

Tourism Kampong Development Model Through Community Involvement Towards Sustainable Creative-Based Tourism



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ABSTRACT

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Indonesian tourism has the opportunity to empower the existence of tourism kampongs which have the potential for cultural heritage and local wisdom as valuable assets towards sustainable creative-based tourism. However, the existence of the potential for local wisdom in developing tourism kampongs towards sustainable creative-based tourism has not been considered. This research aims to describe a model for developing tourism kampongs towards sustainable creative-based tourism through the involvement of local communities. The research uses a qualitative approach with a descriptive exploratory method. Data collection using observation and interview techniques was preceded by mapping between studies of the physical potential of local wisdom in regional spatial planning and the environment, as well as non-physical mapping of socio-economic and cultural potential. The research location is in the historic Kampong Batik Laweyan Tourism area, where it still exists and develops to this day. The research subject is the Laweyan Batik Kampong Development Forum. The data was then analyzed qualitatively with an interactive model. The research results show that the development model for the Laweyan tourism kampong in Surakarta City follows the principles of active community participation, local economic empowerment, accessibility, supporting facilities and cultural attractions. The development of sustainable creative-based tourism depends on the active participation and concern of local communities together with the government by highlighting things that are unique to the tourism kampong.

1. INTRODUCTION

The tourism sector is an important issue in responding to world challenges regarding global economic stability. Well-managed tourism can support sustainable development by protecting the natural and cultural environment, and promoting the responsible use of resources [1-5]. Therefore, sustainable creative-based tourism and community-based tourism are important agendas for World Tourism Organization Day 2024, which can contribute to encouraging the achievement of various fields in the Sustainable Development Goals (SDGs) [6]. Several strategic steps taken through quality tourism training include investment in education and skills, investment in innovative technology, and entrepreneurship which can improve the skills of the tourism workforce [7-10].

In Indonesia, the tourism sector and sustainable creative-based tourism have experienced significant development in their role in increasing state and community income in various regions [11, 12]. Creative tourism makes a major contribution to the local economy, with many people involved in the hospitality, restaurant, performing arts and handicraft industries [13, 14]. Creative tourism began as a small-scale concept that displays new creativity with creative activities

based on knowledge and local wisdom by utilizing technology, talent or meaningful skills, creative content and experience [14-16].

Creative based tourism can be interpreted as a sub-segment of cultural tourism if it focuses on interactive participation towards unique, diverse and quality tourism products [17-19]. Creative tourism that focuses on self-expression activities for creativity between visitors and local residents is inspired by local wisdom. These activities are based on uniqueness and local wisdom, offering unique experiences [20, 21]. Integrated management of local wisdom potential and the active participation of local communities, for social, environmental and economic benefits to achieve conservation of physical and non-physical cultural heritage, is a support for sustainable tourism development [22]. Therefore, creative tourism can be a pathway to developing a more beneficial small-scale tourism paradigm with location specificity, cultural sustainability, and improving local quality of life through alternative tourism pathways [23].

Creative tourism emphasizes interactive and authentic experiences for tourists through active participation in activities involving creativity and local culture. Creative tourism has four main aspects consisting of active

participation, creative self-expression, learning, and involvement of local communities [24]. Therefore, the development of creative tourism is a system of co-creation, through collaborative design and management of all parties involved between tourists and local communities in visiting, using and living in a place [14, 25, 26]. The potential value of local wisdom can be increased by providing new meaning through creativity. This is reflected in the program which is designed by integrating three elements, namely the potential of local wisdom resources, the meaning of the location and the creativity of the local community [27]. With the integration of tourism and creativity, the benefits of tourism activities will be greater [28].

Meanwhile, practically, the tourism ministry's priority program is developing world-class Indonesian tourism, one of which is the development of local wisdom-based tourism kampongs towards creative based tourism through community participation [12, 29-31]. A tourism kampung is an area that has the advantage of uniqueness and local wisdom (physical and non-physical), packaged as a unique tourist attraction, highly competitive, managed and presented attractively and attractively with the development of harmonious and environmentally friendly tourism support facilities [32, 33].

