

Pentahelix-Based Model for Developing Halal Media and Entertainment Industry Potential in Indonesia

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Abstract *The halal media and entertainment industry in Indonesia shows significant growth, especially in publishing, digital applications, films, animation, and Islamic games. However, the development of this sector remains limited due to the absence of an integrated practical model that connects stakeholders in a collaborative ecosystem. This research aims to design a development model for the halal media and entertainment industry using the pentahelix approach. The method used is descriptive qualitative by collecting literature studies in the form of journals, reports and other forms. The findings show that although the halal industry has developed rapidly in various sectors, a practical collaborative model for the media and entertainment segment is still lacking. The proposed pentahelix model suggests synergy among academics, businesses, communities, government, and media to support regulation, innovation, investment, and halal lifestyle promotion. The model contributes by offering an implementable framework for strengthening the halal media and entertainment ecosystem in Indonesia.*

Keywords: *halal industry, halal media and entertainment, halal media and recreation, pentahelix*

Abstrak: *Industri media dan hiburan halal di Indonesia menunjukkan pertumbuhan yang signifikan, khususnya pada sektor penerbitan, aplikasi digital, film, animasi, dan permainan bernuansa Islami. Namun, pengembangan sektor ini masih terbatas akibat belum adanya model praktis terintegrasi yang menghubungkan para pemangku kepentingan dalam sebuah ekosistem*

kolaboratif. Penelitian ini bertujuan merumuskan model pengembangan praktis menggunakan pendekatan pentahelix dengan menyintesis studi-studi terdahulu terkait pengembangan industri halal, model kolaborasi, tata kelola, dan inovasi digital. Studi ini menggunakan metode deskriptif kualitatif melalui analisis literatur terhadap jurnal bereputasi, laporan, dan dokumen kebijakan. Hasil penelitian menunjukkan bahwa meskipun industri halal telah berkembang pesat di berbagai sektor, model kolaborasi praktis untuk segmen media dan hiburan masih belum tersedia. Model pentahelix yang diusulkan mendorong sinergi antara akademisi, pelaku bisnis, komunitas, pemerintah, dan media untuk mendukung regulasi, inovasi, investasi, serta promosi gaya hidup halal. Model ini memberikan kontribusi dengan menawarkan kerangka kerja yang dapat diimplementasikan untuk memperkuat ekosistem media dan hiburan halal di Indonesia.

Kata Kunci: *industri halal, media dan hiburan halal, media dan rekreasi halal, pentahelix.*

A. Introduction

The halal industry creates products and services based on sharia law. Everyone is required to obey the Quran and Sunnah regarding what is halal (permissible) and haram (forbidden). The purpose of the halal industry is for the government to maintain and ensure that products maintain their halal certification, as stated in Law Number 33 of 2014 concerning Halal Product Assurance¹.

Based on the report, Indonesia ranks third in the global sharia economy industry in 2023 with a total GIEI score of 80.1. Indonesia also achieved great success in the global halal media and entertainment industry, placing itself in sixth position. Previously, Indonesia had never been in the top 10 in the industry².

Indicator Scores Breakdown for Top 15 Ranking Countries								
		GIEI	Islamic Finance	Halal Food	Muslim-Friendly Travel	Modest Fashion	Media and Recreation	Pharmaceuticals and Cosmetics
1	Malaysia	193.2	408.7	128.0	99.4	73.6	74.4	73.9
2	Saudi Arabia	93.6	194.9	48.5	99.7	34.3	37.5	34.3
3	Indonesia	80.1	93.2	94.4	60.7	66.3	52.4	58.6
4	United Arab Emirates	79.8	115.7	59.2	136.2	51.3	44.5	41.3
5	Bahrain	75.0	125.1	55.0	88.1	33.4	49.6	38.5
6	Iran	74.6	159.8	41.2	65.7	20.5	24.2	33.1
7	Türkiye	74.0	46.1	85.1	161.8	86.2	46.0	52.6
8	Singapore	62.7	52.2	67.7	50.3	64.3	72.6	79.9
9	Kuwait	60.2	123.6	42.2	28.7	20.0	26.8	29.2
10	Qatar	57.1	74.4	49.7	60.4	37.4	63.3	37.2
11	Jordan	52.2	65.6	49.4	88.3	22.1	26.3	39.9
12	Oman	50.0	78.7	48.3	48.0	20.1	24.4	26.3
13	Pakistan	47.5	69.6	51.4	38.4	27.5	17.2	28.6
14	South Africa	44.7	51.1	53.8	25.3	32.4	31.9	43.2
14	United Kingdom	44.7	46.0	43.7	28.1	47.7	54.4	48.2

Figure 1 Global Islamic Economic Indicators Ranking 2023

Globally, Muslims spend US\$ 247 billion on halal media and recreation, with Indonesia being the third largest consumer globally in the media and entertainment

¹ Listia Andani, Hamdan Fathoni, and Irdan Nurdiansyah, 'Optimization of the Halal Industry Sector: The Potential of Halal Media and Entertainment in Indonesia', *Finansha: Journal of Sharia Financial Management* 5, no. 1 (2024): 1–19, <https://doi.org/10.15575/fjsfm.v5i1.31112>.

