

METHODOLOGY OF GENERATING 'CREATIVE TOURISM KAMPUNG' AND STAKEHOLDERS ENGAGEMENT ANALYSIS IN KAMPUNG KREATIF DAGO POJOK PROJECT

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Abstract-Bandung, well-known as creative city in Indonesia, still has several unanswered questions regarding to its ability to solve poverty and fatuity. Where the expanse of urban area is growing faster within its dominant form of neoliberal urban development, there are some marginal areas sticking out that have lack of attention from government which creates a social jealousy, imbalance in prosperity and potential to a form of social conflict. While there are some unexplored potentials in marginal areas of the city or known as "kampung kota", a concept of creative tourism village or locally-known as "kampung wisata kreatif" has been created to provide a place for local community to explore their creativity/potentials and to create a social movement in "kampung" that contribute to the development of Bandung in becoming creative city. Dago Pojok is a sample of residential area for lower class in Bandung city that has been branded as "kampung kreatif" since 2003 by Komunitas Taboo and has contributed to Bandung's tourism face for providing local wisdom and authentically traditional activity within its community. The vision of this movement is objected to ignite the soul of kampungs as part of city. By understanding and analyzing the case, this paper provides recommendation that hopefully can be helpful for actuators or implementer in field focus of social development & empowerment, social enterprise, creative industry, anthropology, urban peace development, art educational system, stakeholders engagement and other relevant fields.

Keywords: Urbanization, Inequality, Creative Tourism Kampung, Dago Pojok, Community Empowerment, Stakeholders Engagement

Introduction

City has been playing important role in maintaining livelihoods of mankind. While providing space for subsisting, it also providing place for socializing and accommodating expression and creativities among its people. Two familiar urbanists, Charles Landry and Franco Bianchini in late 1980s, defined city as follows:

"..city is a complex and multi faceted entity that can be describe as an economy, a society, an artefact, an ecosystem and a polity that set the agreement of political rules that govern

all aspects. Based on function, city has five distinct areas which are: the city centre; the inner city areas surrounding it; the residential suburbs; the outer residential and industrial areas; and the edge of town – which those of five are having creativity potential". (1994:6)

Creativity and city are significantly correlated as both drive emergences the role of city as central of urban livelihood. As Landry and Bianchini explained:

"..Creativity has always been the lifeblood of the city. Cities have always needed creativity to work as markets, trading and production centres, with their critical mass of entrepreneurs, artists, intellectuals, students, administrators and power-brokers. They have mostly been the places where races and cultures mix and where interaction creates new ideas, artefacts and institutions. And they have been the places which allow people room to live out their ideas, needs, aspirations, dreams, projects, conflicts, memories, anxieties, loves, passions, obsessions and fears". (1995:11)

Bandung, as the capital of West Java, is one of big city in Indonesia with its background of Dutch colonialism that influenced infrastructure system in Bandung city, now has been well-known as one of creative city acknowledged both in local and international organization. Bandung has been endorsed by Ministry of Tourism and Creative Economics Indonesia to be creative city network in the world owned by UNESCO (Sekar Utami, 2014), also has been acknowledged as Pilot Project of Creative City in Asia in international meeting of cities bases on creative economics in Yokohama, Juli 2007.

By the time of city transition as the effect of industrialization, Bandung has been faced with population issue. With capacity of 16,729 hectares, and density of 14.300 inhabitants per kilometer, Bandung city has been overcrowded for accommodating 2,7 million inhabitants (Kompas newspaper: Sep 25, 2010). Based on statistically data from Department of Demography Bandung, average rate of urban growth in 2006 – 2008 is 0,8%, and the projection estimated that inhabitants of Bandung city will reach 4,1 million on 2031 with assumption that there is no intervention. Followed by report from Department of Labor in 2001, stated that about 15.253 inhabitants of Bandung City was job-seekers, while the estimation of available job opportunities could only be occupied by 1.854 people. By 2001, 826.620 people were recorded being occupied; most of them were absorbed by trade sector (286.000 labors) and industry sector (204.000).

Urbanization and population growth are correlated perpendicularly. Now, the urbanization rate increases as the population growth rate increase, and this phenomena has been staggering. Inequalities are present in urban spaces, with cities divided by invisible borders that take the form of social, cultural and economic exclusion. On WUF7 Theme, 'Urban Equity in Development - Cities for Life' (2014) explained that the city phenomena today directs to the face of poverty and urban inequality by the increase of slums, perpetuation of the lack of access to the basic services. As it stated, "...cities, then, are a critical component in addressing the inequality problem. Their design, governance, and infrastructure have direct impact on the lives and opportunities of their inhabitants." Thus, while city populations grow, the competition between inhabitants in getting their rights of services, territory and subsistence is also increasing and it may lead to the increase social inequality that may cause criminality and social conflicts.

Tourism, city and creativity are potential asset to be collaborated in emerging creative tourism, and as the answer of balancing industrialization era that make all development become convergent to be one monotone model. With high potential of cultural and historical values, Indonesia with its diversity, can make it high competitive in emerging the kind of creative tourism. Hermanto on 'Creative-Based Tourism' (2011:19) explained that nowadays, the attention toward creativity becomes more attractive as it is able to encourage business opportunities for small enterprise through making souvenir, festival by local people, and others.

Yozcu and İçöz in their journal 'A Model Proposal on the Use of Creative Tourism Experiences in Congress Tourism and the Congress Marketing Mix' (2010), explained that creativity helps stimulating tourism destination area to create innovative products with added-values and high competitive value compared to other tourism destination areas. In the side of tourists, they feel more interested to visit tourism destination with authentic products to be bought as souvenirs. This economical cycle entangle individual(s) and enterprise actors touch cultural sector. And this economical stimulation will bring positive impact for conservation of culture and local wisdom. Besides that, the development of creative tourism can give impact for economy rate of local community and further can give impact towards gross domestic product (GDP) rate. Based on Badan Pusat Statistika (BPS)

Indonesia (2005), tourism has contributed on foreign exchange earnings (as it is ranked on second row below oil and gas).

