

# Potential Development of Creative Tourism and Supporting Aspects

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**Abstract**—In the development of tourism analysis, the potential of creative tourism is an interesting study. The essence of tourism development among others is the development that emphasizes local wisdom, and preservation of Cultural arts (batik). Development of batik creative tourism potential, it is appropriate to consider supporting aspects of tourism, and the characteristics of creative tourism. Batik Creative Tourism offers tourists the opportunity to develop creativity by learning with the locals in the process of making batik. The study from this economic sociological perspective is backed by the powerlessness of the tourism sector in developing the creative tourism potential of batik. Creative tourism requires the development of potential for the advancement of Batik creative tourism. This article examines the development of the creative tourism potential of batik in the village of Terusan and Paoman, district of Indramayu, West Java, in 2018. Data is obtained through observation, documents, and interviews with tourists, batik center owners, batik artisans, and related agencies. This article examines the development of the creative tourism potential of batik in the village of Terusan and Paoman, district of Indramayu, West Java, in 2018. Data is obtained through observation, documents, and interviews with tourists, batik center owners, batik artisans, and related agencies, and data analysis using triangulation. The results of the study show aspects of tourism support and the characteristics of creative tourism are important factors that need to be considered in developing the creative tourism potential of batik. Batik centers in the Terusan and Paoman have the potential to be a creative tourist destination batik but need further development about the experience of authentic tourists, active involvement of tourists participatory learning involving tourists, direct contact tourists with the community, create own products by tourists and the availability of workplace practices.

**Keywords:** *tourism supporting aspects, characteristics of creative tourism, development of batik creative tourism potential*

## I. INTRODUCTION

The development of creative tourism potential is an effort to create, and improve tourism by involving the active participation of the community so that tourists can make their own travel products. For that in developing the potential of creative tourism should pay attention to the characteristics of creative partours. As for the characteristics of creative tourism is participatory learning, active community involvement,

authentic experience of visiting tourists, there are work practices for tourists, tourists can direct contact with the community, and create their own tourism products.

The things that should be considered in the development of creative tourism are the supporting aspects of creative tourism. The aspects are tourism institutions that handle tourism, infrastructure that supports tourism, human resources who have the ability and skills in the field of tourism, as well as related agencies in charge of tourism. Aspects of supporting tourism should be available and ready to support the development of creative tourism. The tourism objects should have aspects of tourism characteristics to support the development of tourism. In this context we conducted a study on the development of batik creative tourism potential. Studies conducted at some batik industry centers in the Indramayu region. The location of this study is interesting, having a batik handicraft industry that has developed since the 1960s. Batik craft industry is found in some villages has many unique batik motifs, different from batik motifs from other cities.

This research uses qualitative methods researchers do observations, observations at several batik handicraft centers that exist in the research site. Furthermore, interviews with the owners of batik handicraft centers and their employees, tourist officers, community leaders, and another informant. The data collected relates to the tourist supporting aspects and tourist characteristics. Quantitative data from many literature and all of this data and information is required to address research issues.

The problem to be answered in this paper is whether the supporting aspects of tourism are ready to support the development of batik tourism creative potential in Indramayu? Are the characteristics of creative tourism possessed ready to support the development of batik tourism creative potential in Indramayu? To answer this problem, we conducted a study by identifying and verifying several aspects of supporting tourism, and the characteristics of creative tourism owned by tourism destination areas, and the conditions of batik craft centers in the study sites.

## II. LITERATURE REVIEW

The development of the creative tourism potential of batik crafts and its driving factors is an interesting study. This study

concerns various aspects, namely the development of creative tourism potential, batik handicrafts as a mainstay of creative tourism destinations, the driving factors and characteristics of tourism. Potential development is related to the factual conditions and readiness of the creative tourism concerned. Creative tourism is tourism based on creativity, involving local communities as a source of information, such as about batik crafts. In the local community tourism visit is actively involved in the creativity process of batik crafts, tourists can visit individually or in groups. They travel to develop their creativity. Creative tourists are different from mass tourists. Creative tourists aim to develop their creativity, while mass tourists aim at recreational tourism. Creative tourism is responsible for the existence of local communities. In essence, creative tourism aims at self-development, not mass, accommodating existing medium and small businesses, providing space for interaction with local communities and appreciating environmental sustainability. Creative tourists compensate for the impacts that result, become part of the community itself, and provide benefits to the welfare of the local community [1].

