations are adopted and diffused in society, the country's knowledge stock will accumulate and provide the foundation for productivity growth, creation of long-term prosperity and higher standards of living.

Landry and Bianchini (1995) introduced the creative economy by releasing their creative ideas in the book *The Creative City economic-cultural development through the concept offered is "Creative City" (creative city)*. In 2012 in Florida Landry and Bianchini at the beginning of their research, presented the results of a study on the transformation of economic products, creative industries, and the rise of the creative class (Florida Richard: 2012).

In many cases in various countries it shows that society has a bright idea or even the subject or producer of the innovation itself (Carayannis and Cambell: 2012) Therefore, in recent years, innovation-economic analysis was introduced with a new concept, namely the Quadruple Helix. Model. The model simply includes elements of the community (community) as active actors in an innovation system. Society in this case can be an object (connoisseur of the results of innovation) as well as a subject (producers of innovation). In its development, the Quadruple Helix model has expanded with the Quintuple Helix model, which is adding community actors from the natural environment. Carayannis and Campbell's (2010) Quintuple Helix model, is based on the Triple Helix model and the Quadruple Helix model by adding a "natural environment" as the fifth helix. The Quintuple Helix is: the "five helix" model, where the environment or natural environment represents the fifth helix. The Quintuple Helix Model can be proposed as a transdisciplinary and interdisciplinary framework for sustainable development and social ecology.

Bandung city has 30 industrial centers and 270 superior products with diverse creative communities and there are many universities that always carry out creative innovations in the city of Bandung. The contribution of the creative economy to the Gross Regional Domestic Product (GRDP) of Bandung City is very good, even in 2016 the contribution of the creative economy to GRDP of Bandung City reached 15.4%. Creative activities in the city of Bandung are run by creative communities through creative communities. The creative village is a dynamic economic system and is the center of various productive activities for its residents (home-based enterprises) and is the backbone of the city's economic activities. Gradually, the Bandung City Government continues to encourage people in each sub-district to build urban villages into Creative Villages and it is hoped that 30 Creative Villages will be formed spread over 30 sub-districts in Bandung City with their respective potentials.

The growth of creative economic centers is expected to be a lever to increase the competitive advantage of a region. Therefore, the ability to foster creativity and increase the innovation capability of creative economy actors is very much needed in order to be able to grow and compete. Based on the empirical conditions of local governments faced

with challenges in the era of globalization, understanding the importance of innovation policies related to collaboration in public sector innovation in order to increase the innovation capability and creativity of creative economic innovation actors towards competitive advantage is a necessity. In addition, the actual study of collaborative innovations on the TH, QH and QuiH models, there are still many research gaps, both in terms of theory, empirical and practice, and are still limited to the private sector and have not been widely carried out for the public sector. The various phenomena and empirical facts mentioned above have inspired researchers to conduct a dissertation research with the title "The Influence of Quintuple Helix in Improving Creativity and Innovation on Competitive Advantage of Creative Villages in Bandung City Government, West Java Province", which is a study of innovation policy in a metagovernance perspective.

The word helix comes from "helix", which is defined as an object that has a three-dimensional shape like a wire wound uniformly around a cylinder or cone. It shows communication as a dynamic and non-linear process. Frank Dance describes the communication process based on this helical structure and compares it with communication. In a helix structure, the bottom or starting point is very small, then gradually moves up in a circular motion back and forth, forming a larger circle at the top and still moving further. The whole process takes some time to reach. Just like the helix, the communication process starts very slowly and defines a small circle. Communicators share their information only in small portions to their relationships. It gradually progresses to the next level, but it will take time to reach and expand its boundaries to the next level. Later communicators commit more and share more of their own. The main characteristic of the helical model of communication is that it is evolutionary (Helical Model of Communication, 2013).

After that, there was a shift from industry-government dyad (two pillars/dyadic) relations that dominate in industrial society to a developing triadic relationship between university-industry-government in a knowledge society (triple helix model). This model improves on non-linear models that replace linear models based on "market pull" or "technology push" (Leydesdorff, 2012). Thus, the triple helix model is closely related to the conception of innovation and economic development in a knowledge society, and its potential lies in the role of more prominently for universities and in the hybridization of elements from university, industry and government to produce new institutional and social formats for the production, transfer, and application of knowledge. Through subsequent development, a significant body of triple helix research and empirical research has developed over the past two decades that provides a common framework for exploring complex innovation dynamics and for informing national, regional and international innovation policy making (the triple helix concept).

The quadruple helix model is based on the triple helix model and adds public or society as a fourth helix, more specifically defined as media-based publics and culture-based publics or civil society. The quadruple helix already promotes knowledge society perspectives, and knowledge democracy for knowledge production and innovation. In understanding the quadruple helix, the development of a sustainable knowledge economy requires co-evolution (co-change) with the knowledge society. Carayannis, E.G., Barth, T.D., & Campbell, D.F.J. (2012).