² State of the Global Islamic Economy Report, 'State of the Global Islamic Economy Report', *DinarStandard*, 2023.

industry market³. This shows that halal media and entertainment industry products such as religious films, Islamic content, and Islamic children's animation, as well as Muslim lifestyle applications are starting to be in demand by the Indonesian people. This is in line with the increasing trend of the creative economy in Indonesia⁴.

However, as part of the creative economy, the development of the halal media and entertainment industry in Indonesia also has several challenges to become a core halal industry. High market opportunities need to be balanced with increased productivity and diversification of halal media and entertainment products from business actors⁵. The government also needs to make special regulations related to this industry, considering that existing regulations still refer to conventional regulations⁶.

From a systemic perspective, existing literature on the halal media and entertainment industry tends to emphasize potential and descriptive mapping rather than the formulation of practical models for development. Most studies discuss opportunities, consumer trends, and digital innovation; yet they do not provide frameworks that translate these insights into actionable strategies for stakeholders. For instance, Andani et al. highlight the economic opportunities of the halal media sector but stop short of proposing collaborative implementation mechanisms⁷. Similarly, Hamdi et al. outline strategic directions for strengthening Islamic entertainment but do not offer a structured multi-actor model⁸. This indicates a practical gap in the existing literature—namely, the absence of an implementable, operational framework that connects all stakeholders involved in shaping the halal media and entertainment ecosystem.

³ State of the Global Islamic Economy Report.

⁴ Bappenas RI, *Laporan Perkembangan Ekonomi Indonesia Dan Dunia Triwulan IV 2023*, 7, no. 4 (2023): 2 dan 15.

⁵ Komite Nasional Ekonomi dan Keuangan Syariah, *Master Plan Industri Halal Indonesia 2023-2029* (2023).

⁶ Fadia Utami, Siti Sarifa, and Suci Nurul Fadilah, 'Peluang Dan Tantangan Industri Media Dan Hiburan Halal Di Indonesia: Kajian Kelembagaan Dari Sudut Pandang Produk Hukum Di Indonesia', *Djib* 1, no. 4 (2021).

⁷ Andani, Fathoni, and Nurdiansyah, 'Optimization of the Halal Industry Sector: The Potential of Halal Media and Entertainment in Indonesia'.

⁸ Baitul Hamdi et al., 'Optimizing the Potential of Halal Media and Entertainment in Indonesia: Analysis of Opportunities, Challenges, and Strategic Steps', *Jurnal Ilmiah Ekonomi Islam* 11, no. 04 (August 2025), <https://doi.org/10.29040/jiei.v11i04.17221>.

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Furthermore, one of the ways to approach this is by involving all stakeholders through the pentahelix model, which involves synergy between academics, business actors, communities, government, and the media. Pentahelix is a socio-economic development model that focuses on a knowledge-based economy to encourage innovation and entrepreneurship through mutually beneficial collaboration and partnerships between academics, government, business actors, communities, and entrepreneurs. These five parties have a crucial role in achieving common goals for growth and contributing to the socio-economic progress of a region⁹.

The pentahelix model has been widely recommended and successfully applied in various halal-related sectors such as halal tourism, health services, village-owned enterprises, and eco-industrial development¹⁰¹¹¹². These studies demonstrate that multi-actor collaboration significantly enhances governance, innovation, and program implementation. Nonetheless, no prior research has explicitly operationalized the pentahelix model for the halal media and entertainment sector. This absence represents a critical literature gap and practical gap, given that the development of halal media requires strong synergy across regulatory institutions, content creators, technological innovators, community influencers, and academic researchers. Without a structured collaborative

⁹ Edoardus E. Maturbongs, 'Kolaborasi Model Pentahelix Dalam Pengembangan Pariwisata Berbasis Kearifan Lokal Di Kabupaten Merauke', *Transparansi: Jurnal Ilmiah Ilmu Administrasi* 3, no. 1 (2020), <https://doi.org/10.31334/transparansi.v3i1.866>.

¹⁰ Hartomi Maulana et al., 'Determinants of Pentahelix Model in Developing the Halal Industry in Indonesia: Analytic Network Process (ANP) Approach', *Indonesian Journal of Halal Research* 7, no. 1 (February 2025): 47–61, <https://doi.org/10.15575/ijhar.v7i1.34911>.

¹¹ Achmad Nur Alfianto, 'Collaboration Towards A Sustainable Halal Industry Ecosystem: Pentahelix Approach', *Jurnal Ekonomi, Akutansi Dan Manajemen Nusantara* 4, no. 1 (June 2025): 1–10, <https://doi.org/10.55338/jeama.v4i1.179>.