Creative tourism must be based on sustainable tourism development. The characteristics of sustainable tourism include being responsible for environmental sustainability, increasing the government's role in the sustainability of creative tourism, creating competitive tourism products, increasing partnerships, actively involving community participation, and providing micro-business space to local communities. This means awareness of the sustainability of tourism, providing services that can satisfy tourists, and improve the welfare of the local community. All of these are important things that must be the commitment of all parties involved in the development of creative tourism [2].

Future tourism destinations are creative tourism that will have an impact on the welfare of the local community, guarantee the satisfaction of the tourist experience, advance the business world, have a positive impact on society and development, provide a positive political image, enhances creativity and prosperity of the community on an ongoing basis. Thus the development of creative tourism should be directed at the local community, tourist satisfaction, providing a conducive climate for the business world, sustainable development, providing positive traits, improving the welfare of local communities.

Creative tourism that grows in urban areas can utilize various aspects of urban life, provide an authentic experience to tourists, and provide participatory learning there is an informal interactively between tourists with the local community. Thus, tourists can develop their creative potential in consuming tourism products that they learn, and tourists can contact directly with local communities as a provider of such tourist activities [3].

In the development of creative tourism batik, it is fitting to consider the tourism supporting aspects and the characteristics of creative tourism. Supporting aspects of creative tourism should be well prepared in tourism activities. This aspect of creative tourism support includes tourism institutions that

manage tourist areas, facilities that support tourism activities, skilled human resources, and related agencies, which can be described as follows Figure 1:

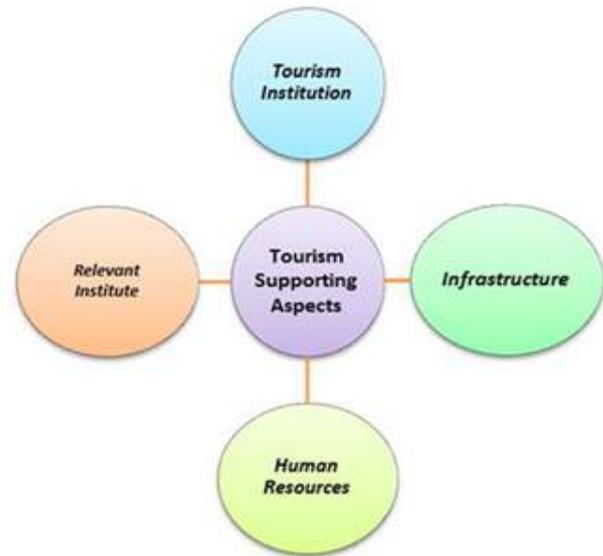


Fig. 1. Aspects of supporting creative tourism.

The characteristic of creative tourism is the hallmark of creative tourism. Creative tourism characteristics include an authentic tourist experience in learning to make travel products. Tourists are actively involved in production activities. Travelers actively participate in learning with local communities. There is direct contact between tourists and the community. Tourists create their travel products, and there is a place to do practical work. The characteristics of creative tourism can be described as follows Figure 2:



Fig. 2. Characteristics of creative tourism.