One of the priority tourism kampongs in the Surakarta City area is Laweyan Batik Kampung. Laweyan tourism kampung is one of the tourism kampongs in the city of Surakarta which has undergone an architectural transformation process and experienced a shift from a city kampung to a multifunctional area as a batik home industry tourist area, with a distinctive and unique building and environmental arrangement [34]. The spatial pattern forms a linear grid in Javanese, Colonial and Indish architectural styles which doubles as a residence and batik industry. The environment is dominated by unique narrow alleys, high fence walls, close together, which separate residential blocks and are influenced by the toponymic power of the village name [33, 35]. In addition, the Regional Government issued the Surakarta City Regional Spatial Planning (RTRW) policy for 2020-2031 establishing the development of the Laweyan batik tourism kampung in the City Service Center System (SPK) as a tourism kampung and batik home industry. Thus, the Laweyan tourism kampung has great potential to be developed as a sustainable tourist destination to achieve better community welfare.

Based on this problem, the formulation of the concept of developing tourism kampongs towards sustainable creative based tourism through the active role of local communities is essential in the integrated development of the tourism sector towards sustainable development [6]. Therefore, it is necessary to formulate a development concept using the potential of local knowledge as an approach to providing experience. This research aims to answer the research questions "what" and "how" of the tourism kampung development model towards sustainable creative based tourism through the active role of the Kampoeng Laweyan Batik tourism community which is unique, authentic, and based on the expression of local wisdom.

2. METHOD

2.1 Research design

This research specifically aims to explain the model for developing tourism kampongs towards sustainable creative

based tourism through the active role of the community. Therefore, a qualitative approach was used in this research. Exploratory descriptive research methods were applied to identify potential local wisdom problems in spatial planning, buildings and the environment based on empirical data and theoretical studies. This type of research is a single case study. In single case studies, the researcher has no control over the events to be investigated, and the focus of the research is on contemporary phenomena. The case study method is suitable for answering this research problem which is explanatory in nature.

2.2 Setting and participants

The research was carried out in the historic area of the Laweyan tourism kampung in Surakarta, which still exists and has the potential for high local wisdom cultural value and is still developing, based on domestic factors of local wisdom and the value of historical cultural heritage. Geographically located in Laweyan District, Surakarta City, Central Java Province, Indonesia. Case analysis research was conducted on physical and non-physical areas in the Laweyan tourism kampung and unstructured interviews with several key respondents who were the chairs of the Laweyan Kampoeng Batik Development Forum. Sampling was carried out by considering the informant's ability to provide the necessary information, in this study people who have knowledge and involvement in the development of Kampoeng Batik Laweyan which has developed from time to time.

2.3 Data collection techniques and data credibility

Research data collection uses empirical observation techniques through cultural mapping to identify physical mapping of spatial layout, buildings and environments, as well as non-physical cultural landscapes for tangible and intangible assets. This mapping data becomes a reference in determining optimal potential development so that it can be more appropriate to design a model for developing a tourism kampung towards sustainable creative based tourism through increasing the active role of the community. Apart from that, interviews were used to obtain the roles, aspirations and responsibilities of the community towards the sustainability of the development of tourism kampongs towards sustainable creative based tourism through increasing the active role of the community. The use of various data collection techniques fulfills technical triangulation which is the basis for obtaining credibility of research data. Thus, the data analyzed is considered valid for interpretation and analysis.

2.4 Data analysis

The research uses qualitative data analysis with an interactive model. Qualitative data analysis uses an interactive model consisting of data reduction, data condensation, and drawing conclusions because this approach helps researchers explore and understand complex and in-depth meanings [36]. Data reduction identifies patterns that consistently appear in the data to simplify analysis and focus attention on the aspects most relevant to the sustainable creative based tourism kampung development model and the active role of the community. Data condensation organizes data to make it more structured, classifying similar information to understand data variations in the interpretation and communication of findings.