¹² Ana Toni Roby Candra Yudha, Nasif Sidquee Pauzi, and Rafidah binti Mohd Azli, 'The Synergy Model for Strengthening the Productivity of Indonesian Halal Industry', *Al-Uqud: Journal of Islamic Economics* 4, no. 2 (April 2020): 186–99, <https://doi.org/10.26740/al-uqud.v4n2.p186-199>.

model, the industry risks fragmented development, weak coordination, and limited sustainability¹³¹⁴.

Responding to these gaps, the present study aims to formulate a practical development model for the halal media and entertainment industry using the pentahelix framework. The purpose of this research is to identify the roles, responsibilities, and collaborative mechanisms of the five pentahelix actors, and then synthesize them into a model that can be implemented by policymakers, content producers, and community stakeholders. The model is developed through an extensive literature review of scholarly works on halal industry governance, stakeholder collaboration, digital innovation, and creative economy management. By integrating these sources, the study positions the halal media and entertainment industry within a broader ecosystem of halal economic development and proposes a structured pathway for strengthening the sector.

The significance of this research lies in its contribution to both academic literature and practical industry development. Academically, this study fills a gap by being among the first to propose an operational pentahelix model specifically tailored to the halal media and entertainment sector. While previous research acknowledges the potential of the sector, none provide a detailed governance or collaboration model that addresses its unique characteristics. Practically, the proposed model can guide policymakers in formulating regulatory frameworks, assist production houses and developers in aligning content creation with halal standards, and support community organizations and media influencers in promoting halal values through digital platforms. Additionally, the model promotes innovation and investment by clarifying stakeholder roles and facilitating cross-sector coordination.

¹³ Aji Binawan Putra, Widya Rizki Wulandari, and Moh Nur Khabib Khasan, 'International Dynamics of Halal Industry Development: A Literatur Review', *Review of Islamic Economics and Finance* 6, no. 1 (July 2023): 75–90, <https://doi.org/10.17509/rief.v6i1.57906>.

¹⁴ Warto Ahmad Saifuddin and Firman Setiawan, 'Digital Innovation, Sustainability Principles, and Multi-Sector Diversification Models of Indonesia's Halal Industry: An Analysis of Sharia Economic Transformation', *Journal of Halal Product and Research* 8, no. 2 (December 2025): 225–36, <https://doi.org/10.20473/jhpr.vol.8-issue.2.225-236>.

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Overall, the development of the halal media and entertainment industry requires more than market analysis or descriptive mapping; it requires a structured, collaborative ecosystem supported by regulatory clarity, technological innovation, and community engagement. The pentahelix model offers a robust foundation for achieving this holistic development. Thus, this study provides an important contribution by designing a practical, scalable, and context-driven model suited to Indonesia's socio-cultural and economic environment.

B. Literature Review

The scholarly literature surrounding the halal industry reveals several major thematic strands that collectively shape the understanding of how halal sectors evolve, particularly in relation to governance, collaborative models, and the emerging domain of halal media and entertainment. The first strand focuses on governance and regulation within the broader halal industry. The literature emphasizes the growing complexity of halal certification, especially as digital transformation alters production and distribution systems, noting that traditional certification approaches are no longer sufficient for sectors influenced by technological innovation¹⁵. Similarly, research indicates that the global halal industry's rapid expansion is driven by diversification, digital integration, and shifting consumer behavior, requiring adaptive governance mechanisms¹⁶. The literature also highlights that technological adaptation and sustainability concerns play a central role in shaping contemporary halal governance models¹⁷. Across this strand, scholars converge on the belief that regulatory frameworks must evolve to sustain consumer trust and maintain ethical integrity within a rapidly diversifying halal economy.

¹⁵ Abdul Wahab and Ilma Mahdiya, 'Reconceptualizing Halal Industry Governance in the Digital Economy: A Maqasid al-Sharia Based Legal Framework', *Journal of Islamic Law on Digital Economy and Business*, 27 February 2026, 152–67, <https://doi.org/10.20885/JILDEB.vol1.iss2.art4>.

¹⁶ Putra, Wulandari, and Khasan, 'International Dynamics of Halal Industry Development'.

¹⁷ Saifuddin and Setiawan, 'Digital Innovation, Sustainability Principles, and Multi-Sector Diversification Models of Indonesia's Halal Industry'.

A second major strand centers on the pentahelix model as a framework for multi-stakeholder collaboration. Research widely supports the importance of synergy among academics, businesses, communities, governments, and the media in strengthening halal ecosystems. The literature argues that interdependence among the five actors is essential for successful halal industry development, as coordinated action enhances governance and innovation¹⁸. Similarly, structured collaboration is considered critical for achieving sustainable halal development, especially in sectors undergoing rapid technological and market transitions¹⁹. Previous research further demonstrates that multi-stakeholder synergy can significantly improve industry productivity and competitiveness²⁰. Institutional cooperation also strengthens governance structures and ensures policy consistency across halal development initiatives²¹. Although the pentahelix model has been widely validated in sectors such as halal tourism, healthcare, village enterprise development, and eco-industrial policy, its applicability to halal media and entertainment remains unexplored, leaving a significant conceptual and practical gap.

