



Actors And Factors In Entrepreneurial Ecosystems: A Case Study On Creative Economy-Based Traditional Markets In Yogyakarta

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Abstract. This research explores knowledge transfer within the entrepreneurial ecosystem of Yogyakarta's creative economy, a region known for its competitive edge in traditional market. By identifying key actors and factors, we aim to enhance the quality of entrepreneurship in these markets. The study employs a qualitative approach in three stages: (1) Collecting secondary data through an extensive literature review, (2) Gaining a comprehensive understanding of the concept of entrepreneurial ecosystems and creative industries, and (3) Identifying and analyzing the actors and factors that contribute to the entrepreneurial ecosystem. We conducted in-depth interviews and observations to collect pertinent data. Our findings highlight the government actors and surrounding communities as the pivotal players in the entrepreneurial ecosystem. Additionally, we discovered that the supporting service factor is a factor that does not fit the model used in this study because it only has training, while the mentoring, consulting and coaching factors are not found.

Keywords: entrepreneurial ecosystem, traditional market, creative economy

1 Introduction

The creative economy is expected to become a new source of economic growth because Yogyakarta has the capital and ecosystem that can support it as a creative economy development Yogyakarta has the potential to continue to develop into a creative industry centre in [1] Indonesia. Abundant and educated human resources, many educational institutions, especially universities, and various DIY creative communities are considered to be the driving force of the creative industry that continues to grow in Yogyakarta. Based on the results of surveys, censuses, and discussions from Yogyakarta's creative digital industry development policymakers in March 2021 - May 2021, it is stated that out of 110 companies, the majority of creative digital industry companies in Yogyakarta operate in Sleman Regency. Apart from that, creative digital industry companies operate in Yogyakarta City (27.3%), Bantul Regency (10%), and Gunung Kidul Regency (0.9%) (2). The most common business sectors are the information and communication sector, the trade sector, and the arts, entertainment, and recreation sector [2]. In addition, individuals run the majority of creative digital industry companies in DIY,

57.5% (2). The rest are run by national companies (35.8%), foreign companies (4.7%), and non-government organizations (NGOs) (1.9%) (2).

There are several reasons that support creative economy actors to choose Yogyakarta as a base of operations, namely because of the ease of access, the availability of human resources, and the affordable DIY Regional Minimum Wage (UMR) . However, it is inevitable that the creative economy sector also has some fundamental problems in its development process. The three problems are capital, market, and raw materials [3]. In addition, creative economy actors must also have partnership relationships with medium and large-scale industries. However, smallscale creative economy actors in Indonesia who have partnership relationships with medium or large industries are only 6-10 percent of the total existing small and micro industries. In addition, the role of partners, such as academics, business people, government, and the community must be established because it encourages the economic sector. Another effort is to determine the UMR not based on region but based on industry. One way to improve the investment climate in the regions is to prioritize the regional minimum wage (UMR) .

In addition, there are several challenges and obstacles that need to be faced by the creative economy in Yogyakarta. The obstacles include uncertainty regarding the division of creative economy affairs at the government level . In addition, there is a lack of clarity on databases and creative economy policies . In SMEs (small and medium industries) there are also problems in the aspect of self-development, such as ignorance of the import process to access raw materials. Other challenges faced by DIY creative economy companies include irregular market conditions (33.9%), market competition (46.8%), limited funds (37.1%), and 60% of companies experiencing complexity in the credit process Additionally, the challenges faced are internal company conflicts and limited collaborative partner relationships Aspects that also need to be improved by the government, namely in terms of ICT infrastructure, physical infrastructure, and government policies