The quintuple helix (QuiH) model is based on the triple helix (TH) model and the quadruple helix (QH) model and adds the natural environment as the fifth helix. The quintuple helix model can be proposed as a framework for transdisciplinary (and interdisciplinary) analysis of sustainable development and social ecology. Carayannis, E.G., & Campbell, D.F.J. (2010). According to Carayannis and Campbell, the quintuple

Helix further outlines what sustainable development means and means eco-innovation and eco-entrepreneurship in the current situation and for our future.

The first helix: Academia/university. Universities (higher education institutions) of the sciences and arts, as well as students, researchers, academic entrepreneurs, and others. Academics/universities are a resource for the creation of new knowledge and technology, the generative principle of a knowledge-based economy (Carayannis & Campbell, 2012).

The second helix: double helix, includes: academia and industry / business. It comprises the economy of creativity and creative industries where it is possible to apply Knowledge resources and to generate new innovations. This helix concentrates and focuses on "economic capital" (economic capital, for example: entrepreneurship, machines, products, technology, money, etc.) of a country (nation-state).

The third helix: triple helix, includes: academia, industry, and state/government. The most important helix element for the creation of a knowledge economy is an effective state/government management policy. Maintenance of adequate institutional capacity, active mobilization of stakeholders through governance models and policy coordination that enable countries to create a knowledge economy European Parliament - Committee on Regional Development. 2015. A stable and advanced economy can ensure the creation of innovation, the diffusion of innovation and the use of ICT, encourage investment in human resources, and stimulate knowledge-intensive enterprises to develop knowledge and innovation.

The fourth helix: quadruple helix, includes: academia, industry, government and media, culture-based society and civil society. Art, artistic research and art-based innovation, which have introduced a "knowledge society and knowledge democracy", including: culture and innovation culture, knowledge of culture and culture of knowledge culture and knowledge culture), values and life styles (values and lifestyles), multiculturalism and creativity (multiculturalism and creativity), media, arts and art universities (media, arts and arts universities) is a multi-level innovation system of universities from science and art (quadruple and quintuple helix innovation system).

The fifth helix: the quintuple helix, includes: academia, industry, government, society-based public and culture and civil society, as well as the natural environment of society and the economy. The quintuple helix ultimately frames knowledge and innovation in the context of the environment (or natural environment). Therefore, the quintuple helix can be interpreted as an approach that is in line with sustainable development and social ecology, and implies for eco-innovation and entrepreneurship that must be processed in a broader understanding such as knowledge production and innovation (Carayannis, EG, & Campbell, DFJ 2010).

The basic innovation "core model" (core model) comes from the triple helix which focuses on the knowledge society (and on knowledge democracy). From the point of view of the quadruple helix model of innovation, it is clear that there must be a coevolution of the knowledge economy and knowledge society. The Quintuple helix finally emphasizes the socio-ecological perspective of the natural environment of society. Social ecology focuses on the interaction, co-development (co-development) and co-evolution (coevolution) of society (Dubina, I.N., Carayannis, E.G., & Campbell, D.F.J. 2012). The quintuple helix theoretical approach offers an ideal framework for resolving academic-professional differences, as illustrated in figure 2.6. The quintuple helix describes the generation of knowledge in society arising from the collective relations and transfer of knowledge between the following five subsystems or helix: (1) the scientific system, (2) the economic system, (3) the natural environment, (4) civil society, and (5) political system (Carayannis, EG, & Campbell, DFJ 2010).

II. Research Method

The initial stage of a research is to select and define a research paradigm that is used as a guide during the research process. Guba describes a paradigm as a set of beliefs that underlie daily actions as well as in relation to scientific pursuits (Egon G. Guba, 1990). Through setting a paradigm, a researcher can understand what phenomena will be studied, both in terms of assumptions about how to view the object of research, and how to carry out the research process. Guba and Lincoln classify paradigms into four, namely: positivism, post-positivism, critical theory, and constructivism. The four paradigms are the development of two major paradigms, namely positivism which uses a quantitative approach as the basis for seeking truth and constructivism which uses a qualitative approach. For more than three decades, there has been a fierce debate between the two paradigms that underlie social and behavioral science research. The debate is based on a number of aspects underlying the use of these two paradigms in research (Abbas Tashakkori and Charles Teddlie, 1998).

Based on the study of Firestone, Guba and Lincoln, and McCracken; Creswell details four assumptions that underlie the thinking of a paradigm whether it is classified as post-positivism or constructivism. John W. Cresswell, 2014) First, ontology, namely: what is the nature of reality (the perspective of reality that exists in nature). Second, epistemology, namely what is the relationship of the researcher to that researched. Third, axiology, namely: what is the role of value? (The relationship of values during carrying out the study process). Fourth, methodology, namely: what is the process of research? (The whole research process).