A third thematic strand involves studies addressing the halal media and entertainment sector. Scholarship in this domain is emerging and remains largely descriptive. The literature highlights the sector's economic potential, driven by expanding digital engagement, youth demographics, and increasing demand for ethical content, yet emphasizes that institutional support and regulatory mechanisms remain limited²². Research similarly identifies opportunities in halal entertainment but notes that studies have not yet developed practical frameworks to guide stakeholders²³. The literature also acknowledges the growing relevance of halal entertainment and proposes strategic

¹⁸ Maulana et al., 'Determinants of Pentahelix Model in Developing the Halal Industry in Indonesia'.

¹⁹ Alfianto, 'Collaboration Towards A Sustainable Halal Industry Ecosystem'.

²⁰ Yudha, Pauzi, and Azli, 'The Synergy Model for Strengthening the Productivity of Indonesian Halal Industry'.

²¹ Poppy Arsil et al., 'Strategi Kerjasama Pengembangan Institusi Halal: Implementasi Pada Halal Center', *Jurnal Ilmiah Ekonomi Islam* 8, no. 1 (March 2022): 590–98, <https://doi.org/10.29040/jiei.v8i1.3794>.

²² Andani, Fathoni, and Nurdiansyah, 'Optimization of the Halal Industry Sector: The Potential of Halal Media and Entertainment in Indonesia'.

²³ Mazaya Najmy Tsagyfa and Nur Azzah Athirah Binti Sha'ari, 'Halal Industry in the Creative Economy: Opportunities in the Entertainment and Media Sectors', *ASEAN Journal of Halal Study* 1, no. 2 (December 2024): 33–37, <https://doi.org/10.26740/ajhs.v1i2.35549>.

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development directions, although these analyses remain at the level of general recommendations rather than actionable operational strategies²⁴. Thus, while the literature recognizes halal media's cultural significance and market potential, it lacks structured models for governance, stakeholder collaboration, and implementation.

When these strands are examined together, several points of convergence emerge. Scholars across the governance, collaboration, and media strands agree on the importance of ethical oversight, digital transformation, and cross-sector cooperation. They also share the view that the halal economy is expanding beyond traditional product-based sectors into creative and digital industries. However, differences arise in their emphasis: governance scholars prioritize regulatory modernization; pentahelix scholars focus on stakeholder interdependence; and halal media scholars emphasize market dynamics and cultural value. This fragmentation in priorities contributes to a lack of integrated models that bridge governance, collaboration, and media-specific challenges.

These convergences and divergences highlight several underexplored areas. First, no sector-specific governance or certification model exists for halal media and entertainment, despite its role in shaping public values and cultural representation. Second, although the pentahelix model has been validated in other halal sectors, its operationalization for halal media has not yet been theorized or implemented. Third, the literature lacks practical, actionable frameworks that stakeholders can use to coordinate development efforts in halal content industries. Fourth, limited attention has been given to integrating digital innovation—such as AI-generated content, animation, mobile games, and streaming platforms—with Islamic ethical standards. Finally, empirical research remains scarce, leaving gaps in understanding real-world collaboration patterns, institutional barriers, and challenges faced by industry practitioners. These gaps underscore the need for research connecting theoretical frameworks with practical strategies tailored to the unique dynamics of the halal media and entertainment ecosystem.

²⁴ Hamdi et al., 'Optimizing the Potential of Halal Media and Entertainment in Indonesia'.

C. Research Method

This study employed a qualitative descriptive design with an integrative literature-based approach to develop a practical pentahelix model for the halal media and entertainment industry in Indonesia. This design was chosen to enable in-depth conceptual exploration rather than numerical measurement, allowing researchers to synthesize diverse theoretical perspectives. Data sources consisted of scholarly articles, policy documents, and industry reports selected through purposive sampling. Only publications relevant to halal governance, the pentahelix collaboration model, and media-related halal sectors were included. Key studies highlighting the need for adaptive halal governance in digital contexts²⁵ and the importance of multi-actor collaboration for ecosystem development²⁶ served as primary references. The analysis used thematic coding focused on governance dynamics, stakeholder roles, and digital innovation, enabling the identification of conceptual patterns, contradictions, and structural gaps across sources.

Data collection followed systematic keyword searches in scholarly databases such as Google Scholar and DOAJ, followed by abstract screening and full-text mapping into thematic clusters. Thematic synthesis was applied to integrate findings and construct a conceptual framework linking governance demands, collaborative requirements, and media-specific challenges. This iterative process informed the formulation of operational components within the proposed pentahelix model. Ethical considerations were maintained through transparent citation practices and adherence to academic integrity. Since the study relied exclusively on secondary data without involving human participants, issues related to confidentiality and consent were not applicable. Nevertheless, the research ensured responsible scholarship by grounding all interpretations in credible literature and presenting findings objectively.

²⁵ Wahab and Mahdiya, 'Reconceptualizing Halal Industry Governance in the Digital Economy'.

²⁶ Maulana et al., 'Determinants of Pentahelix Model in Developing the Halal Industry in Indonesia'.

