

Strategy For Developing Creative Economy-Based Tourism Villages In Sleman District

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ABSTRACT

This study was conducted to determine the existing tourism and creative economy villages that were developed and to formulate a strategy for developing tourism villages based on the creative economy. The data used are primary data in the form of information collected from tourism villages and secondary data in the form of support data from BPS, the Sleman Regency Tourism Office and social media. The techniques used in this study are data exploration, desk analysis, observation and FGD techniques. The results of the study indicate that tourism villages in Sleman Regency develop creative economic potential. In the formulation of a strategy for developing tourism villages based on the creative economy, there are several strengths, weaknesses, opportunities, and threats that are formulated. From the SWOT analysis, several alternative strategies and programs/activities have been produced that can be implemented and attempted to develop the potential of the creative economy in tourism villages in Sleman Regency, namely by improving infrastructure, training and developing human resources, product diversification and innovation and others.

Keywords: Creative Economy, Tourism Village

ABSTRAK

Penelitian ini dilakukan untuk mengetahui desa pariwisata dan ekonomi kreatif yang dikembangkan dan merumuskan strategi pengembangan desa wisata berbasis ekonomi kreatif. Data yang digunakan adalah data primer berupa informasi yang dikumpulkan dari desa wisata dan data sekunder berupa data pendukung dari BPS, Dinas Pariwisata Kabupaten Sleman, dan media sosial. Teknik yang digunakan dalam penelitian ini adalah teknik eksplorasi data, desk analysis, observasi dan FGD. Hasil penelitian menunjukkan bahwa desa wisata di Kabupaten Sleman mengembangkan potensi ekonomi kreatif. Dalam perumusan strategi pengembangan desa wisata berbasis ekonomi kreatif, terdapat beberapa kekuatan, kelemahan, peluang, dan ancaman yang dirumuskan. Dari analisis SWOT, telah dihasilkan beberapa alternatif strategi dan program/kegiatan yang dapat diimplementasikan dan diupayakan untuk mengembangkan potensi ekonomi kreatif di desa wisata di Kabupaten Sleman, yaitu dengan meningkatkan infrastruktur, pelatihan dan pengembangan sumber daya manusia, diversifikasi produk dan inovasi dan lain-lain.

Kata Kunci: Ekonomi Kreatif, Desa Wisata

INTRODUCTION

The tourism sector is an important sector in the development of the world economy. In Indonesia, the tourism sector is increasingly important because it is the largest contributor to increasing national income. Tourists must come to the location to consume products so that it provides opportunities and huge contributions to regional development, opening up isolated areas and poverty alleviation. Visit data states that international tourists as many as 693 million visits in 2001 are predicted to become 1.5 billion visits in 2020, and there are no signs of saturation (Cabrin, 2002).

The Special Region of Yogyakarta which is relatively safe and comfortable with the friendliness of its people, makes Yogyakarta much in demand by tourists to visit. It is not surprising that every year the number of tourist visits, both foreign tourists (wisman) and domestic tourists (wisnus) who come continues to increase. This shows the increasing trust of the community/tourists from outside Yogyakarta towards the situation and conditions of Yogyakarta. Therefore, the people of Yogyakarta are also required to always increase tourism awareness and implement *Sapta Pesona*, maintain and increase concern for environmental sustainability.

Currently, the construction of a toll road to the Special Region of Yogyakarta (DIY) is being carried out both from Bawen and Solo. The construction of the Yogya - Bawen; Solo - Yogya - YIA toll road has 3 toll gates and 4 on/off ramps (toll entry and exit) in the Sleman area. There are two rest areas outside the toll area (in Banyurejo and in Gamping). This is an opportunity for Micro, Small and Medium Enterprises (MSMEs) in Sleman because Government Regulation Number 17 of 2021 concerning the Fourth Amendment to Government Regulation Number 15 of 2005 concerning Toll Roads regulates the allocation of land of at least 30 percent of the total area of commercial land for MSMEs.

With the potential for increasing needs, it is certainly interesting to observe the potential and threats faced as well as the strengths and weaknesses of this village tourism destination. In addition, the attraction of village tourism is the potential for creative economic products offered. The existence of these creative economic products further enriches, as well as provides higher selling power to the destinations offered. In the end, the creative economy that has creative ideas and innovations will produce two important things, namely: creative economic activities that produce commodities in the form of products or services and creative economic activities become tourist destinations.