Drawing conclusions through interpreting general patterns, main themes, or relationships between various aspects of data analyzed in depth. This data analysis becomes more systematic and accountable, and makes it possible to gain in-depth insight into the phenomenon being studied.

3. RESULTS AND DISCUSSION

The development of tourism kampongs has significant urgency in various aspects, especially in economic, social, cultural and environmental terms. Tourism kampong development often focuses on community empowerment and active participation in tourism management [37-40]. This significantly improves the local economy through the creation of jobs and new business opportunities for local communities [41-43]. For example, the tourism kampong development model in Malang City emphasizes innovation, adaptation and collaboration to improve the welfare of local communities [44]. Another case is the development of tourism kampongs in Jambi increasing tourist visits which will contribute to regional income and the welfare of local communities [45]. In addition, the Penglipuran tourism kampong in Bali is renowned for its cleanliness, environmental governance and cultural preservation and Nglanggeran Kampong in Yogyakarta has developed into a sustainable community-based tourism destination that provides direct economic benefits to the local community. Likewise, the Laweyan batik tourism kampong continues to be developed towards sustainable creative based tourism through increasing the active role of the community.

3.1 Kampong Laweyan Batik profile description

Laweyan is one of the oldest batik centers in Indonesia. Batik is a process of attaching hot wax/wax to cotton or silk fabric with certain motifs as a color blocking technique. Laweyan batik developed before the 15th century AD during the reign of Sultan Hadiwijaya (Joko Tingkir) at the Pajang Palace. At that time, Laweyan batik craftsmen began to build a written batik industry with natural dyes so that Laweyan village continued to develop into the oldest batik producing area in Indonesia [46]. Kampong Laweyan Batik has an area of around 24.83 hectares and a population of around 2,500 people, most of whom are batik makers with 250 patented batik motifs [47].



Figure 1. Architectural transformation of Kampong Batik Laweyan

Meanwhile, the architecture of the Kampung Batik Laweyan buildings is a special attraction because it is influenced by Javanese, European and Islamic architecture which represents the wealth of batik merchants in the past. High walls and narrow alleys are the characteristics of

Kampong Laweyan Batik [34]. Kampong Batik Laweyan has historically experienced a process of architectural transformation as in Figure 1.

Based on Figure 1, Kampong Laweyan Batik has experienced an architectural transformation due to changes in the community's commercial activities by opening a batik showroom in its house. Changes followed in the facade and building materials as the aesthetics of the commercial showroom building with glass, rolling doors and iron doors as a strengthening and security factor for the garage. The above creates a more dynamic physical diversity, but tends to still show strong local regional characteristics. This is because in the Laweyan tourism kampong there are no regulations regarding standard building layout and the environment, but there tends to be awareness, concern and an active role of the community in maintaining the potential of the local character and historical value of the Pajang Palace and the Islamic Trade Union as icons of an Islamic business village [34].

Kampong Batik Laweyan as a cultural heritage and batik industry is located in the core area of Laweyan Subdistrict, and the development area includes Bumi, Purwosari, Sondakan and Pajang subdistricts. The Batik Laweyan tourism kampong is supported by the mission of the city of Surakarta "Solo's past is Solo's future", as a city of culture and creative tourism that integrates various sustainable development sectors, especially in developing urban creative tourism kampongs which have received top priority. Therefore, the shift from an urban village to a multifunctional area as a batik tourism area is also accompanied by a distinctive and unique building and environmental arrangement, including improvements to the industrial waste water drainage system and IPAL.

Optimizing the tourism potential of the Kampong Laweyan Batik aims to preserve, develop and appreciate the potential of local wisdom values as creative values of national identity. The Decree of the Minister of Tourism of the Republic of Indonesia Number: KM.70/UM.001/MP/2016 concerning the Determination of National Vital Objects in the Tourism Sector states that Laweyan Batik is a Cultural Heritage Area in Central Java [48]. The management of the Laweyan tourism kampong is the Laweyan Batik Kampong Development Forum (FPKBL) which is also an assignment from the Surakarta City Regional Government Agency. Thus, the aim of developing the Laweyan tourism kampong has received support from the government and related institutions towards sustainable creative based tourism through increasing the active role of the community [49, 50].