Table 1.3 Tourism contribution towards Indonesia's foreign exchange earnings (Source: Database of Indonesia's Tourism, 2005, Department of Culture and Tourism Indonesia, Jakarta)

| Export type | 2002 | 2003 | 2004 |
|-------------------------------------|-------|-------|-------|
| 1. Oil and gas | 12,29 | 13,65 | 15,59 |
| 2. Tourism | 4,5 | 4,04 | 4,80 |
| 3. Garments | 3,57 | 3,89 | 4,27 |
| 4. Timber industry | 1,62 | 3,16 | 3,41 |
| 5. Electronic industry | - | 3,12 | 3,23 |
| Contribution to total of export (%) | 10,2 | 10,31 | 10,74 |

A concept of creative tourism that is studied in this paper based on urban kampung development and involvement of the local people that live in the kampung. Why targeting on kampung? Base on urbanization era, the emergence of kampungs in city has developed but they are somewhat given lack of attention and uninvolved in urban development program. Prof. Bakti Setiawan (Architecture Lecturer in UGM), explained that there are two big phenomena happen in Bandung city: urbanization and 'kampungization', kampungization means the development of slums area (known as "kampung") and backwardness which represent poverty and failure in governance (2013).

In order to standing for social justice, a group of community started to form creative movement in kampungs to arouse the potential of the kampung itself. The stakeholders in this movement include local community (including people and local leader), NGOs, government, people outside the local

community who feel the impacts, who volunteer or involved in this movement and those who visit for certain purpose such for tourism or research study.

Komunitas Taboo, as group of artist and activist, led by Rahmat Jabaril (the initiator of Kampung Kreatif Indonesia) has been implementing the basic concept of how creativity takes role in urban development to degrade inequality and create empowered human capital in local communities through establishing "creative tourism kampung". Dago Pojok residential area is one of urban kampungs – covering area of 258 hectares in Bandung city – that has been branded by Komunitas Taboo to be creative kampung. With its location encountering urban and rural traditions and styles, Dago Pojok residents mostly live in slums, subsist on low incomes, and have low awareness on education. By vision of making Dago Pojok into tourism, education and industrial kampung, this movement aims at improving education program in the community, engaging community and stakeholders in succeeding creative development, and furthermore creating self-adjusting kampung through empowered and productive human capital who are capable in producing innovative, unique and useful outputs (whether it is kind of real product or service), also can make kampung as one of destination for tourism purpose for providing authentically traditional image of Bandung with its authentically local-industry products.

This paper explores the movement of Komunitas Taboo since the very beginning, how they use approaches toward the community, what are the impacts for the social and other aspects, how they create community engagement, and what is the best model a city should implement to create a sustainable peace development. As the vision of Komunitas Taboo is to create creative tourism kampung – in base of balancing urban development that run unevenly in the city – this paper will analyze the further movement to answer problematic situation faced by today's society.

Author adopted participant observation method (as qualitative method in identifying social problem) which combines key informant approach, existing data approach, attitude survey approach, social network mapping and community forum. Author also used data collection method including literature studies, in-depth interview and demography data in order to identify social order and ethnography in Dago Pojok residential. Thus, hopefully by this paper with title "Generating 'Creative Tourism Kampung' Through Collaborative Approach in in Local Community (A Case Study of Kampung Kreatif Dago Pojok)" can be useful reference for social studies and other relevant studies, also for those who are aware with problematic issues faced in the era of urbanization and uncertainty.

The Movement towards Creative Tourism Kampung

Profile of Dago Pojok as Part of Dago Residential

Dago Pojok is part of district of Dago and sub-district of Coblong in Bandung city. It is located within the administrative zone RW 03 of Dago district, covering 30 hectares area while Dago itself covers total area of 258 hectares. Total residents of Dago district reach 29.453 in 2013 and about 5% residents is housed in Dago Pojok. Based on data of residents, Dago has urban density of 141 inhabitants per hectare, and it has been estimated that the intensity of the population will increase from time to time (Profil Kelurahan Dago, 2014).

Dago has weather temperature in range of 18 degree (lowest degree at night) to 36 degree Celsius (highest degree at noon). It is 5 kilometres away in north area from Bandung city centre with 100 meter height above sea surface. Geographically, Dago has physical flat/wave area with percentage of 80% from total area.

Tourism Village of Dago Pojok itself is located between tourism and shopping area along Dago Street (Street Ir. H. Juanda) and area of Nature Tourism 'Taman Hutan Raya Juanda'. It is wedged in Puncrut hill and Sangiang hill which is close with Ciumbuleuit.

Demographically, based on general structure, Dago inhabitants with range of age in 0 – 24 years old is 33,15% of overall inhabitants. Data of human resource based on educational degree, 16,7% inhabitants are not (or still not) attending school, 7,1% inhabitants are not graduated from elementary school, 14,56% are still not graduated from elementary school, 18,93% are graduated from elementary school, 13,78% are graduated from junior high school, 13,15% are graduated from senior high school, 8% are graduated from diploma, and 8% are undergraduate bachelor. And then from data of labour, 15.560 inhabitants are in productive age, 2.501 are housewives, and 17.801 are still studying (Profil Kelurahan Dago, 2014:11).