D. Result and Discussion

The Potential of the Halal Media and Entertainment Industry in Indonesia

The halal media and entertainment industry has great potential in Indonesia's growing creative industry market. The creative industry in Indonesia has 17 sub-sectors, namely applications; architecture; visual communication design; product design; interior design; photography; music; crafts; culinary; fashion; publishing; film, animation and video; advertising; interactive games; performing arts; fine arts; and television and radio²⁷. Referring to this categorization, the halal media and entertainment industry sub-sectors that have the potential to be developed in Indonesia include: the publishing sub-sector, the digital application sub-sector, the interactive game sub-sector, and the Islamic film, animation and video sub-sector.

The Islamic book publishing industry in Indonesia has developed since 1970 as a consequence of the phenomenon of the emergence of educated people from among the santri. Since then, there have been many publishers who have enlivened the Indonesian book world. For example, PT. Mizan Pustaka, PT. LKiS Pelangi Aksara, PT Mutiara Qalbun Salim, Pustaka Al-Kautsar and many others. Along with its development, there are several subsidiary publishers who specialize in publishing books in certain fields, such as Islamic philosophy, Muslim women's issues, and children's stories²⁸.

The potential of the publishing sub-sector in the field of halal media is very large because market demand is increasing. However, the digitalization era requires players in this industry to carry out a transformation that covers various aspects, from products and services to business models and marketing strategies and target markets²⁹. It can be said

²⁷ Kementerian Pariwisata dan Ekonomi kreatif, *Statistik Ekonomi Kreatif 2020*, in *Pusat Data Dan Sistem Informasi Kementerian Pariwisata Dan Ekonomi Kreatif / Badan Pariwisata Dan Ekonomi Kreatif* (2020).

²⁸ DIAN KRISTYANTO, 'Menelusur Jejak Sejarah Perkembangan Penerbitan Buku Islam Di Indonesia', *Tibannandu: Jurnal Ilmu Perpustakaan Dan Informasi* 3, no. 1 (2019), <https://doi.org/10.30742/tb.v3i1.680>.

²⁹ Muhammad Rachdian Al Azis, 'TANTANGAN INDUSTRI PENERBITAN BUKU DI INDONESIA SEBAGAI BAGIAN DARI INDUSTRI KREATIF DALAM MENGARUNGI ERA DIGITALISASI DAN PANDEMI COVID 19', *Jurnal Ilmu Komunikasi UHO: Jurnal Penelitian Kajian Ilmu Komunikasi Dan Informasi* 6, no. 3 (2021), <https://doi.org/10.52423/jikuho.v6i3.17949>.

that the production of Islamic books, whether in the form of worship guidance, Muslim children's story books, children's comics, or other types, has a large market.

Furthermore, Muslim lifestyle applications have been widely developed with various features. Some of the existing features are religious texts, collections of dhikr and prayers, prayer schedules, Qibla direction, zakat and inheritance calculators, and so on³⁰. The potential for halal applications that need to be developed is a super app-based application, where all service features are in one application³¹. NU Online Super App is one example. The next opportunity is an artificial intelligence-based application.

Next, in the field of interactive games, the interest of Indonesian internet users in games is very high. It is recorded that Indonesia is the country with the third largest number of video game players in the world, especially mobile games. There are 94.5% of internet users in Indonesia who play video games as of January 2022³². This phenomenon is well utilized by several Islamic game developers with the emergence of several Islamic games. On average, Islamic games that can be downloaded on the Google Play or App Store platforms are children's games, such as Islamic quizzes, Muslim kids marbles, and so on.

SGIE Report 2023 recommends that game developers should focus on developing Muslim-oriented gaming platforms by prioritizing ethical content that is in line with Islamic values. Developers can create interactive and engaging content that educates, entertains, and inspires. In doing so, developers can make a positive contribution to society while meeting the demand for halal entertainment³³.

Then, the film, animation and video sub-sector in the creative economy sector is very potential. Throughout 2023, there were 114.5 million film tickets sold in theaters. Local

³⁰ Ima Dwitawati, 'Eksplorasi Tentang Aplikasi Digital Untuk Muslim', *JINTECH: Journal Of Information Technology* 2, no. 2 (2021), <https://doi.org/10.22373/jintech.v2i2.1249>.

³¹ Marc Hasselwander, 'Digital Platforms' Growth Strategies and the Rise of Super Apps', *Heliyon* 10, no. 5 (2024), <https://doi.org/10.1016/j.heliyon.2024.e25856>.

³² Vika Azkiya Dihni, '10 Negara Dengan Pemain Video Game Terbanyak Di Dunia (Januari 2022)', 2022, <https://databoks.katadata.co.id/datapublish/2022/02/16/jumlah-gamers-indonesia-terbanyak-ketiga-di-dunia>.

³³ State of the Global Islamic Economy Report, 'State of the Global Islamic Economy Report'.

film production houses earned revenues of Rp. 2.14 trillion³⁴. This does not include the performance of films marketed on subscription platforms.