The linkages of aspects of tourism support, the characteristics of creative tourism and the development of creative tourism potential can be described as follows Figure 3:

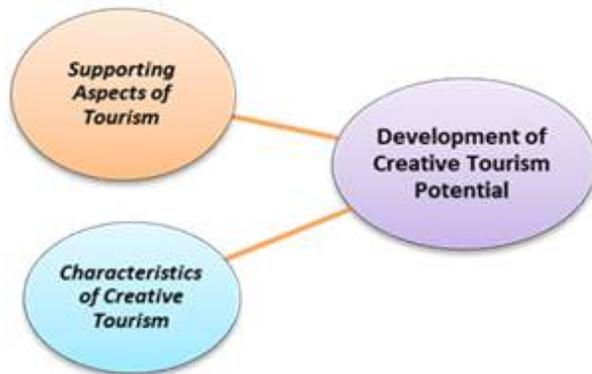


Fig. 3. Supporting aspects of tourism, characteristics of creative tourism and development of creative tourism potential.

### III. METHODS

This research was conducted in the villages of Terusan and Paoman, Indramayu district, West Java province, in 2018. The location of this research is interesting. Batik handicrafts have been growing since the 1960s, has a variety of batik motifs, even as many as 80 motifs are already getting patents. Batik handicrafts in this location have good prospects. The batik artisans have good abilities and skills. In the centers of batik handicrafts many come and buy batik cloth and other batik handicraft products. They come in the location of batik handicrafts not only individually or in families, but also in groups of an institution, such as the Mothers Group PKK (Family Welfare Education).

Aspects that focus on research in this study are aspects that support tourism, and the characteristics of creative tourism. The focus of studies on the aspects of tourism support is human resources, infrastructure facilities, and related agencies. While the study aspects relating to creative tourism is a) authentic tourist experience about the process of making batik; b) The involvement of tourists actively in the process of making batik; c) Participatory learning by tourists about the process of making batik; d) direct contact with the batik community; e) Create own batik products by tourists; and f) Doing the practice of making batik itself by tourists who are guided by batik workers. The entire focus of the study is examined based on data and information obtained.

#### A. Qualitative Method

This method of research is qualitative. The selection of this method is to obtain more in-depth qualitative data on aspects of tourism supporters, and the characteristics of creative tourism. These aspects of creative tourism support and characteristics are important aspects that can support the development of Batik's creative tourism potential. Researchers dig through data and information through observation, interviews, and documentation. Through observation researchers observe a)

HR that handles batik handicrafts; b) Facilities available to support the tourism of batik handicrafts; c) Batik tourism institution; d) Experience authentic batik tourists, e) Traveler involvement in batik; f) Participatory learning about batik; g) Direct tourist contact with the community; h) Create batik handicraft products by tourists themselves, and: i) the place to practice batik.

In-depth interviews with all informants, such as tourists, batik artisans, batik industry center owners, Batik cooperative managers, related agencies, and so on. The selection of informants is done randomly purposive. Interviews are performed not only directly, but also by phone. Researchers have also dug documents to get a variety of data and information related to these aspects of the study.

Also, data retrieval is carried out through Focus Group Discussions (FGD). In this case, there is a panel between researchers and the speakers (tourists, batik artisans, batik Center owners, cooperative managers related apparatus). After the next presentation the researchers asked questions and discussions to review the supporting aspects of batik creative tourism and tourism.

#### B. Triangulation Analysis

Data analysis uses triangulation. In Analysis triangulation researchers verify matters relating to data and information, theories, methods, and opinions between researchers [4]. In data and information triangulation, researchers classify data into primary data and secondary data. Then the classification of quantitative data and qualitative data on aspects related to the development of tourism potential of batik handicrafts. Confirmation of the data is done by asking for the informant's opinion and his associates about the same as the comparison so that it becomes clearer about the data.

Furthermore, researchers compare concepts or theories that are referred to with facts in the field. Comparing concepts or theories with facts to see the consistency between concepts or theories related to aspects of the development of batik creative tourism potential with facts on the ground. From the results of the triangulation analysis of concepts/theories used to indicate that the facts in the field can confirm the theories that are referred to. From the results of the triangulation analysis, the theories used as references in the study can explain the facts in the field.