Economic Activities

Based on data of demography in Dago, recorded that about 52,6% of Dago inhabitants are having jobs (and some are recorded as student). Dago Pojok residential is one of kampung area in Bandung city, the residents subsist on low income, derived from informal and insecure labour, and have poor access to education, employment opportunities, and public services (Prasetyo and Sean, 2013:4). There are some economic activities in Dago Pojok such, breeding, opening stalls, selling home-made foods, being angkot driver, making hand-made products, being private laborer, tailor, or teacher. However, almost 70% of the inhabitants build their own home industrial businesses (interview with Rahmat Jabaril on June 19, 2014).

As Dago is well-known in its tourism street, there are migrants who rent the land in Dago Pojok to run their business such restaurant or food court and some of fashion store. And while branded as Tourism Village, its residents are triggered to develop creative business such making traditional hand-made bag, and many other products that show its cultural value.

Technology and Art

The use of technology in this village is in middle level, such in farming, the farmers use standard tools, and most of industries still use manual operational system, they prefer using hand of people rather than technology. In daily communication, people here do not use gadget often, they mostly meet and talk to each other directly. In this community, people who have laptop and smart-phone are not that many, except immigrant or those who live there temporary for certain purpose.

For art, this community has big potential to develop product and creation that make this residential becoming creative tourism place. By this time Ayi Vivananda (ex-Vice of Bandung Mayor) in 2010

legitimated Dago Pojok as the first tourism village in Bandung, the people are encouraged to develop its entrepreneurial skill in producing creative products or creation, also to create traditional art performance and other creative activities. They are also painting almost all walls (mural) along Dago Pojok street which it is the uniqueness of this place.

Kinship

In Dago Pojok, the community follows patrilineal kinship system. As explained by Chris Hann, a patrilineal society is one in which descent is traced through the male line only (2004:213). This kind of kinship system is described with the main function to afford for living needs in a family is taken by male, while female only act as family's furthermore process such collecting plants, cooking and taking care of her children. Thus, in local community, female take position in domestic sector, while male take position in public sector (Bambang Rudito and Melia Famioa, 2008:18).

For descent system, the community follows matrilineal descent system which means that although descent is traced through female, day to day power in group is in male hands (Chris Hann, 2004:224). For marriage system, the community follows Sundanese and Islamic tradition. When the cost of conducting marriage celebration with following common Sundanese tradition is considered expensive, some of people may just go with simple way based on rule in basic Islamic marriage system.

The Movement

The initial movement that has been conducted by Komunitas Taboo is improving a community's educational standard by establishing free informal education in 2003. By the time this program was on run, the progress showed significant satisfaction, not only succeeded in running its vision toward improving educational quality of Dago Pojok community, Komunitas Taboo has succeeded in emerging other potentials in the residential. In the range period of 2004 – 2009, Komunitas Taboo was running the educational program by making mutual cooperation with some stakeholders (such collaborate with schools in Bandung, university, and government). And after the period of adjusting the education program, in 2010 till present, Komunitas Taboo and Dago Pojok has been playing role in Bandung for creative city development program. Artistic activities that have been conducted in this local community (well-known as creative village program) successfully attract public while improving the productivity of local community and increase community engagement in contributing to create Bandung as creative, educative and industrial city.

Tourism Potentials in Kampung Dago Pojok

Kampung Dago Pojok with its traditional image in its residential has culture and art resources which have been its attractive value. The main potentials in this community include local art and handicraft. As ever interpreted by Ministry of Tourism India, that a tourism village is a form of tourism that represent the life in village, art, culture and heritage in the village. This kind of tourism activate the interaction between visitors and local inhabitants to enrich the knowledge and experience over the village in form of agricultural tourism, cultural tourism, nature tourism, adventure and environmental tourism that then generate profit for local communities in social and

economic sector (Luthfi Muhamad Iqbal in note 'Rural Tourism: An Alternative Approach to Realize Sustainable Cities', 2014). Thus, Dago Pojok with the vision in becoming creative tourism village started to implement the model.

Based on research study conducted by Desy Chairunnisa titled 'Perencanaan Kampung Wisata Dago Pojok Sebagai Wisata Kreatif Berbasis Lokal di Kota Bandung' (2012), it has been identified that Dago Pojok having several tourism potentials that is explained as follow:

1. Mural potential

Dago Pojok has uniqueness in its wall decoration along the street. Painting wall or mural activity is one of artistic creation from Dago Pojok community as the appreciation of art and creativity. Visitors or tourists who come there do the sightseeing of colourful village, they can also participate in doing mural activity. This is a new innovation of service in tourism when the visitors are able to express their creativities on wall.

2. Cottage industry potential

Other potential from Tourism Village of Dago Pojok is cottage industry potential which are made by local communities, such paper recycled products, art painting, snack from kampung, painted T-shirt, batik, carved wood art and other creative hand-made products. In this place, visitors are not only able to buy authentic souvenirs from Dago Pojok, but also they can participate in the process of handicraft production

3. Urban farming potential

Basically, urban farming concept is about using unused land in city to be converted into productive green farming land that is operated by inhabitants and community so people can generate profit from this activity. Optimized urban farming is generating the concept of paddy cultivating and urban plantation area. Further, visitors/tourists will be given knowledge over urban farming, and can participate in planting activity. This kind of activity not only beneficial for tourism activity in Kampung, but also for local community.

4. Nature tourism potential

As has been explained in previous chapter that Dago Pojok is located between residential area and shopping centre area, and wedged in Puncrut hill and Sangiang hill. There are attractive nature resource in Dago Pojok such Curug Dago waterfall, Cikapundung river's Arung Jeram tourism, and forest garden of Ir. H. Juanda. Within this resource, supportive tools such rubber boat for river tourism and fishing tools for fishing activity kampung pools can be conducted as one of tourism's complement tools.