One area of the creative industry that needs attention is traditional markets based on the creative economy in Yogyakarta. Traditional markets in Indonesia are marketplaces that are managed by the government with cooperation with the private sector, where the traders with small or medium capital and the products sold mainly serve the needs of the people's daily life However, traditional markets face tremendous challenges in today's modern world, including the shift to the digital era, in addition to competing with other modern markets like malls and supermarkets Besides, one of the problems that occur in the traditional market in Indonesia is losing a traditional medium of connectivity and interaction between the customer and traditional seller In the other case, there is a decrease in the number of customers at Salaman Market so that the government efforts to revitalize the market by adding the number of tenants in the market, but unfortunately the number of customers continued to decline, possibly due to poor analysis of the main problem facing the traditional market Also, problems began to arise when the modern market began to participate in the existence of the traditional market Thereby, the problems that arise related to traditional markets can be viewed from several perspectives, including management of traditional markets, licensing mechanisms for shaping modern markets, socio-cultural aspects, and the role of local governments in managing traditional markets[4][5]

Related to some of the problems experienced by traditional markets, businesses have an essential function in the economy because they generate relatively high levels of job creation, productivity growth, and produce and commercialize high-quality innovations According to the RPJMN 2015-2019, the government is making efforts to create an ecosystem that facilitates entrepreneurship Efforts to create an entrepreneurial ecosystem are intended to drive the regional economy so that it can create jobs and increase economic growth [6]At the local level, a strong entrepreneurial ecosystem fosters the development of entrepreneurial excellence and

competitive values[7] The implementation of an entrepreneurial ecosystem approach can effectively aid in the aforementioned endeavors which due to the fact that the ecosystem comprises diverse character systems on screen, and the collaborative efforts of these actors can facilitate the attainment of a competitive edge on both a global and local level [8]Entrepreneurial ecosystems are defined as a confluence of social, political, economic, and cultural factors within a particular region that facilitates the advancement and expansion of innovative startups which encourage aspiring entrepreneurs and other stakeholders to undertake the challenges of initiating, financing, and supporting high-risk ventures . Entrepreneurial activity, as a result of the entrepreneurial ecosystem, is regarded as the process by which individuals generate opportunities for innovation Ultimately, this innovation leads to the creation of new value in society, which is considered the ultimate outcome of an entrepreneurial ecosystem . In addition, entrepreneurial ecosystems have the ability to invent and generate jobs [9]Also, the development of entrepreneurial ecosystems can greatly support urban economic growth through knowledge creation and information flow based on panel data of 32 major Chinese cities from 2008 to 2018, which covers a wide range of development scenarios in China [10]

The research on entrepreneurial ecosystems places a strong emphasis on the vital role that entrepreneurs play as the driving force behind organizations, innovation, and communities. It recognizes their remarkable capacity to not only transform established structures but also forge new paths, leveraging their unique qualities and circumstances. Moreover, it acknowledges that various stakeholders within the ecosystem, such as investors, civil servants, and employees, possess the power to shape their own actions within this dynamic environment. This influence extends beyond the immediate boundaries of the local ecosystem, encompassing interconnected structures like supply chains, platforms, and clusters, which further amplify their impact [11]An implication of this notion of entrepreneur-led ecosystems is that the causal mechanisms driving the evolution of regional entrepreneurial ecosystems may not be the same as in other territorial innovation models

The notion of the entrepreneurial ecosystem assumes significance in fostering economic growth, as it delineates a self-organizing and self-reliant network system that can be leveraged to formulate policies that promote competition [12]Entrepreneurial ecosystems are also some of the driving factors of the economy and have a relationship with economic growth. One important aspect that must be understood about the entrepreneurial ecosystem is the relational structure between the various stakeholders involved in the entrepreneurial ecosystem

Furthermore, Spiegel identified three main components in the entrepreneurial ecosystem, namely cultural, social, and material. In this context, culture can be seen from two sides, namely, behavior and history. Aoyama explains that regional culture can influence entrepreneurial activity by shaping entrepreneurial practices and norms accepted by the community. Meanwhile, social attributes in the entrepreneurial ecosystem are interpreted as resources obtained from social networks in society

This study aims to identify the actors and factors involved in the entrepreneurial ecosystem in the creative traditional market in Yogyakarta. The identification and analysis of these actors and factors are important because they can be used to generate knowledge about relevant actors and factors in the entrepreneurial ecosystem in traditional markets dependent on the creative economy in Yogyakarta as an effort to improve the quality of entrepreneurship and the competitiveness of the creative industry.