Based on these four basic assumptions, there is a belief among researchers to choose one paradigm between positivism and constructivism, because the four basic assumptions that are used as the basis for the two paradigms are contradictory. In its development, many social and behavioral scientists have combined quantitative and qualitative method approaches in research. In line with this trend, a number of experts (Howe; Richardt & Rallis in Takashori & Teddlie).

III. Results and Discussion

Bandung is not only a city that is home to millions of its citizens. More than that, Bandung is a story and history that has been going on for more than two centuries. Bandung has always been known for its beauty. This city surrounded by mountains does save millions of natural beauty. Not only that, various kinds of interesting tourist destinations ranging from culinary places to recreational areas can be found in the city of Bandung. Besides being known as Paris Van Java and the City of Flowers, Bandung is also dubbed The Most European City in The East Indies, Bandung Excelsior, Intellectuele Centrum Van Indie, Europe in The Tropen, Permai City, Education City, Creative City to Culinary City.

The role of the city in the era of globalization is seen not only as a political entity to accommodate all activities, but also as a space of flows or a place for the flow of capital, technology and information that are connected to each other. Connectivity through the network requires a city to also have a specialization that can be an attraction and be able to be competed on a regional and global scale. The specialization referred to depends on socio-cultural and socio-economic characteristics.

Based on the City Competitive Index report, in 2012 there were three big cities in Indonesia that had the potential to become global cities. The cities are Jakarta, Surabaya

and Bandung. The cities of Jakarta and Surabaya are considered to have the potential to become global cities with their economic strength that is able to attract business to the city. Meanwhile, the city of Bandung was chosen because of tourism and the strength of the creative economy that supports the city's economy, as stated by the Secretary General of BCCF Panji Sisdiyanto as stated as follows:

"If we look back on the past, the charm of Bandung City which has historically been recorded as an international city can be proven by the holding of various major events in this city, from the "Annual Exchange" or Jaarbeurs event to the Asia-Africa Conference. The choice of Bandung as the city for the Meeting Incentive Convention and Exhibition (MICE) during the colonial period was due to the availability of various adequate facilities, including lodging, entertainment venues, and of course the cool mountain climate. The city of Bandung during the colonial period was also able to compete with modern cities in the Dutch East Indies such as Batavia, Medan and Surabaya which were designed to serve international trade. However, Bandung has its own charm thanks to its strategic aspects."

Panji Sisdiyanto's belief that the specialty of the City of Bandung also continues today. The impression that is formed on the city of Bandung today is as a center for various factory outlets, a culinary tourism city and various forms of creative economic business. The city of Bandung itself became a Creative City after being named by the British Council in 2009. As already mentioned, the success of a city to become a global city is to focus on developing its superior commodities so that it has competitiveness in global competition. Thus, the city of Bandung, which has a creative industry as the main economic driver, has great potential to be developed as an international class city. Of course, the development must pay attention to an orderly and planned pattern, including the arrangement of transportation networks and controlling the flow of urbanization. Panji further explained as follows:

"The city of Bandung has gone through a long historical journey from colonial times to the present in this digital or millennial era, which allows cultural discovery, innovation, and transformation to occur. This process of forming a strong identity has a positive impact. Identity in a city is needed to build citizen pride, community spirit and urban environmental management".

In various literatures it is stated that during the Dutch colonial period (1909-1942) to meet the need for self-government for the European population, the Dutch colonial government in the early 20th century issued various regulations in the field of government, such as the Decentralization Act 1903 (Decentralisatie Wet). 1903), and the Decentralization Decree (Decentralisatie besluit) in 1904. These regulations became the entry point for the colonial government to realize its political will for the establishment of self-government for the European population. Departing from the various dynamics of development, entering the 20th century, a fundamental change was again experienced by the city of Bandung. Based on the ordinance dated February 21, 1906, Bandung obtained the status of a new administrative area as gemeente (Staatsblad van Nederlandsch- Indie over het Jaar 1906, No. 121). The inauguration, as well as the determination of Bandung as a gemeente, was carried out by the Governor General J.B. Van Heutzes on April 1, 1906. The designation of Bandung as a Gemeente or city in 1906 through the Garden City Plan was the first identity of the City of Bandung. In his book entitled "Semerbak Flowers in Greater Bandung" Kunto describes that the identity of the city of Bandung as a cultural center has been attached to Parijs van Java which comes from a garden city structure supported by flower gardens, European-style buildings, orientation of European fashion styles, cafes, boutiques. , shopping district, and cultural activities. In addition, Bandung has also been a tourist destination with its natural scenic appeal and the annual international

and local cultural festival, *Jaarbeurs*, which takes place in several of Bandung's main parks. The many activities at that time attracted many people to visit Bandung, not only for a short visit, but also continued until Bandung became an educational center as evidenced by the opening of schools from elementary to university. One of them was the establishment of the first textile campus in Indonesia, namely Textile Inrichting Bandung (TIB) in 1922 which was a supporter of the textile industry in Bandung at that time, especially for the development of textile technology.