5. Art potential

Other attractive potential that has been developed as the main program for generating creative tourism kampung of Dago Pojok is local art potential which include Reog and Gondang art (which have been rare and forgotten in West Java), Pencak Silat, Jaipong, Degung, Kuda Lumping, Karinding, Calung art, kids' traditional games, musical art, theatrical art and others. Most of performance arts conducted by Komunitas Taboo and local community are kind of Sundanese's artistic icon, but today, the local wisdom and traditional art have been extinct because of

modernization era. Through, the movement, Komunitas Taboo is affording to rebuild and raise the local art to be exist and can generate economical value with its attractiveness. Not only arising traditional art, Komunitas Taboo also performs theatrical art that represent their awareness of social, economic and political world that happen in Indonesia through collaborate with young people from mostly university students.

6. Festival potential

To preserve Sundanese's art and culture legacies, Komunitas Taboo conducts some festivals such 'Festival Kaulinan Budak' and mural festival. Those festivals keep developing with variant themes related to art and culture.

7. Human resource potential

Human resource is vital component in developing tourism, this determines the realization of the program and the quality of the tourism program in certain area. Tourism Kampung of Dago Pojok today is organized by Pokjawis (tourism's working group) with help from LKM Taboo, that form the distribution of working group, which include Nature Tourism working group, Mural Tourism working group, Handicraft Tourism working group, Urban Farming Tourism working group, Festival working group, and Art Tourism working group.

Carried-Out Tourism Programs & Achievements

Each year, Komunitas Taboo create festival, musical performance, some traditional events, drawing competition, 'bazaar rakyat' and other creative activities to publish the creations of Dago Pojok residents and to attract public to come to kampung for recreation. *Pikiran Rakyat*, the biggest newspaper corporation in West Java has published some articles regarding to the activities of Dago Pojok.



Image 2.15 Compiled articles about Kampung Kreatif

(Source: Pikiran Rakyat newspaper on June 28, 2012)

National Geographic Indonesia on article titled "Kampung Wisata Jalan Dago Pojok" (source: <http://nationalgeographic.co.id/berita/2011/10/kampung-wisata-jalan-dago-pojok>), reported that Vice Major of Bandung, Ayi Vivananda, on October 28, 2011, has legitimated Dago Pojok street as tourism village, it is claimed as the first tourism village in Bandung city. Since this program showed its progress and as the expectation from public increased, Komunitas Taboo made collaboration with BCCF (Bandung Creative City Forum) to establish many creative tourism kampungs in Bandung city and ignite the soul of kampungs. Leader of BCCF, Fiki Chikara Satari explained that creative kampung is method of city acupuncture, means that community is like creative needle, and Bandung city is like an anatomy which suffers. So, the needles are used to handle the disease by acupuncture skewering (Koran Jakarta on December 20, 2013).

New collaboration between BCCF and Komunitas Taboo created new program called "Kampung Kreatif BCCF", this is a mutual cooperation between these two stakeholders, while Komunitas Taboo has deep understanding and experience in execution for generating creative village, BCCF acts as fund raiser and the connector between Komunitas Taboo and some other stakeholders and networks in order to broaden, announce and introduce this program to wider communities.

Here some examples of festivals and creative programs that have been conducted by BCCF and Komunitas Taboo as the trigger and way to introduce the programs to Bandung communities, also to encourage many people in participating for the development of 'Kampung Kreatif' while spreading the awareness of this movement:

1. National Mural Competition "Imaji Curug Dago"

The vision of this program was to collect and generate ideas from many participants from academic institutions and artists in West Java in order to raise, publish and re-brand the potential of Curug Dago as nature tourism potential. By mural competition, the committees challenge participants to show their best creativity to create creative way in communication through mural art. The output of this program aimed at branding Curug Dago with attractive value based on historical, cultural, and artistic values.

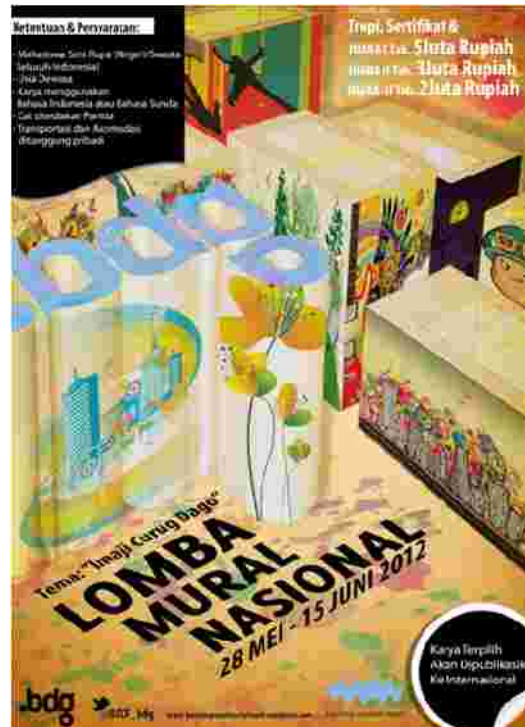


Image 2.16 Poster National Mural Competition

2. "Bandung CreACTIVE: Road to Kampung Kreatif 2012; Kampung Dago Pojok"

Collaborated with public relations of students from Faculty of Communication, Padjajaran University created festival "Bandung CreACTIVE: Road to Kampung Kreatif 2012; Kampung Dago Pojok" that was located in Dago Pojok on June 9, 2012. This program invited Ministry of Tourism and Creative Economics and Ministry of Industry. The agenda was performing Festival of 'Kaulinan Barudak' and Festival of Kites, and also was jazzed up by Saung Angklung Udjo, Rumah Musik Harry Roesli, Karinding Riot and Seni Kampung Kreatif.