2 Literature Review

2.1 Entrepreneur Ecosystem

The realm of entrepreneurial research is witnessing a swift rise in prominence, particularly in the emergence of the entrepreneurial ecosystem. An entrepreneurial ecosystem is a network of potential and current entrepreneurial actors, organizations (such as other businesses, venture capital firms, institutions (universities), and business processes that come together formally and informally to connect, mediate, and regulate performance in a specific local entrepreneurial environment [13]. The definition of the entrepreneurial ecosystem is a collection of interconnected entrepreneurial actors (both potential and existing), entrepreneurial organizations (firms, venture capitalists, business angels, banks), institutions (universities, public sector agencies, financial bodies), and entrepreneurial processes (the business's birth rate, numbers of high growth firms, levels of "blockbuster entrepreneurship", number of serial entrepreneurs, degree of sellout mentality within firms and levels of entrepreneurial ambition) which formally and informally coalesce to connect, mediate and govern the performance within the local entrepreneurial environment [14]. The entrepreneurial ecosystem comprises a set of interdependent actors and factors that are governed in such a way that they enable productive entrepreneurship [11]. As applied to entrepreneurship in a region, the metaphor is loosely defined, highly undertheorized, and not adequately measured. Additionally, entrepreneurial ecosystems underscore the significance of 'place' and furnish a framework for comprehending regional transformation through entrepreneurial endeavors. The entrepreneurial ecosystem approach distinguishes itself from the business zone, cluster, and innovation system approaches in that it places the entrepreneur, rather than the firm, at the focal point of analysis. Therefore, the entrepreneurial ecosystem approach starts with the entrepreneurial individual instead of the company but also emphasizes the role of the economic and social context surrounding the entrepreneurial process.

The entrepreneurial ecosystem approach is a set of interrelated and coordinated actors and factors that formally and informally converge to interconnect, mediate, and regulate entrepreneurial performance in the local entrepreneurial environment with the aim of assisting entrepreneurial success in going through all stages of the process of creating new businesses and developing existing businesses to produce productive entrepreneurship in order to increase local competitive advantage [15].

The entrepreneurial ecosystem is a set of systems related to entrepreneurial actors, entrepreneurial organizations, institutions, and entrepreneurial processes that formally and informally converge to interconnect, mediate, and regulate entrepreneurial performance in the local entrepreneurial environment. The entrepreneurial ecosystem is dynamic and systemic in nature involving multiple actors, institutions, and processes.

2.2 Creative Economy

The creative economy is a revolutionary economic idea that prioritizes creativity and information and uses human resource ideas and expertise as a production element [16]. There are four recognized components of production in the field of economic studies: natural resources, human resources, and direction or management. The creative economy includes 14 sub-sectors, including publishing and printing, computer and software services, television and radio, research and development, advertising, architecture, the goods market, art, craft, design, fashion, video, film, and photography, interactive games, music, and performing arts. When major corporations went out of business during the economic crisis the State of Indonesia

suffered, the creative economy's resilience proved to be the most relevant theory. Even the creative economy has the power to advance the state of the economy In the face of the economic crisis that hit the State of Indonesia, particularly in light of the closure of big enterprises, the idea of the resilience of the creative economy has proven its applicability. It is important to mention that the creative economy has the capacity to improve the framework of the national economy

2.2 Research Methodology

This study employs a qualitative methodology utilizing a descriptive analysis approach and contextual techniques. It involves a literature review research type, which seeks theoretical references relevant to the identified case or problem. The literature review is a data collection method that gathers secondary data from literature studies and documentation such as journals, government documents, books, online news, and websites related to digital entrepreneurship, digital entrepreneurial ecosystems, SME data, digital platforms in Indonesia, and other pertinent data related to the research topic. The collected data is then subjected to descriptive analysis, which involves describing the facts followed by an analysis that provides understanding and explanation. To ensure data validity, a triangulation process was conducted using data and literature from previous studies. The objective of this research is to identify and analyze the roles of actors and factors in the Entrepreneurial Ecosystem in traditional markets dependent on the creative economy in Yogyakarta Province.