The findings of this research indicate the discovery of a development model obtained through analysis of empirical study data on the Batik Laweyan tourism kampong development model. The information source through the general chairman of the Kampong Batik Laweyan Development Forum (FPKBL) as the organization managing the Kampong Batik Laweyan cluster provides information on the need for a tourism kampong development model that is oriented towards sustainable tourism. This case study focuses on studying the development of four aspects of the creative tourism kampong development model as an experience and meeting point that displays active participation, creative self-expression, learning, and meaningful connections between local residents and visitors [51-53].

3.2 Appearance of active participation

Active participation in creative tourism involves tourists

directly in various activities offered by the management of the Laweyan Batik Kampong. This step follows previous research reporting that when customers feel that they learn something when actively participating in tourism activities, the experience may feel meaningful [54]. Empirical observations at the research location show that a local resident who manages the Laweyan Batik Kampong the batik making process for foreign tourists, is presented in Figure 2.



Figure 2. The role of the tour guide of the Kampong Batik Laweyan as a facilitator of the batik making process for foreign tourists

Tourists are not just passive observers, but rather they actively participate to be truly involved in local life and culture. For example, tourists can participate in batik workshops or innovate in developing and diversifying craft products based on a variety of batik motifs. Currently, 215 batik motifs from the Laweyan Batik Village have been patented [55, 56]. The characteristics that are presented and that many tourists follow in learning to make batik are the typical motifs of Laweyan batik, including the Parang, Kawung, Sidumukti, Truntum and Sawat motifs [57].

Active involvement provides an opportunity for tourists to actively help in preserving and reviving the diversification of Laweyan batik products. By involving tourists in these activities, local craftsmen and cultural actors can maintain the stability of their economy and pass on their knowledge to tourists. Thus, this approach creates a mutually beneficial relationship where both tourists and local residents learn and support each other to usher in a sustainable creative based tourism kampong development model and the active role of the community [58-60].

3.3 Appearance of creative self-expression

Creative self-expression in creative tourism provides a space for tourists to express their creativity through various forms of art and cultural activities [61, 62]. Tourists who visit the Kampong Laweyan Batik not only enjoy cultural products passively, but tourists create something new based on inspiration from the environment and local traditions, namely batik. Tourists are involved in batik workshops as seen in Figure 3.



Figure 3. Creative self-expression: Kampong Laweyan Batik

The direct experience gained by foreign tourists in making batik and producing batik works becomes the focus of the appearance of creative self-expression because of its meaningfulness. Several tourists sat and seemed focused on the batik cloth they were designing. They are painting and applying wax to the cloth as part of the batik making process. Other tourists smiled at the camera and showed their satisfaction and pleasure in participating in this activity.

Considering the meaningful aspect of experience through Creative Self-expression in the batik making process, creative tourism like this gives tourists the impression of being directly involved in local culture, learning new skills, and creating something unique that they can take home as a memento [63, 64]. Tourists not only gain meaningful experiences, but also support the preservation of traditional culture and provide a positive economic impact for the local community of Kampung Batik Laweyan. This strategy also provides local artists and craftsmen with opportunities to showcase their skills and traditions and promote cultural exchange and understanding [17, 19].

3.4 Appearance of learning

Learning is an important component in creative tourism which turns travel into an educational experience as previous research states that creative tourism provides tourists with opportunities to develop their creative skills and potential [62]. Providing an understanding of batik and batik motifs is obtained through the presentation of historical documents about batik motifs like story telling from time to time [14], as can be seen in Figure 4.



Figure 4. Learning about various Laweyan Batik motifs and history of Laweyan

A guide explained the various typical Laweyan batik motifs as part of learning in creative based tourism. This collection of typical Laweyan batik motifs was included in a historical book as a cultural heritage. The presentation of batik motifs is conveyed in language that is easy to understand. Apart from a collection of typical Laweyan batik motifs, a monumental work in the form of a wayang by the Chair of the Laweyan Kampong Batik Development Forum (FPKBL), namely Wayang Beber, was also presented.