Festival 'Kaulinan Barudak' and Festival of Kites were conducted for recalling traditional game of kids which represented togetherness and social value. There were also a Bazaar Area represented to publish and promote cottage industrial products, traditional handicraft made, and some other creative products by local people in Dago Pojok.



Image 2.17 Poster of 'Bandung CreActive'

3. Open Discussion: "Kampung Kota, Harapan Ruang Publik"

BCCF with YPP Salman ITB conducted humanities study (discussion and exhibition of 'Kampung City Concept') with theme of 'Kampung City, Hope of Public Space' for acupuncture city program. Held in Simpul Space (BCCF office) on May 31 till June 9, 2012 (the program was held for 6 days) providing six sub-themes with the experts and specialists related to the theme.

The discussion mostly talked about urbanization phenomena in Bandung city that change the culture of the city. This program was aimed at generating an understanding over the existence, potentials and problematic issues of Kampung city, in the hope of generating stimulant for activists, government and citizen to create fresh ideas related to social and public space in city.



Image 2.18 Poster of 'Akupuntur Kota: Kampung Kreatif 2012'

4. Celebration of Creative Tourism Village of Dago Pojok and Tanggulan

This two-days events exposed almost all potentials in Dago Pojok, there consisted of traditional art performance, musical performance, theatrical performance, mural festival, fishing competition, 'panjat pinang', children's traditional game, bazaar, and others. In this event, a new Major of Bandung, Ridwan Kamil was participating and lodging in house of Rahmat Jabaril for one night.

Ridwan Kamil was very interested about the creative tourism program, and he urged all sub-district in Bandung city are able to generate creative potentials in kampung to become productive and innovative.



Image 2.19 Poster of Creative Tourism Village Celebration

Outcomes and Challenges from The Creative Tourism Kampung Movement

The movement towards creative tourism kampung that has been conducted by Komunitas Taboo and BCCF created positive alteration in local communities especially in Dago Pojok as the first place where the idea was implemented. Today, this movement has spread in several kampungs in Bandung city such in Kampung Cicukang, Kampung Leuwi Anyar, Kampung Cicadas, and Kampung Pasundan. Ridwan Kamil, as the Mayor of Bandung city, ever made a statement over the formation of creative tourism village in 30 kampungs in next 5 years as one of his urban development program. He urged people in each sub-district in Bandung are able to conduct their own creative village so that Bandung can be really a creative city with evenly development over its population (Pikiran Rakyat on December 8, 2013).

Rahmat Jabaril ever explained about the significant change in Dago Pojok since he came to Dago Pojok for doing his social movement. Miko Alonso on his journal (2012) stated that before Rahmat Jabaril and his wife came, Dago Pojok's youngsters were always involved in criminality and most of children there worked as street musician along Dago Street. Then by the time Rahmat Jabaril started to build informal educational institution and continued to creative tourism village movement, almost 700 children got participated and were graduated with national standard. The program also gave impact to the increase of productivity of local communities by the emergence of many home industrial businesses; most of actors in this economic sector are woman, each of them then are able

to generate revenue of about IDR 2,000,000 per month. And he also said that Dago Pojok now is always crowded by both local tourist and international tourists, the most significant number of tourists that ever visited this local tourism were recorded 500 people a month include local and inter-local visitors.

The diagram below showed the outcomes and the challenges faced by the execution of creative tourism program from perspectives of social, political, environmental, economic and spatial based on research and analysis conducted by author.

Table 2.6 Outcomes and Challenges From The Creative Tourism Kampung Movement

| | Outcomes | Challenges |
|---------------|---|--|
| Political | <ul style="list-style-type: none"> • Equal Opportunities in education • Community engagement and involvement in city development | <ul style="list-style-type: none"> - Power relation - Social tension - Benefit taken by certain party with political interest |
| Economic | <ul style="list-style-type: none"> • Poverty and backwardness reduce • Integration and Inclusion • Increase of social enterprise • Increase social productivity & participation | <ul style="list-style-type: none"> - Lack of entrepreneurial knowledge to develop the products from local-industry - Uncertain market distribution - Lack of budget |
| Spatial | <ul style="list-style-type: none"> • Create job opportunities • Creativity and innovation bearings • Marginalization reduce | <ul style="list-style-type: none"> - Slum areas - Gentrification - Congestion |
| Social | <ul style="list-style-type: none"> • Erase of social gap • Emerge social collaboration • Improve quality of life • Ignite soul of kampung • Enhance citizenship | <ul style="list-style-type: none"> - Crime and insecurity - Low social mobility - Low awareness of education & health |
| Environmental | <ul style="list-style-type: none"> • Shared growth sustainable urban development • Emerge togetherness and tolerance • Organized public space | <ul style="list-style-type: none"> - Pollution - Untidiness - Vulnerability |

3. Discussion

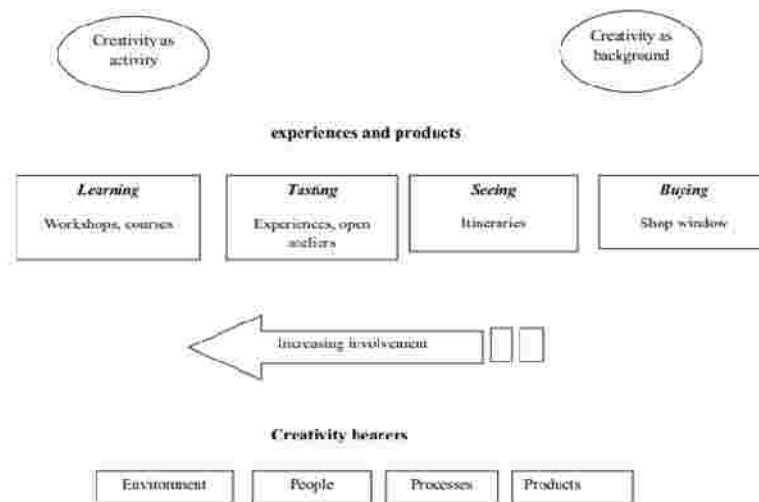
3.1. Methodology to Generate Creative Tourism Kampung