Next, the researcher conducted a triangulation analysis regarding the research method used. The results of the triangulation show that the qualitative method used is appropriate as an approach to explain the research problem. Last is triangulation concerning opinions among researchers this is done with peer researchers and researchers in other relevant fields, from the results of the triangular, the researcher gained a more comprehensive understanding of the facts in the field. Before concluding, the researcher confirmed the research findings in the field with several speakers. New conclusions are drawn after going through a series of triangulation analyzes.

#### IV. DISCUSSION

Creative tourism needs to get support from various aspects. The availability and readiness of supporting aspects of tourism can help the smooth running of creative tourism. Creative tourism also needs to consider the characteristics of creative tourism. The characteristics of creative tourism are the characteristics that distinguish creative tourism from tourism in general. The development of creative tourism potential should consider the supporting aspects of tourism, and the characteristics of creative tourism. Thus the discussion in this paper is focused on supporting aspects of tourism, the characteristics of creative tourism, and the development of creative tourism potential.

##### *A. Supporting Aspects of Creative Tourism*

Tourism communities who have high creativity will be able to manage their potential. Resources, tourist attractions, and infrastructure are potentials that need to be managed as well as possible, so that creative tourism objects that are their mainstay become more interesting to visit. Creative society is judged by its resources and society. There are 4 sub aspects supporting creative tourism, as follows [5]:

1) *Human resources*: The development of creative tourism should be supported by the readiness of its human resources and society. Human resources must be creative, the community must actively participate in the development of creative tourism. The number of workers in the creative industry can be said to be sufficient if it can reach the number of 40-50% of all tourism workers. The diversity of the community can encourage creative tourism. A diverse society is a society that has a high proportion of the population of migrants.

The readiness of the tourism community can be seen from the ability of service, hospitality, and participation in preserving the sustainability of tourism. Serviceability is said to be ready when tourism workers are well-qualified and able to provide services to tourists. Community participation is actively important to maintain the sustainability of tourism destinations that rely on the excellence of locality, such as batik handicrafts as its main attraction. Society is considered ready if most of the community in the location of the tourist destination is involved in the tourism activities that are the flagship [6].

2) *Facilities / infrastructure*: Factors that support attractions to be attractive are the completeness of facilities and infrastructure. These facilities and infrastructure are needed to support the development of tourism objects. Tourism infrastructure is all the facilities needed for tourism to be alive and developed in such a way that it can provide services that satisfy the needs of tourists [7]. In this case the infrastructure in question is the infrastructure of transportation, electricity, telephone, health, security, information center or guide office, gas station, and so on.

What is meant by tourist facilities are companies that provide services to tourists directly or indirectly, and the survival of the company is related to the arrival of tourists [7].

The means in question are accommodation companies, transportation, restaurants, souvenir shops, and so on.

The availability of good facilities and infrastructure can attract tourists, so they feel comfortable to live in tourist sites. If this tourism activity can run well, it will be able to improve the economy of the local community and increase local government revenue.

3) *Tourism institutions*: Tourism institutions related to tourism management are tourism bureaus, such as travel agents, accommodation, promotions, security, health, and so on. These bureaus work together to provide services to tourists. Services that can provide comfort and safety for tourists should be a top priority.

Associated with efforts to develop the potential for creative tourism in batik crafts, these bureaus should play their roles according to their duties and responsibilities. Synergic cooperation should continue to be developed for tourism institutions so that the development of tourism potential can run well.

4) *Related institutions*: Institute related to tourism management is the Local Government Tourism Office. The Department of Tourism has authority in the management of infrastructure related to tourism. The Department of Tourism also makes policies and becomes a reference in making guidelines for tourism actors. The Department of Tourism should encourage efforts to develop the potential for creative tourism in batik crafts. The Department of Tourism should pay attention to the factual conditions of the aspects that drive creative tourism, and the characteristics of creative tourism.

The aspects that drive creative tourism in the research location seem to need to be increased in quantity and quality.