The large market of local film enthusiasts needs to be responded to by film production houses that prioritize Islamic values. Islamic films are certainly not only made on the basis of preaching, but also need to pay attention to the entertainment aspect that will be enjoyed by the audience³⁵. Of course, another thing that needs to be reviewed is how halal standards are in the halal film industry.

Online entertainment providers through streaming platforms such as Netflix, Amazon TV, and WeTV have adapted and created new content to attract the attention of Muslim consumers. They present Islamic cultural values that are in accordance with the characteristics of Muslim consumers as an important part of their shows. In addition, various vendors and developers also offer entertainment for children on various platforms, with themes that carry Islamic values, teachings, and preaching³⁶.

Synergy of five stakeholders in developing the halal media and entertainment industry

The development of the halal media and entertainment industry is impossible without the synergy of the stakeholders involved. This synergy can be done with a pentahelix approach. Pentahelix is a development concept that aims to integrate and synergize various stakeholders to accelerate and improve the development process. Commitment and synergy between stakeholders are the main keys to achieving common development goals. This synergy allows for more optimal cooperation in achieving goals, including in the development of halal media and entertainment³⁷.

³⁴ Bappenas RI, *Laporan Perkembangan Ekonomi Indonesia Dan Dunia Triwulan IV 2023*.

³⁵ Muria Endah Sokowati and Frizki Yulianti Nurnisya, 'Melihat Islam vs Barat Dalam Film Indonesia: Sebuah Kajian Poskolonial', *Bricolage: Jurnal Magister Ilmu Komunikasi* 8, no. 1 (2022), <https://doi.org/10.30813/bricolage.v8i1.2906>.

³⁶ Andani, Fathoni, and Nurdiansyah, 'Optimization of the Halal Industry Sector: The Potential of Halal Media and Entertainment in Indonesia'.

³⁷ Mustiqowati Ummul Fithriyah, 'PENGEMBANGAN WISATA HALAL DENGAN MODEL PENTAHHELIX', *Jurnal EL-RIYASAH* 13, no. 2 (2022), <https://doi.org/10.24014/jel.v13i2.20321>.

The pentahelix model is also known as ABCGM, namely Academician, Business, Community, Government, and Media. Of the five elements, there are several actors who have strengths according to their functions. Academics in terms of knowledge, business in the economic field, communities in terms of mass power, government as regulators and facilitators, and media as a mouthpiece for information and promotion³⁸. The elements involved in the development of the halal media and entertainment industry can be seen in table I below:

Table I. Five Actors in the Development of the Halal Media and Entertainment Industry

No.	Element	Actor	Strength
1	Academics	Researcher, Lecturer, Scholar	Power of knowledge (Those who have ideas, theories, concepts and studies about halal media and entertainment)
2	Business	Production House, Media Studio, Publisher, App Developer, Investor	Economic power (Parties who have capital, financing, and the means to produce halal media and entertainment)
3	Community	Creative industry organizations, community organizations, MES	Public power (Parties that are able to influence their communities to develop the halal industry)
4	Government	Kominfo, Film Censorship Institute, Indonesian Ulema Council, DPR, Ministry of Tourism and Creative Economy	Political power (Parties capable of regulating the halal media and entertainment industry)
5	Media	Influencer, journalist, content creator	Information power (Parties who have information, news and narratives to introduce and broadcast halal media and entertainment)

The five actors in the pentahelix model have roles in the development of the halal media and entertainment industry, according to their respective expertise, authority, and competence. Thus, their duties, responsibilities, and roles do not overlap with each other³⁹. On the other hand, the five actors can coordinate and synergize with each other in the development of the halal media and entertainment industry.

³⁸ Tri Yuningsih, Titi Darmi, and Susi Sulandari, 'MODEL PENTAHELIK DALAM PENGEMBANGAN PARIWISATA DI KOTA SEMARANG', *JPSI (Journal of Public Sector Innovations)* 3, no. 2 (2019), <https://doi.org/10.26740/jpsi.v3n2.p84-93>.

³⁹ Agus Subagyo, 'The Implementation of the Pentahelix Model for the Terrorism Deradicalization Program in Indonesia', *Cogent Social Sciences* 7, no. 1 (2021), <https://doi.org/10.1080/23311886.2021.1964720>.

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Academics in this case lecturers and clerics play a role in tasks related to aspects of knowledge⁴⁰. Lecturers play a role in the tridharma of higher education including teaching, research and community service programs related to halal media and entertainment. Ulama as religious authorities are tasked with providing views on religious values that are the essence of halal media and entertainment. Academics also play a role in providing input to the government regarding regulations, strategies, and programs for the development of the halal media and entertainment industry.

Business or business actors in the halal media and entertainment industry play a role in producing and presenting halal media and entertainment to the public⁴¹. Halal media and entertainment business people are required to continue to innovate and diversify their products so that the public is interested. They are also tasked with paying attention to Islamic ethical values in media and entertainment products, be it films, books, or others.