Jana and Marián through journal titled 'Creativity and Rural Tourism' (2012), made a statement about the definition of creative tourism as follow:

“Raymond (2007) defines creative tourism as a sustainable form of tourism that offers authentic experiences of local culture using informal and practical seminars and creative experiences. Seminars take place in little groups in the households and workplaces of

instructors. Visitors have the opportunity to discover their own creativity and get more involved with local people. While each definition emphasizes a different point, they also have common elements: authenticity of experiences that enable visitors to develop their creative potential and their skills by means of contact with local people and their culture. Such a form of tourism prefers active consumption over passive consumption. It emphasizes life and intangible culture, not static tangible cultural heritage. Creative tourism is based on activities and experiences that offer self-realization and self-expression. Tourists thus become co-creators and develop their creative abilities."

The brief existing model of creative tourism village is explained by diagram below:



Source: Richards, G. 2011b. *Creativity and tourism: The State of the Art. Modes of Creative Tourism*. In: *Annals of Tourism Research*, Elsevier Ltd., Great Britain, No. 38 (2011), p. 1225-1253.

Image 3.1 Creative Tourism model by G. Richards (2011)

Those definition and model of creative tourism explained above are best closely-described what has been conducted by Komunitas Taboo in general. In practice, Komunitas Taboo and the stakeholders have conducted methodology of generating the creative tourism village as contribution to urban development in Bandung city and to support the city in becoming Bandung Creative City. Brief explanation that has been analysed by author about the process of generating the creative tourism village in Dago Pojok can be described through diagram below:

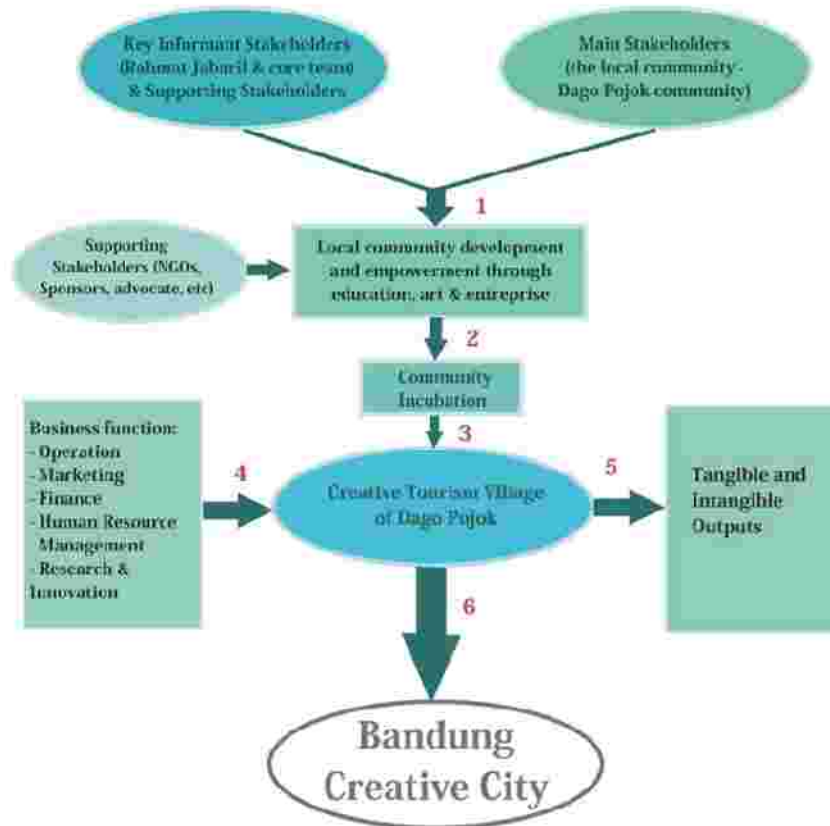


Image 3.2 Methodology of generating creative tourism village in Dago Pojok as contribution to Bandung vision in becoming creative city by author

Description of the process on the diagram above:

1. Key informant stakeholders (Rahmat Jabaril and Komunitas Taboo team) who play role as initiators started to do ethnographic approach to the society of Dago Pojok. As he moved to this residential, he did the community research and social mapping, while creating engagement with the local community. He started with building informal educational institution in his house based on consideration that Dago Pojok children and youngsters have low awareness in education (most of them are likely to work as street musician, and the level of criminality caused by young people in this place was high). As the program initiated by Rahmat Jabaril was accepted by the society, he developed the program not only for educational improvement purpose, but also for creativity and entrepreneurial engagement. The community development and empowerment program attracted some organization and people outside the community to help and engage. They are categorized as "supportive stakeholders" that include mostly NGOs, independent volunteers and organization, and also local government (furthermore about stakeholders are described in the next sub-chapter).
2. Through variant of art activities, events, home-industrial development for woman and craftsman, he aims at branding Dago Pojok kampung to be one of tourism destination with its tourism potentials. Rahmat Jabaril explained that there are four conditions should be met by kampung to have predicate of "Creative Tourism Village": (1) 80% of the people in kampung society must live in creativity awareness; (2) Sufficient infrastructure such providing accessible place for

transportation, have unique narrow street or "gang", parking area, toilet facility, religious service, minimum of 5 hotels or hostels and also 5 studios for art activities centre; (3) Provide creative experimental studying program (as medium for training and giving space for creativity exploration); and (4) Conduct performance, artistic show and/or exhibition for once a month. Thus, with doing community incubation, the people in the society are able to prepare, train themselves and brand the village together to become creative tourism village.