3 Discussion

3.1 Identification of Actors in the Entrepreneurial Ecosystem in Creative Economy-Based Traditional Markets in Yogyakarta

Based on the results of the literature study, the actors involved in the transfer of knowledge that occurs in the entrepreneurial ecosystem in traditional markets based on the creative economy in Yogyakarta can be identified, as shown in Table 1 below.

Table 1. Elements and Actors in Creative Economy-Based Traditional Markets in Yogyakarta

Number	Element	Actors
1	Business actors	Business actors in the creative industry
2	District/City Institution/Government/	<ul style="list-style-type: none"> a. Yogyakarta City Trade Office b. City Government of Yogyakarta c. Market Management Office d. Industry and Trade Office of Yogyakarta Province e. Ministry of Tourism and Creative Economy (Kemenparekraf)

		f. Provincial Governments of Yogyakarta and Central Java
		g. Borobudur Authority Board (BOB)
3	Professional	a. UAD (Ahmad Dahlan University)
		b. UMBY (Mercu Buana Yogyakarta University)
4	Banking	a. MANDIRI
		b. BPD DIY
5	Company/Startup	a. PT Patra Jasa
		b. Tokopedia
		c. Ralali.com
		d. Surplus
		e. Jumpstart
		f. Pertamina
		g. Telkom
6	Markets	a. Distributor
		b. The end customer

3.2 Business Actors

Businesses in Beringharjo Market are mostly engaged in the handicraft, craft, and fashion sectors Traditional market business actors based on the creative economy in Yogyakarta are mostly engaged in the fashion, craft, and culinary sectors. The sectors favored by the Yogyakarta City Government related to the local potential of Yogyakarta City include culinary, fashion, crafts, animation, film, and The large potential of the creative economy in Yogyakarta encourages support and contributions from the arts and artists, the world of education, and the government to business actors One of the creative economy-based traditional market businesses in Yogyakarta, Pensil Terbang, started its decorative candle business in 1997 This means that the business actor has been developing his business for approximately 26 years. Business actors strive to improve their entrepreneurial skills through training activities, exhibitions, socialization, and other knowledge-transfer activities. Some business actors also utilize marketplace applications to market their products and QRIS as a digital transaction medium.

3.3 Government (Policy / Infrastructure / Support)

The government as an actor also has a role in the knowledge transfer process in the entrepreneurial ecosystem in traditional markets based on the creative economy in Yogyakarta.

The government agencies involved include the Yogyakarta City Trade Office, the Yogyakarta City Government, the Market Management Office, the Yogyakarta Province Industry and Trade Office, the Ministry of Tourism and Creative Economy, the Provincial Governments of Yogyakarta and Central Java, and the Borobudur Authority Agency.

The Yogyakarta City Government through the Yogyakarta City Trade Office is developing creative economy zones in three public markets, namely Beringharjo Market, Prawirotaman Market, and Pasty Market. Pasar Beringharjo will be equipped with a stage or atrium for art performances to increase tourist attraction. Disperindag will also optimize the floating stage promotion area and drop zone area for music performances and product exhibitions. In addition, craftsmen in Pasar Beringharjo are also encouraged to create workshops because it has many crafts and crafts. The government also encouraged the infrastructure development of Pasar Beringharjo in the form of paint assistance to paint the facade of the building to make it look more attractive. For Pasar Prawirotaman, creative economy space and supporting facilities have been facilitated on the 4th floor, in the form of a podcast studio, music studio, seminar room, and outdoor area. At Prawirotaman Market, Laskar digital activities have also been carried out in collaboration with third parties to conduct training for school children, coworking activities for MSME displays, and exhibitions from creative economy businesses. The City Government of Yogyakarta also implements the go green concept by educating traders to minimize the use of plastic waste. Meanwhile, Pasar Pasty is also provided with a stage for performing arts practice, the construction of a skate bowl, a children's education room, a culinary area, and other supporting facilities that can be enjoyed by all visitors. The Market Management Office and the Industry and Trade Office have made efforts to achieve the regional apparatus target, namely improving the performance of the industry and trade sector through the performance index indicator of the industry and trade sector. Programs that support the achievement of the target directly involve 3 programs, namely the trade business development program, the industrial development program, and the program for maintaining market infrastructure, cleanliness, security, and order. In addition, this achievement is also supported by other programs, namely the market structuring, development, and income program, the business center development program and the metal industry development program.