In the early days of independence (1942-1960) the process of cultural diversity (heterogeneity) in Bandung still persisted after Indonesian independence, from the 1940s to the 1950s. This condition is evidenced by the presence of various universities and higher education institutions that strengthen the process of cultural acculturation with formal education actors migrating from other regions in Indonesia to live and work in Bandung. Bandung City Square in this era also still gave a strong impression as the center of the city of Bandung, strengthened by the existence of the KAA on Jalan Asia Afrika. The KAA, which took place in 1955, made the city center of Bandung crowded with statesmen and foreign tourists.

At the beginning of the reform period (1980-1990) of rapid economic development, Bandung has been placed as an industrial and commercial center. The growth and development of the T-Shirt-making clothing company, which was found along Jalan Suci (Surapati-Cicaheum) in the early 1980s, shows the identity of the City of Bandung as a city of fashion design. The growth of a new type of fashion industry in the form of a clothing company, was also followed by the emergence of other industrial centers, such as the Fabric Industry Center in Cigondewah, the Jeans Industry Center in Cihampelas, and the Knitting Industry Center in Binongjati which continues to grow to this day.

When the wave of reform occurred, starting from the 1990s when all activities could not be separated from the trend of globalization and the rapid development of information technology that brought unlimited connections, creative capital in the city of Bandung began to emerge. After experiencing the economic recession in 1998, it has encouraged and provided opportunities for the creative community to produce their products, first for their community and from the 2000s their products were widely accepted. The growth of Bandung's creative economy is supported by the accessibility from Jakarta to Bandung, through the opening of the Cipularang toll road, with young people as potential targets for customers from Jakarta who have chosen Bandung as the main tourist destination until now and the establishment of Bandung City as a pilot project for the Creative City has strengthened the City's Identity. Bandung as a Creative City. According to Pidi Baiq, a Bandung culturalist said as follows;

The city of Bandung towards a Creative City was first driven by the economic recession and monetary crisis in 1998, which had an impact on the economic condition of the community which was getting worse, so that in the end it was the people who were pressured by this economic need, especially young people who were members of these communities. community to deal with this situation by making economic activities based on creativity or called the creative economy.”

According to Pidi Baiq, the emergence of the creative economy in Bandung is dominated by the independent role of the community. The contribution of the creative economy sector to the city of Bandung is quite significant since 2011 which has reached 59.61% and continues to increase every year. The rapid growth and development of the creative economy sector in the city of Bandung, still leaves various problems including being separated from one another, making some individuals try to create networks in strengthening social capital among creative actors. On December 21, 2008, the Bandung

Creative City Forum (BCCF) was formed, which is a network of creative actors in the city of Bandung.

According to Haji Komar, an entrepreneur and batik craftsman, he revealed that creative economic activities in the Bandung area were initiated by the development of clothing companies, in the form of T-shirts, then from T-shirts emerged its derivatives, namely the screen printing industry and printing design, including batik craftsmen, then also gave rise to the industry. culinary and indie music. During the past 2 decades, the creative industry sub-sector has become a pillar of creative economic growth in the city of Bandung, several creative industries are growing rapidly in Bandung, namely the fashion industry, the design industry, the information and technology industry, the culinary industry, and the craft industry.

IV. Conclusion

Based on a number of conclusions that aim to answer the three dissertation questions above, this research produces a number of theoretical and practical implications which can be explained as follows. First, the concept of developing a model on the influence of the Quintuple Helix in increasing creativity and innovation on the competitive advantage of creative villages can be used as a model to examine the process of forming and developing creative villages towards sustainable development. One of the findings is to use a collaborative adaptation model of the quintuple helix and pentahelix, namely the sextuple helix (six helix). Overall/generally, in developing creative villages in a sustainable manner, using the Sextuple Helix Model is believed to be a strategy in terms of collaboration with various actors. Second, metagovernance can serve as one of the means to produce multiple levels of coordinated governance, by designing and managing a good combination of hierarchical, market and network governance, to achieve the best results from the point of view of those responsible for the performance of public sector organizations, by public managers as “metagovernors”. Third, the reality of problems in the processing of creative villages shows a paradox. Agencies or organizations involved in the management of creative villages are interrelated with each other, especially in terms of meeting the interests of each organizational agency. Theoretically, parties who have the same interests should approach each other to work together in one organization. Until now, there is no organization that effectively functions to accommodate these various interests so that the cooperation that is carried out does not run optimally.

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