3. After well-prepared, the community is ready to execute the creative tourism activities that fulfil the conditional needs of creative tourism based on image 3.1. (page 24).

4. In practice, the movement towards creative tourism village needs business function to be well-organized which include operational management, marketing, financial management, human resource management, and also research & innovation management. Those functions are carried-out by all stakeholders (table 4.2 explains how each function can be executed by stakeholders).

5. The outputs of creative tourism village program are described in table 2.1. (page 22). Briefly, this program gives positive impacts to both social, economic, politic, environment and spatial aspects for kampung community.

6. All of what have been conducted in the movement of creative tourism village give wider impact to the city development especially to Bandung city. This local community movement helps improve the quality of kampung as part of city, it engages local community to participate in city program of development, then it has participated in supporting Bandung as creative city.

The model of generating creative tourism village above can be reference or implemented by other kampungs around the city as the movement that engage kampung's participation in city development. Dago Pojok is one of the most successful sample of creative tourism village that has been experimented by Rahmat Jabaril and the stakeholders.

Community Stakeholders Analysis & Engagement

Community Stakeholders Analysis

One of the most important factors influencing the success of community development program is the stakeholder. A stakeholder is defined as an individual or group that makes a difference, or that can affect or be affected by the achievement of the organization's objectives (see Freeman 1984, Mitroff 1983, Mitchell et al. 1997). Benjamin Crosby (1991) classified stakeholders into 3 types as explained below:

1. Main stakeholders

They are a person or a group of people who get the positive or negative impacts directly from the activities (out of voluntary activities). In the case of creative tourism village, the main stakeholder is the local community of Dago Pojok.

2. Supporting stakeholders

They take role as medium in helping the process of delivering the activities. They can be fund riser or benefactor, executor, supervisor and advocate organization such governmental organization, NGOs, and private parties. In practice, supporting stakeholders can be a person or group of people with certain formal or informal interests. In this case, supporting stakeholders are Walhi Jabar (green movement activists), local institutions (e.g. school, university), BCCF (Bandung Creative City Forum), Aliansi Jumalis (journalist alliance), LBH

Bandung (advocate & legal enterprise), local government (regional government).

3. Key informant stakeholders

They take important part and have strong influence regarding to the activities. They are the initiator of the program, they organize the activities from the start, and ensure all the needs of the activities are fulfilled. In this case, Rahmat Jabaril and Komunitas Taboo are the key informant stakeholder.

Community Stakeholders Engagement

Stakeholders Classification

NBS (Network for Business Sustainability) through the module 'Engage Your Community Stakeholders' (2012) identified three boards types of engagement a company can pursue (Bowen et al., 2008) which include:

1. Community Investment

A company provides information or resources to the community through arm's length transactions, such as information sessions, charitable donations and employee volunteering. The firm is giving back to the community. Communication and learning is a one-way transfer from the firm to the community, and the firm controls the engagement process.

2. Community Involvement

The company engages in two-way communication and consultation with the community; it is building bridges to stakeholders. The company uses community input to shape its actions. However, the firm still controls the engagement process.

3. Community Integration

The company and the community engage in joint learning and joint management of projects. Community integration can lead to novel, transformational, outcomes – even changing society. The firm and the community share control over the engagement process. A firm only has the capacity to undertake a few of these partnership.

Community Stakeholder Engagement Strategy

The strategy of creating community stakeholder engagement explained by NBS (Network for Business Sustainability) through the module 'Engage Your Community Stakeholders' (2012) has four steps:

1. Get to know the community

This step includes the process of identifying community stakeholders and their concerns. Based on survey through qualitative research, the stakeholders records in the program of creative tourism village can be described below:

Table 4.1 Stakeholders records

| Name of Stakeholder group | Main Stakeholder | Supporting Stakeholder | Key Informant Stakeholder |
|--|--|---|--|
| Mission | Emerge their potentials as valuable asset that generate both tangible and intangible benefits. | Help community to generate profit and to give impact for wider sectors. | Create a sustainable community based on creativity. |
| Issues/expectations related to the company | Poverty, inequality, marginalization. | Kampung can participate in city development and contribute to related sectors of development. | Create equal development and ignite the soul of kampung. |
| History of communication/interaction (e.g. partnership, conflicts) | criminality | partnership | Initiator of creative kampung movement |

2. Choose engagement strategy

As explained before that there are three board of engagement which include investment, involvement and integration. To classify which stakeholder that suit the board function, firstly we should prioritize the stakeholders. Here is the illustration that best describe the function of strategy in each board:

| | Investment | Involvement | Integration |
|-----------------------------|---|---|---|
| Corporate Stance | Giving Back | Building Bridges | Changing society |
| Typical Activities | information sessions Charitable donations Employee volunteering | Dialogue Consultation Cause marketing | Joint project management Joint decision-making |
| Communication | One way | Two way | Two way |
| Community Partners | Many | Many | Few |
| Interaction | Occasional | Repeated | Frequent |
| Learning | Transferred from firm | Transferred to firm | Jointly generated |
| Control Over Process | Company | Company | Shared |