Three major public markets in Yogyakarta are encouraged to implement digital payment systems to make the transaction process more effective and efficient. This program also cooperates with cross-banks. Furthermore, Disperindag will expand the development of digital transactions in other public markets. The Government of Yogyakarta through Disperindag plans to develop the use of Jogja Mark co-branding for creative industry products in Yogyakarta. This aims to ensure protection and competitiveness, increase consumer confidence and loyalty, and legal protection. The use of Intellectual Property Rights (IPR)-based co-branding is an effort to protect the intellectual property of MSME products in Yogyakarta.

The City Government of Yogyakarta plays a role in providing training in the form of English courses for market traders through the "Sinau Bareng Bahasa Inggris" program. This program is based on the location of Prawirotaman Market which is located in the area of foreign tourists. This program is expected to improve the English language skills of the business owners. This program will also be developed not only in Prawirotaman Market, but also in Beringharjo Market, Ngasem Market, and Pasty Market.

Kemparekraf in collaboration with Pertamina, Telkom, the Provincial Governments of Yogyakarta and Central Java, and the Borobudur Authority Agency have made a cooperation commitment to strengthen the supply and demand supply chain between SMEs and hotels. This activity is an effort to encourage the use of Creative Economy SME products from Yogyakarta Province by existing hotels (45).

3.4 Professional (Academic, Consultant, Community)

Based on the literature study found that in the professional element, only academic actors have involvement in the creative economy market in the Yogyakarta region. While other actors, such as consultants and communities are considered to have no role in the growth of the creative economy in the Yogyakarta Region.

As an educational tool to develop people to have participatory excellence, universities need to develop knowledge of cooperation. Cooperation will create teamwork that produces creative, innovative human resources and will produce superior products because of the urge to always improve and perfect the products produced.

Likewise in the world of trade, in buying and selling activities or production and marketing activities, cooperation is needed to facilitate and expand products and services. The cooperation that occurs will help the economy with competitive human resources. University academics play a key role in developing knowledge and technology innovations that will be transferred to creative industry businesses. This can be done by conducting preliminary research to test innovation and appropriate technology before socialization to creative industry business actors, creating and developing new technologies to support the creation of creative industries, conducting education, training, and mentoring in the creative industry on an ongoing basis, and developing home industry technology as an effort to create new creative industry incubators. Based on the description above, the involvement of academic actors, such as UAD and UMBY in this creative economic market is included in point number three. Academic actors held a trial activity of free transportation for workers in Beringharjo Market, cleaned the Beringharjo Market area, and carried out an activity program in the form of a radio broadcast which this program was broadcast through Radio Suara Pasar Beringharjo (Radio Super) which would have the topic "Survival Strategies during the Pandemic". With the full involvement of academic actors, it is hoped that the creation of a creative economy industry can be more successful. This can indirectly stimulate the growth and development of the creative industry in Indonesia.

3.5 Banking (Bank/Non-Bank Financial Institutions)

Banking, both in the form of financial institutions, and non-financial institutions play a role in increasing the digitalization of traditional markets based on the creative economy. Banks involved in the creative economy entrepreneurial ecosystem in Yogyakarta include Mandiri and BPD DIY, which contribute to the aspect of increasing financial digitization.

Bank Mandiri's involvement in the creative economy entrepreneurial ecosystem is to revitalize markets through CSR programs to encourage non-cash payment literacy (47). Through the Jogja Fashion Day Agent program, Mandiri encourages the economy in Beringharjo Market by expanding access to banking services in the context of financial inclusion. In addition, Mandiri through the Bank Mandiri Livin Pasar event also seeks to increase the use of QRIS in the Beringharjo Market.