##### *B. Characteristics of Creative Tourism*

The development of creative tourism potential should pay attention to the characteristics of creative tourism. Creative tourism is different from culinary tourism. In culinary tourism, tourists only enjoy products from a snack or food that is served, while in creative tourism tourists participate in the process of making food products. In the creative tourism of batik craft, tourists get knowledge about the materials and tools used and participate actively in the process of making batik.

The characteristics of creative tourism include the following:

1) *Authentic experience*: An authentic experience is important in creative tourism and it is hoped that travelers gain an authentic experience of the product process offered by the tourist destination agents. Tourists are interested to be actively involved in the production process. Creative Tours offer tourists to get to know the equipment and the materials needed for the production process.

Observations at batik centers actively involved can be followed by tourists who call themselves school visits. They are students from various levels from elementary to high school

who are interested in knowing and learning about Terusan and Paoman Indramayu batik crafts. Besides, tourists who are interested in knowing and learning about Terusan batik and Paoman Indramayu are those who come from agencies, organizational groups such as Dharma Wanita, PKK, and others.

2) *Active involvement*: Creative tourism requires the active involvement of the community in a welcoming, providing various things that tourists need. Modes of transportation are available, proper accommodation, friendly attitude of tourist reception, and all that is needed by tourists. The community should be actively involved in these activities.

Observations at the study site show that the communities in Terusan and Paoman have not been fully involved in creative tourism activities. Communities in Terusan and Paoman are still active with their work activities that are not related to creative tourism.

3) *Participatory learning*: A creative tour of participatory learning is a program offered to tourists. Tourists are allowed to follow the learning process of producing batik handicrafts. Batik centers introduce to tourists about batik, including introducing the equipment and materials needed to make batik cloth.

The results of observations at the research site show that participatory learning can be followed by tourists from certain circles, such as school visits activities, groups or organizations from institutions, and so on. However, for individual travelers, this participatory learning activity cannot be fulfilled by the batik centers in the Terusan and Paoman Indramayu. The limitation of the number of batik artisans who possess certain motives seems to be the reason so that batik centers have not been able to serve participatory learning individually.

4) *Direct contact with the community*: In creative tourism tourists can make direct contact with the public. Tourists who come want to interact with the locals. Many things tourists want to know from locals. Tourists who come not only want to learn about the production process of batik from batik centers, but also want to know more closely the social conditions of the people, how their customs, attitudes, hospitality, and so on in welcoming the presence of tourists concerned.

5) *Creating your own product*: The development of creative tourism can be characterized by tourism that can create batik, meaning that as a tourist destination, tourists visiting batik centers in the Terusan and Paoman Indramayu must be able to create their batik motifs that are unique from Paoman Indramayu, not batik motifs imported from other regions. Batik motifs from Terusan and Paoman Indramayu are attracting tourists because the batik motifs are different from other regions.

6) *Practicing batik*:

Batik centers give tourists the facilities to learn batik, in practice, batik centers first provide an introduction to the art of batik which includes the history of batik development, batik patterns, tools used to make batik, and the process of making

batik. Based on the manufacturing process, it is divided into written batik and printed batik. To make batik, batik first draws a pattern on a plain cloth, then put the wax/liquid hot wax. The process of making batik cloth from drawing patterns to applying hot wax/liquid wax is called *nglowong*, and the resulting batik cloth is called written batik. At the same time on printed batik, the hot wax/wax is not painted on fabric but printed using a stamp or stamp [8].

In practice, tourists are directed first to make patterns, put night (hot liquid wax) using *canting* for batik, and use a stamp for batik stamp. The next practice is *slipping*, which is to give a certain color to the batik cloth, through the process of soaking and drying. If the batik cloth is dry, then the night/wax that is attached to the previous affixing then peeled off. This wax/wax peeling process is called *nglorod*. This chlorine process is carried out repeatedly until getting the desired motif and color. The process is guided by the batik center. The tourist practice takes about 1 hour.