The qualitative research conducted by author has the data collection that shows the degree of interest in following table:

| | Main Stakeholders | | | | | Key Informant Stakeholders | | | | | Supportive Stakeholders | | | | |
|---|-------------------|---|---|---|---|----------------------------|---|---|---|---|-------------------------|---|---|---|---|
| The stakeholder's issue/expectation is legitimate. | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| The stakeholder's issue/expectation may be considered legitimate by other stakeholders (e.g. the media, NGOs, politicians, insurers, distributors). | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| The stakeholder can directly impact your organization. | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| The stakeholder represents a vulnerable population. | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| The stakeholder's issue/expectation is directly related to the company's activities. | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |
| The stakeholder's issue/expectation is directly related to the activities of the company's suppliers or sector. | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 | 1 | 2 | 3 | 4 | 5 |

Image 4.4 Stakeholders prioritizing analysis

Based on the tables above, the best engagement based on the degree provided for each stakeholder is as follow description:

1. Main stakeholder suits well with involvement and integration function of board based on consideration that the stakeholder understands the expectation of other stakeholders and play important role in the program as they impact the most.
2. Key informant stakeholder suits well with involvement and integration function of board for they are the most influencing part of the program. They can integrate well with main stakeholder and informant stakeholder, and they hold the key of the success in the activities.
3. Supporting stakeholder suits well with investment function of board based on consideration that they have potential for an economically viable solution. If an economically viable solution already exists, there is less need for the discovery process of an involvement or integration strategy. They are bridged by key informant stakeholder and find a rather difficulty in collaborate with main stakeholder because sometime they are distrusted by local community. However, in practice some supporting stakeholder desire for engagement. Some stakeholders may be confused about the issue, simply requiring information (suit best with investment strategy). Others may want the company to understand them better, requiring dialogue (suit best with involvement). Still others may seek active involvement in solutions (suit best with integration).

3. Plan engagement process

Recommended practices and techniques should each board of strategic function do are explained briefly below:

Table 4.2 Practices and techniques of each strategies

| ENGAGEMENT STRATEGY | PRACTICES | TECHNIQUES |
|---------------------|---|---|
| Investment | <ul style="list-style-type: none"> • Help the program run well with supporting business function (see Image 3.2) especially for marketing & financial. • Open the bridge for communication instead of gap. • Be tolerable and use understandable instructions to local community. • Be open, give continuous inputs to the community & support for improvement. • Give well-mannered explanation when the results do not meet expectation or if there is no intersection in the visions of each stakeholder. | Advertisements, publication, press release, build public relationship, financial support. |
| Involvement | <ul style="list-style-type: none"> • Help the program run well with supporting business function (see Image 3.2) especially for operation, marketing, human resource & research. • Bridge between local community and other stakeholders. • Give continuous training and education to local community. • Build strong networking between stakeholders. • Arrange discussion forum and gathering for all stakeholders at least once a month for evaluation forum, generating ideas & plan next program. | Open discussion, research & study, advocacy, publication, operational support. |
| Integration | <ul style="list-style-type: none"> • Create development and empowerment | |

4. Make community engagement permanent

The process to make the engagement long-lasting needs some continual communication and improvement. Continual communication means that there must be a communication between stakeholders whether in form of sharing knowledge, be transparent and accountable to each others, and also build deeper relationship internally and externally. Continuous improvement means that the community should evaluate, do more research and improve the further activities.

Conclusion

Creativity holds the key in making a change, it drives someone to start the movement towards a change, and an existing problem can be solved through creativity. Creative tourism kampung is sample of rebel movement based on creativity generated by Komunitas Taboo in reaction to inequality or injustice phenomena that happen in urbanization era. The movement aims at reducing backwardness, create social equality and ignite the soul of kampung through education, art

creativity and experimental activities. From the background that most of kampung inhabitant (in this case: Dago Pojok's local community) are insecure and have low openness but high in solidarity, this movement once found it difficult to deal with kampung inhabitant for implementing the idea of establishing creative kampung, but through continuous approach and relationship engagement, this local community can accept and collaborate well in the program.

Rural areas that stick within the city now are developing as the urbanization growth increases, and it leads to many problems from many aspects in city. The concept of creative tourism kampung is based on rural development and empowerment purpose through education, art and enterprise which both collaboration can emerge tourism potential. This movement helps kampung to get proper education facility and to build their awareness about the importance of creativity. In result, today Dago Pojok's local community seems more confident, have high openness, secure, more critical, and have high willingness to sharpen their potentials.

In practice, it took quite hard way and not in short time to generate creative tourism kampung, the approach for the community needs anthropological instinct; it also needs many resources to ensure that the kampung is ready for becoming creative tourism kampung. The process and stakeholders engagement are two important factors that must be considered the much because those two factors influence the success of the program. Based on research, the significant problems in getting program into perfect result are about the proper business function and the engagement between three groups of stakeholders (main stakeholders, key informant stakeholders & supporting stakeholders). These two variables are correlated because both stakeholders are the actuators of the program. Somehow, it is hard to get proper engagement because of lack collaboration or both expectations from each stakeholder do not match.

Despite many existing problems, creative tourism kampung in Dago Pojok has given many positive impacts both internally (impact for local community) and externally (impact for outsiders). This movement helps government in running evenly development in kampung which has been marginalized and was given lack of attention. Today the local community can chase after their fact-of-having-fallen-behind, they even can contribute to tourism aspect in the city. If only the problems related to lack of budgets or lack of supporting stakeholders can be handled, and all stakeholders are collaborate well for the development of togetherness, it is possible to create an sustainable urban development based on equality and equity. For further research, author will be likely to analyze the direct impact toward national development from the movement of creative tourism kampung if there is estimation that a city have minimum of five capable kampungs to be branded as tourism destination. This is a new form of tourism face when the authentic image meet the economical value.

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