Another involvement of Banking, namely BPD DIY, also supports business actors in Prawirotaman Market by providing digital transaction facilities using QRIS (50). This is to realize Pasar Prawirotaman as the first digital market in Yogyakarta.

3.6 Company (Corporate/Start-Up)

Companies as other actors also have involvement in the entrepreneurial ecosystem in traditional markets based on the creative economy in Yogyakarta. The companies involved include PT Patra Jasa, Tokopedia, Ralali.com, Surplus, and Jumpstart. PT Patra Jasa contributed to the arrangement of Beringharjo Market by providing CSR funds [17]. In addition, Tokopedia is also aggressively involved in digitizing traditional markets through the Digital Market Program. This program facilitates business actors to be able to sell online on the Tokopedia platform.

Three start-ups, namely Ralali.com, Surplus, and Jumpstart, participate in the creative economy entrepreneurial ecosystem. The three start-ups have a number of different innovations that can spur business development for SMEs. Ralali.com can promote the digitalization of SMEs, Jumpstart can offer market expansion opportunities with the help of vending machines, and Surplus can offer food management solutions for SMEs and hotels to minimize excessive food waste.

3.7 Market (End Consumer/Business Consumer/Distributor)

In the creative economy entrepreneurship ecosystem in several markets in the Yogyakarta region, only a few actors are actively involved in the market element, namely end consumers and distributors. In this element, distributors play a role in encouraging competition among producers and keeping product prices competitive. In addition, distributors provide market information, such as prices and the need to minimize selling costs for end consumers.

This explanation is not in accordance with the conditions of distributors in Beringharjo Market, where daily necessities sellers and grocery sellers in Beringharjo Market are required to buy cooking oil from distributors and must buy other goods. The distributor actor does not provide price information to his business consumers. On the other hand, First Lady Iriana Joko Widodo became the final consumer in purchasing bags and negligees when visiting Beringharjo market in Yogyakarta. This is a way of increasing the sales of traders and expanding their network.

3.8 Social Society (Community Leaders/Surrounding Communities/Local Communities (Formal and Informal))

In the social community element, the role of local communities and local community leaders is not considered because it does not really affect the growth of the creative economy in the Beringharjo Market area. Only local community actors and community leaders are seen as involved in the role in this creative economy. This is because the local community acts as a resource of workers and craftsmen who are considered the most influential in the creative economy market's viability.

The presence of creative economy markets, such as Pasar Beringharjo, has caused significant economic changes in the livelihoods of Pasar Beringharjo residents. According to business actors, the social network of Beringharjo Market ikat traders uses family and kinship networks. For example, the reason for choosing a job as a trader is influenced by family factors that have a habit of doing business. This is evidenced by the fact that the businesses they run today are inherited from their parents companies.

In addition, the declaration of support from Beringharjo Market business actors for one of the public figures, namely Ganjar Pranowo, who is referred to as Jokowi's successor as the next

president of Indonesia, is fully supported by Beringharjo Market traders. This was evidenced by the declaration of support from the traders and the distribution of souvenirs to 500 participants. The role of community leaders is considered important because it can increase community enthusiasm in trading activities. On the other hand, community leaders are a representation of the quality of leadership that is a reference for the community in realizing their wishes, so that community leaders cannot be separated from the quality of leadership reflected in the community.

Table 2: Identification of Factors in the Entrepreneurial Ecosystem of Creative EconomyBased Traditional Markets in Yogyakarta

Elements		Factors	
1	Information	Ideas,	suggestions, advice
2	Knowledge experiential	Cognitive	and
3	Support Services	Training	
4	Entrepreneurial Capability	Talent/leadership/management skills	
5	Social Culture norms/local wisdom values	Community	

3.9 Information (Ideas / Suggestions / Advice)

Based on the literature study obtained, the presence of the creative economy market is very influential for the community. As of now, there are 17 creative economy sub sectors who are developing in DIY. In its development, millennials are noticed as a figure who pursues this creative economy.