So that with the existence of attractive village tourist destinations, supported by the availability of creative economy with good management, of course, it will encourage this destination to become a quality tourist destination and be favored by its visitors and provide broad contributions to society in general. This study aims to: (1) Identify existing and developing tourist villages in Sleman Regency; (2) Identify

and explore the potential of what creative economy is developing in these villages; (3) Formulate a strategy for developing tourist villages based on the creative economy.

LITERATURE REVIEW

According to Law Number 24 of 2019 concerning the Creative Economy, "The Creative Economy Ecosystem is a system connection that supports the creative economy value chain, namely creation, production, distribution, consumption, and conservation, carried out by creative economy actors to provide added value to their products so that they are highly competitive, easily accessible, and legally protected". Quoting from the Book "Creative Economy: Indonesia's New Strength Towards 2025" in 2014, there are 3 main things that are the basis of the creative economy: creativity, innovation and discovery. Creativity is the ability to produce something unique, new and generally acceptable. Innovation is a transformation of ideas or concepts based on creativity by utilizing existing discoveries. Discovery emphasizes more on creating something that has never existed before and can be recognized as a work.

The creative economy is not only about products, but also talks about the use of raw materials and the use of science and technology (Siagian et al., 2020). In fact, the creative economy is a process of creation, production activities and distribution of goods and services, which in the process requires creativity and intellectual ability. The scope of the creative economy in Indonesia is in four fields, including media, arts and culture, design, and science and technology. In accordance with Law of the Republic of Indonesia Number 10 of 2009 concerning Tourism, tourism development must pay attention to cultural and natural characteristics, so that the elements of the creative economy that support the tourism sector are elements of art and culture. The scope of the creative economy based on arts and culture is presented in the picture:



Figure 1. Creative Economy Grouping

The creative economy sub-sectors related to art and culture are music, performing arts, goods and art markets, culinary and crafts, fashion, architecture and film, video, photography. The creative economy sub-sector as a driver of tourism must consider the principles of tourism with the 5 A aspects (attraction, activity,

accessibility, accommodation, and amenity). The concept of tourism activities can be defined by three factors, namely something to see, something to do, and something to buy, the creative economy can enter through these three factors (Suparwoko, 2010).

Along with the advancement of knowledge, the concept of tourism activities has become five factors, namely something to see, something to do, something to buy, something to share and something to eat. The addition of something to share is based on changes in patterns in society who have a new hobby, namely sharing photos and activities carried out through cyberspace (Pahlevi et al., 2018). This then makes tourism destination managers develop tours that have attractive photo booths so that every visitor can take photos and distribute them to others through their social media. The addition of something to eat is related to culinary tourism where culinary tourism is a travel experience with activities related to food where there is cultural learning and knowledge transfer from destinations and communities (Horng and Tsai 2010).

According to Darsono (2013) a tourist village is a rural area that offers authenticity in terms of social, cultural, customs, daily life of the community, traditional architecture, and village spatial structure presented in the form of integrated tourism components which include attractions, accommodation, and supporting facilities. If we look at the sub-sector of the creative economy sector with the scope of art and culture that is connected to the concept of tourism activities in tourist villages, then the development of the creative economy must be carried out by considering the potential of the tourist village.

Looking at the definition of a tourist village, something to eat is related to the creative economy of the culinary subsector, where there is a relationship between the host and tourists through food as a culture. Something to buy is related to the craft subsector in the form of souvenirs purchased by tourists with the characteristics of the area compared to other areas where the souvenirs in question contain local art and culture. Something to share is related to the architecture subsector, where the layout of the village and the characteristics of the buildings can be used as photo spots to support tourism activities. Something to see is related to the performing arts, where there is a relationship between the host and tourists through art and cultural performances in the tourist village. While something to do is related to the culinary, performing arts, and craft subsectors where tourists are invited to participate in making culinary and craft products and also participate in performances.