Figure 5. Wayang Beber in Kampong Laweyan Batik

The Wayang Beber batik as in Figure 5 was found in one of the rooms in the Kampoeng Laweyan Batik. Wayang Beber Batik is one of the motifs and types of batik that is adapted from the form of a wayang beber performance in general [65, 66]. Wayang beber batik also contains patterns and images of a story packaged in one unit, and takes the form of a wide stretch of storytelling cloth. The form of Wayang Beber Batik can be very long, up to more than 3 meters because it is quite coherent and the length of the story it tells. In accordance with the form of presentation of a wayang beber performance in general, this wayang beber batik also takes several ancient Javanese stories in applying its motifs. The stories that are usually taken are stories from the Mahabharata and Ramayana which are quite well known to the wider community [67].

Learning Performance is also interactive and involves active observation. Tourists will principally learn about the history and meaning of the history of Kampung Laweyan to integrated destinations in the same area as the Kampoeng Batik Laweyan such as the Laweyan Mosque, the Tomb of Kyai Ageng Henis, and Ndalem Tjokrosoemartan, a beautiful colonial style house that has been carefully preserved by several generations of the central family batik trade. Not only guided tours, tourists are involved in educational batik workshops to integrate learning in creative tourism. Tour guides in the Laweyan tourism kampong have received professional certificates as companions for making batik. The certificates can be seen in Figure 6.



Figure 6. Competency certificate as a professional companion issued by the National Professional Certification Agency

The skills and experience of Kampoeng Batik Laweyan help tourists understand the cultural and environmental context of the destinations they visit. In addition, the learning experience can be tailored to different interests and skill levels, such as choosing the type of motif and type of batik made [68]. This aims to make creative tourism accessible and attractive to a wide range of tourists.

3.5 Appearance of meaningful connection between local residents and visitors

Meaningful connections between locals and tourists transform tourism experiences from superficial interactions to deep and rewarding exchanges for both parties. These connections are built through direct interactions, shared activities, and mutual learning. Tourists in a creative tourism context can stay with local families, participate in community events, and collaborate in productive activities with local residents. These interactions help remove barriers and build mutual respect and understanding. Tourists gain first-hand

insight into the daily life, traditions and challenges of local communities, while local residents have the opportunity to share their stories and culture [69].



Figure 7. Appearance of meaningful connection between local residents and visitors

In connection with interaction strategies, Kampoeng Batik Laweyan offers batik tour packages. As seen in Figure 7, the batik package consists of a short batik course of around two hours for visitors to learn more about the techniques of making written and stamped batik. They can take part in an intensive workshop program. These meaningful connections support the social and economic fabric of communities. Tourists who form strong bonds with local residents are more likely to respect local culture and the environment, contributing to more sustainable tourism practices. Additionally, the revenue generated from these personalized and authentic experiences often stays within the community, supporting local businesses and services.

This meaningful interaction can also produce long-term relationships and sustainable support for the community as follows the results of previous research [52, 70]. Travelers may return time and time again, recommend a destination to others, or even engage in philanthropic activities that benefit the area. For communities, these relationships can bring pride and create creative spaces, creative spectacles and creative experiences. Creative space embodies tourism activities that bring together local communities as creative craftsmen to provide a creative environment for tourism consumption [71].

4. CONCLUSIONS

Based on the research findings, it shows that the development model for the Laweyan tourism kampong in Surakarta City follows the principles of active participation, creative self-expression, learning, and meaningful connections between local residents and visitors. This research provides practical implications as a stakeholder in developing Kampoeng Batik Laweyan by involving the community towards creative-based tourism. Laweyan Tourism Kampong has invited active participation, offering a medium for creative self-expression, providing opportunities to learn new things. However, the development of sustainable creative-based tourism depends on the active participation and concern of local communities together with the government by highlighting things that are unique to tourism kampongs.

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