### C. Development of Creative Tourism Potential

- Tourists interested in batik not only buy but also want to learn about the manufacturing process, especially in written batik. Handwritten batik implements the history, culture, flora and fauna of the communities around tourist destinations. Likewise, coloring, choosing the color of batik reflects the diversity of interests or tastes of consumers. The process of making batik is interesting for tourists who want to know and learn about the process of making batik. This is an interesting potential for the people of Terusan and Paoman Indramayu to develop batik creative tourism.
- Community Participation. Community participation related to active batik in various activities ranging from promotion, accommodation, tour guides, training guides, marketing, and so on. To develop the potential of batik crafts they work together synergistically to advance batik crafts in Indramayu.
- Identification of Creative Tourism Potential. Of the various types of batik motifs produced can be identified decorative types, and which motifs are most preferred by consumers. Indramayu batik decoration is a flat expression, straightforward, simple, and does not contain symbolic meaning. Indramayu batik decoration is a characteristic of coastal areas. Indramayu is a port city that sells traded goods such as ceramics and Chinese silk, which then plays a role in introducing the Indramayu community to the beauty of Chinese decorative ornaments. From this Chinese decoration, it inspires Indramayu's batik variety. Likewise, the colors, what batik colors are most preferred by consumers. Based on this, it can be chosen as a potential for creative tourism in batik. Based on the identification of the potential of creative tourism, it can be determined the development of batik creative tourism potential. Now Indramayu has diverse and unique batik motifs, typical of Indramayu batik crafts are around 140 motifs, 80 motifs have been patented (see Figure 4) [9].



Fig. 4. Photos of tourists practicing batik at the batik center of Paoman Art Indramayu (2018).

## V. CONCLUSIONS

To develop the potential of creative tourism, especially about batik crafts in the Terusan and Paoman Indramayu, it can be concluded that the variety of batik motifs is an alternative attraction. Batik art has the potential to be developed into batik creative tourism destinations. Batik products that can be developed into creative tourism batik are handmade batik motifs that have obtained Indramayu batik patents. Batik creative tourism can stimulate the development of indigenous cultures in the Indramayu region

Two important aspects should be considered: aspects of supporting factors for creative tourism and the characteristics of creative tourism. In the aspect of supporting tourism which includes infrastructure, tourism institutions, related agencies, and human resources are all sufficiently available, but need attention from all parties involved. Workshop facilities for practicing creative tourists seem modest, even though creative tourists must be involved from the process of becoming batik handicraft products, as a mainstay of tourist destinations. About the tourism agency that manages creative tourism seems not going well. Coordination of tourism managers with batik craft centers has not gone well. Regarding the institutions that handle policies, the roles they have cannot be carried out as well as possible. Policies related to increasing the quantity and quality of batik handicraft products are ignored. In terms of human resources, hospitality and good services for tourism need to be improved continuously.

In the aspect of the characteristics of creative tourism, authentic experiences of tourists in the production process can be followed in student visit activities, but it is still limited to only certain product processing stages. Eventhough tourists want to get a complete package of batik handicraft production processes, ranging from design, making patterns, coloring, to

finished products. In terms of active community involvement in creative tourism is still lacking. Participatory learning can be followed in student visiting activities, female dharma, PKK (Family Welfare Education) mothers, and other organizational groups. In terms of direct contact, the interaction between tourists and the community is still lacking. Creating your products, and work practices can be done in the activities of student visits, female dharma, PKK, and other organizational groups, but even this is limited to certain stages of the batik handicraft production process, even though they are interested in learning the unique motif designs of the Batik Terusan and Paoman.

## VI. RECOMMENDATIONS

Recommendations are:

- Related to the development of the city of Indramayu as one of the tourist destinations, especially creative tourism, efforts to develop the potential of creative tourism must continue to be promoted so that the development of Indramayu batik creative tourism potential can be realized.
- The tourism office, other related agencies, and the community must work together to realize the creative tourism of Indramayu batik.
- The development of batik creative tourism potential is an effort to preserve, revitalize, and develop the traditional culture of batik Indramayu. Therefore all parties supporting the business world, related agencies, and the wider community are needed.

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