Not only fashion is found in the Yogyakarta creative economy market. The existence of craft and culinary is also the largest sub-sector that is mostly the total of the existing creative economy. In addition, PASTY was established as a form of response to the community's need for a place to buy and sell animals and ornamental plants. Opportunities for the creative economy in the current era of communication technology are very high. Supported by the presence of the millennial generation, the growth of the creative economy in Yogyakarta is quite rapid and promising. According to the Head of the DIY Tourism Office, Singgih Raharjo in a discussion on Ngobrolin Jogja broadcast through the Youtube channel of Jogja Public Relations said that the DIY Regional Government was very aware of the great potential of the creative economy in DIY. "Of course, the development of this creative economy starts from the community, from the people of Jogja, especially millennials. Moreover, there are many sectors that can be engaged in the creative economy."

In addition, there is potential for the creative economy sector in Yogyakarta in the form of pandanus handicrafts. PT Pandanus Internusa Handicraft, a pandanus handicraft company in Yogyakarta, pursues the pandanus handicraft industry as a manifestation of the spirit of Yogyakarta's local wisdom and a strategy to harmonize humans with nature (53).

3.10 Knowledge (Cognitive and Experiential)

Business actors gain some knowledge related to the process of running a business, which comes from activities that empower business actors, socialization, and training (54) From these activities, business owners gain knowledge about financial literacy and the zero inorganic waste movement. In addition, business owners received training on online marketing, photography, financial literacy, cooperatives, business development, and English language learning. Some other knowledge is sourced from family, which is characterized by the business being carried out for generations and the existence of family or kinship networks.

3.11 Supporting Services (Training / Mentoring / Socialization / Coaching / Consultation)

In the element of supporting service factors, the results of the literature study show that in the entrepreneurial ecosystem of the creative economy in Yogyakarta, there are training, mentoring, and socialization factors. Meanwhile, coaching and consulting factors were not found. Businesses obtain various forms of supporting services from academics and the government. Socialization that has been carried out in the creative economy entrepreneurial ecosystem, namely the socialization of the importance of learning English for Beringharjo Market traders In this activity, business actors directly practiced dialog using English. In addition, business owners in Prawirotaman Market also received English courses from the Yogyakarta City Government through the "Sinau Bareng English" activity

In addition to socialization and English language training, traders received hybrid education on immunity, financial literacy, cooperatives, and business development This activity was conducted in a hybrid manner in order to increase the capability of traders in using the application. In addition, Pasar Prawirotaman received a campaign on food safety. The campaign activities consisted of exhibitions for market visitors, food safety leaflets and posters, and KLIK checks, a quick and free testing facility for food diagnosed as containing hazardous materials. Traders are encouraged to always comply with existing regulations and apply the Good Food Distribution and Retailing Practices (CRPB), as well as implement health protocols In addition to training and socialization, Kemenparekraf also provides assistance to creative economy SMEs in Yogyakarta in order to collaborate with the hotel industry in order to strengthen the supply and demand supply chain

3.12 Entrepreneurial Capabilities (Talent / leadership / mindset / behavior / management skills)

Leadership is something that must be considered in managing an organization. This is the case with the creative economy market in Yogyakarta. According to the literature sources obtained, business actors in developing this creative economy market work as a team. They also have the principle to work with family ties. This family principle will create a harmonious work environment. The work environment is everything that surrounds the employee and that may have an impact on how well he completes the tasks assigned. With the emergence of harmonious conditions in this market management, the interaction process, transaction process, and understanding process will run optimally.

On the other hand, the Semar (Smart Traditional Market) program is aimed at increasing the capacity and ability of people's market business actors. Activities carried out include product curation, digital branding, product design, packaging design, and supply management for

stronger online networking needs. Not only that, the volunteers who are members of beringharjo.co.id also prepared the beringharjo.co.id domain to become a marketplace so that traders can sell products from Beringharjo Market more widely.

In addition, in this aspect of management capabilities, there is a literature study that discusses financial management capabilities, namely the greater the practice of managing finances, can increase financial satisfaction. This is in accordance with what is done by Beringharjo Market actors. Beringharjo Market business actors are considered very strict in managing finances so that they do not budget a lot of unnecessary expenses. The cash management score of Beringharjo Market small businesses was 64.7; the credit management score was 76 and the investment management score was 61. The respondents' financial achievement score was 57.58 and the financial satisfaction score was 87.85. Small businesses have not implemented online credit and cash flow account checks.