The community in this case is a group or community organization that is intense in the halal industry. The community can be in the form of a Muslim music, film, or gamers' association. In addition, there is also the Sharia Economic Community which holds many seminars and workshops related to the halal industry. This community plays a role in accelerating financial inclusion and sharia economics in society⁴².

The next actor, the government, has a vital role in the pentahelix scheme. There are at least two central roles of the government in this industry, namely as a regulator and a facilitator⁴³. The government must immediately establish regulatory instruments in the field of halal media and entertainment that complement existing conventional regulations.

⁴⁰ F. Rosalia and Pitojo Syarif, Makhya, Budiono, 'Pentahelix Model in the Development of Village-Owned Enterprises (Bumdes) in Sidomulyo District South Lampung Regency ...', *Jurnal Ilmiah Wahana Bhakti Praja* 13, no. 2 (2023).

⁴¹ A. S. Adi, 'Media Dan Hiburan Halal: Potensi Yang Belum Dimaksimalkan', in *SefFeb Ugm*, 2020.

⁴² Ulfi Kartika Oktaviana, 'SINERGI PENTAHHELIX DALAM PENGEMBANGAN WISATA KESEHATAN HALAL', *At-Tawazun, Jurnal Ekonomi Syariah* 9, no. 02 (2021), <https://doi.org/10.55799/tawazun.v9i02.95>.

⁴³ Agus Dwi Wicaksono, Devi Agustina, and A. R. Rohman Taufiq Hidayat, 'Pentahelix Model for Eco-Industrial Development: A Collaborative Policy Approach', *International Journal of Sustainable Development and Planning* 18, no. 9 (2023), <https://doi.org/10.18280/ijstdp.180906>.

The role of DSN-MUI as a fatwa producer in this case is no less important. Then the role of the government as a facilitator of the halal media and entertainment industry can be in the form of providing incentives and strategic policies to develop the halal media and entertainment industry.

The last actor is the media. The media plays a role in promoting a halal lifestyle in the media and entertainment sector. Influencers are expected to be able to shape public opinion to be more selective in media and entertainment that has Islamic ethics and values. Media that focus on halal industry studies need to create interesting light content, but are able to instill halal perceptions in the media and entertainment industry⁴⁴. The role of each actor in the development of the halal media and entertainment industry in the pentahelix scheme can be seen in Table 2.

Table 2 Five Pentahelix Actors in the Development of the Halal Media and Entertainment Industry

No.	Element	Role
1	Academics	Conducting education, research and community service programs related to halal media and entertainment Providing input to the government regarding regulations, programs, etc.
2	Business	Innovation of halal media and entertainment products and services Capital investment
3	Community	Socialization to members Catalyst for halal media and entertainment inclusion
4	Government	Regulators that provide legal guarantees, both in terms of sharia compliance and industrial governance, including intellectual property rights. Facilitator who provides incentives and strategic policies for the development of the halal media and entertainment industry.
5	Media	Educate the public through interesting content

Operationalization of the Pentahelix Model for Halal Media and Entertainment

Although the theoretical value of the pentahelix model has been widely recognized, its operationalization within the halal media and entertainment industry remains underexplored. Existing studies identify halal media and entertainment as sectors with considerable economic and cultural potential, particularly through the development of

⁴⁴ Shelly Maulidina Imelda, *Peran Halal Media Japan Dalam Mempromosikan Halal Ala Jepang*, 6, no. 1 (2023): 1–9.

Islamic films, animation, digital content, games, publishing, and other creative products⁴⁵⁴⁶. However, these studies predominantly provide descriptive assessments of market potential, opportunities, and challenges rather than practical frameworks explaining how stakeholders can collaboratively develop the sector. Similarly, strategic analyses provide directions for strengthening halal media and entertainment but do not translate these recommendations into specific and actionable multi-stakeholder implementation pathways⁴⁷. The finding therefore indicates that the principal challenge is not a lack of recognition of the sector's potential, but the absence of an operational mechanism capable of translating this potential into coordinated industry development.

The thematic analysis further indicates that the absence of such a mechanism is reflected in fragmented relationships among the actors involved in the halal media ecosystem. Media producers and creative businesses tend to develop products according to market demand and technological opportunities, while academic institutions primarily contribute through research and perspectives concerning Islamic ethics and halal principles. Government institutions have an important role in regulation and policy development, but mechanisms for systematically incorporating academic, industry, and community perspectives into policymaking remain limited⁴⁸. Communities and consumers, meanwhile, influence the market through their preferences and responses to media content but are generally positioned as audiences rather than active participants in the content development process. Consequently, the relationship among academics, businesses, communities, government, and media does not yet form a continuous collaborative process. Instead, interactions tend to occur separately and reactively, resulting in a development process that is more linear and segmented than collaborative and cyclical.

⁴⁵ Tsagyfa and Sha'ari, 'Halal Industry in the Creative Economy'.

⁴⁶ Andani, Fathoni, and Nurdiansyah, 'Optimization of the Halal Industry Sector: The Potential of Halal Media and Entertainment in Indonesia'.