3.13 Social Culture (Community Norms/Local Wisdom Values)

The existence of creative economy markets in the Yogyakarta region is still influenced by the strong community norms and local wisdom values that apply. This is evidenced by the many cultures carried out by Beringharjo Market. One of them is that Beringharjo Market has become an icon of shopping tourism in Yogyakarta and a must-visit place when visiting this student city. This is shown by the many philosophical meanings that exist in Pasar Beringharjo and witnessed the place of economic growth hundreds of years ago, especially when the market began operating in 1758.

In addition, Pasar Beringharjo is known as the iconic Catur Tunggal Pillar, which means the palace, alun-alun, the palace, and the market itself which is the center of trading activities. These markets are also often restored as a symbol of the stages of human life in meeting their economic needs. The name of this Beringharjo Market shopping tour is even taken from the name of a banana tree that is said to bring prosperity to the community.

Beringharjo Market used to be called Pasar Ghe. This market is located to the north of the North Square of the Yogyakarta Palace. The word Beringharjo is derived from two Javanese syllables: Bering comes from the name Beringan, the forest where the royal capital was established; Kuas means good and successful. Therefore, the name Beringharjo means a good place for the prosperity of the people.

Not only philosophy, one of the habits of the traders in Beringharjo Market has also become their culture. This is evidenced by the market cleaning activities on every Thursday. In this activity, not only all market traders participate, but also becak drivers to parking attendants also participate in this market cleaning activity. Every October, there is also a market cleanup activity. With the participation of 30 traditional markets scattered throughout Yogyakarta that issued "Gunungan" which was paraded from Beringharjo Traditional Market to one of the nearest traditional markets.

In addition, the application of a friendly culture has also been carried out by shopkeepers at Beringharjo Market. They welcome customers and serve them well. The attitude of honesty is also always applied. Most traders in Pasar Beringharjo always speak honestly and are responsible for providing transparent information about the status of goods to consumers and if there are errors in the goods they buy and sell.

They think that doing business is not only for profit but also for the pleasure of Allah. Therefore, the traders receive weekly spiritual guidance from the market leader which helps the traders to always carry out Islamic law in every transaction. Beringharjo Market traders already

understand Islamic law and act according to Islamic rules. They prioritize humanity. Likewise, they do not only prioritize individual needs but have incorporated their Islamic business ethics into their marketing strategies. Organizing routine recitations for traders because the faith and piety of a businessman is very necessary if a businessman does not have faith and a strong understanding of religion, then it is possible that businessmen will do anything to get profit.

4 Conclusion

Based on the results of the identification of actors and factors in the creative economy entrepreneurship ecosystem in traditional markets in Yogyakarta, it can be concluded that the element actors consist of business actors (creative economy business actors and craftsmen), the Yogyakarta City Trade Office, the Yogyakarta City Government, the Market Management Office, the Yogyakarta Provincial Industry and Trade Office, the Ministry of Tourism and Creative Economy (Kemenparekraf), the Provincial Governments of DIY and Central Java, the Borobudur Authority Agency (BOB), professionals (universities: UAD and UMBY), Banking (Mandiri and BPD Yogyakarta), Companies/Startups (PT Patra Jasa, Tokopedia, Ralali. com, Surplus, Jumpstart, Pertamina, Telkom), Market (Distribur, End Consumers), and community. The most instrumental actor is the government because it acts as a stakeholder that empowers creative economic actors and craftsmen. As for the factor elements, they consist of information (ideas, suggestions, and advice), knowledge (cognitive and experience), supporting services (training), entrepreneurial capabilities (talent/leadership/mindset/behavior/management skills), and social culture (community norms / local wisdom values). The supporting service factor is a factor that does not fit the model used in this study because it only has the training, while the mentoring, consultation, and coaching factors are not found.

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