⁴⁷ Hamdi et al., 'Optimizing the Potential of Halal Media and Entertainment in Indonesia'.

⁴⁸ Adiwan Fahlan Aritenang and Frida Nathania, 'Pentahelix in the Creative City: The Case of Fine Arts Development in South Jakarta, Indonesia', *Creativity Studies* 18, no. 2 (August 2025): 433–52, <https://doi.org/10.3846/cs.2025.18113>.

This operational gap becomes increasingly important as technological transformation changes the structure of the media industry. The emergence of AI-assisted content creation, digital streaming, gamification, interactive media, and other digital technologies creates new opportunities for halal media development, but simultaneously raises questions concerning ethical standards, content authenticity, representation, and responsible technology use. The literature reviewed in this study does not yet provide a sufficiently detailed framework explaining how technological innovation should be integrated with Islamic ethical principles within a collaborative halal media ecosystem. This creates a disconnect between technological development and institutional governance. Industry actors may innovate rapidly, while regulatory, academic, and community mechanisms for evaluating and guiding these innovations develop more slowly. The result is a potential collaboration gap in which innovation progresses without an equivalent mechanism for collective ethical and institutional oversight.

The finding therefore suggests that a practical pentahelix model for halal media and entertainment should not merely identify academics, businesses, communities, government, and media as five relevant stakeholders. Rather, the model needs to specify how these actors interact, what responsibilities they perform, and how their contributions are connected throughout the development process. Academics can provide evidence-based knowledge and Islamic ethical perspectives; businesses can transform knowledge into commercially viable creative products; government can establish enabling regulations and institutional support; communities can provide consumer perspectives and social validation; and media actors can facilitate dissemination, promotion, and public engagement. The value of the pentahelix framework consequently lies in establishing an institutional mechanism through which these contributions can be continuously exchanged and coordinated. The proposed model can be illustrated in Figure 2.

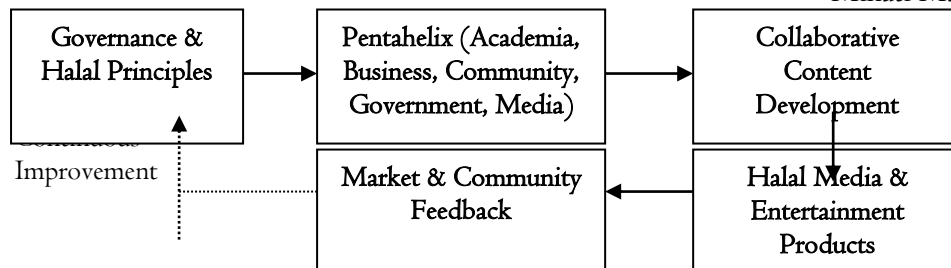


Figure 2. Practical Pentahelix-Based Development Flow

The proposed flow illustrates that the development of halal media and entertainment should begin with a governance and halal-principles foundation. This foundation provides the ethical and regulatory direction for industry development. The next stage involves the five pentahelix actors—academia, business, community, government, and media—which contribute different resources and competencies. Academia provides knowledge and ethical perspectives, business contributes production and investment capacity, government provides policy and institutional support, communities represent social and market expectations, while media contributes content production, dissemination, and public engagement. This collaborative structure addresses the gap identified in previous studies, which largely recognize the potential of halal media but do not provide an operational mechanism for coordinating these actors.

The collaboration then leads to joint content development, in which Islamic ethical principles, creative capabilities, technological innovation, and market considerations are integrated into halal media and entertainment products. The resulting products are subsequently evaluated through market and community feedback. This feedback is important because it allows stakeholders to identify weaknesses, respond to changing consumer expectations, and improve subsequent content development. Thus, the proposed model is not a one-way production process but a continuous improvement cycle. Its practical contribution lies in transforming the pentahelix concept from a simple identification of stakeholder groups into a coordinated mechanism for developing a more sustainable halal media and entertainment ecosystem.

Furthermore, based on this finding, the proposed practical framework follows a cyclical rather than linear logic. Governance and ethical principles provide the initial foundation for collaboration, after which the five actors jointly contribute knowledge, resources, innovation, and market perspectives to the creative production process. The resulting halal media products are then introduced to communities and markets, whose responses provide feedback for evaluation and refinement. This feedback can subsequently inform policy adjustment, content development, technological innovation, and subsequent production cycles. Such a mechanism transforms the pentahelix from a conceptual classification of stakeholders into an operational collaborative ecosystem.

E. Conclusion

This study concludes that the main challenge in Indonesia's halal media and entertainment industry is the absence of an operational mechanism for cross-stakeholder collaboration. Although previous studies recognize its economic and cultural potential, practical implementation remains underexplored. This study proposes a pentahelix-based framework involving academia, business, community, government, and media. The framework integrates halal governance, collaborative content development, technological innovation, and market feedback into a continuous development cycle. Its main contribution is translating the pentahelix concept into a practical mechanism for strengthening the halal media and entertainment ecosystem. Future research should empirically test the proposed framework through stakeholder-based studies or case studies.

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