RESEARCH METHODS

The data used are primary data and secondary data. The primary data used comes from tourist village destinations that are the objects of research, on these objects various information is extracted related to the existing objects and actors involved in tourist villages, creative economy actors and related parties who have a relationship in the development of tourism and the creative economy. While for secondary data, it is supporting data obtained from BPS, the Regency Tourism Office, information from the media, both conventional media and social media, and other

related data. The population is all tourism village actors, creative economy actors in tourist villages in Sleman Regency. The sample uses 30 respondents who are directly involved in the management of tourist villages with snowball sampling.

Analysis Method and Research Stages. To answer the questions stated in the problem formulation, the analysis method and research stages carried out are as follows:

- a. Initial data exploration. Using secondary data from books, the internet and other selected data.
- b. Compiling and analyzing existing tourist villages, so that the strengths, weaknesses, opportunities and threats faced are identified.
- c. Explore, sort and group the types of creative economy that are developing and owned by tourist villages.
- d. Develop a development strategy

RESULTS AND DISCUSSION

In Sleman Regency, creative economy-based tourism villages have made a significant contribution to the Regional Original Income (PAD). In 2023, the tourism sector contributed around 30% of the total PAD, which is IDR 353 billion. Tourism villages play an important role as economic drivers, with a focus on community-based development. Tourism Villages in Sleman Regency offer unique experiences such as local cultural activities, agrotourism, and traditional arts. These tourism villages combine cultural richness with the creative economy, attracting tourists and increasing local economic turnover. To increase greater contributions, the Sleman Regency Government is also actively carrying out coaching, digitalization of promotions, and development of tourism potential. However, not all tourism villages in Sleman Regency have connected creative economy activities in a distinctive way to tourism villages. Not connecting this creative economy has resulted in no difference between one tourism village and another.

Existing and developing tourist villages in Sleman Regency

The condition of tourist villages and the creative economy sector in Sleman Regency is quite positive and continues to grow. Sleman Regency has many tourist villages that play an important role in attracting tourists, such as Pentingsari Tourism Village and Gamplong Tourism Village, which combine natural potential with local culture to create unique attractions. These villages not only encourage tourism, but also empower local communities through community-based economic programs. In the creative economy sector, the Sleman Regency Government prioritizes sub-sectors such as performing arts, bamboo crafts, and film, animation, and video. One of its achievements is that Sleman received the title of Creative Regency in the film, animation, and video sub-sector from the Ministry of Tourism and Creative Economy. To support this development, Sleman has built facilities such as Sleman Creative

Space which aims to become a center of innovation for creative actors in various fields.

Based on data from the Sleman Regency Tourism Office in 2023, it was found that there were 53 tourist villages that were worth selling to tourists. Of the 53 tourist villages that exist, they are grouped into 4 categories: 1) Advanced tourist villages, there are 12 tourist villages; 2) Developing tourist villages, there are 10 tourist villages; Growing tourist villages, there are 20 tourist villages; and 4) Sellable tourist villages, there are 11 tourist villages. Of the 17 (seventeen) sub-districts in Sleman Regency, there are 15 sub-districts that have tourist villages. Of the 53 tourist villages in Sleman Regency, there are various natural tourism potentials, both in the form of natural tourism potential with coffee plantations, goat farms and the expanse of beautiful mountains and hills as well as art and cultural tourism potential such as jathilan, ketoprak, and so on to culinary tourism potential.

Tourist villages in Sleman Regency have unique advantages that contribute significantly to the tourism attraction in the region. Here are some popular tourist villages and their advantages:

1. Pentingsari Tourism Village

This village offers the experience of living with local residents through a "live-in" program, which allows tourists to participate in daily activities such as farming, learning gamelan, and canting. The main attraction is traditional performing arts involving the village community, such as gamelan, wayang kulit, and traditional dance. Tourists not only watch the performances but can also learn and participate in the performing arts. This approach provides an in-depth experience of local culture while providing economic opportunities for villagers. The village is managed by Pokdarwis to ensure the involvement and welfare of the local community.

2. Gamplong Tourism Village

Known as the "Hollywood of Jogja," this village is famous for its Gamplong Nature Studio which is used as a filming location. Tourists can try the tourist train, learn the traditional weaving process, and enjoy the thick village atmosphere.

3. Pulesari Tourism Village

Located in the highlands with cool air, this village offers activities such as picking salak fruit and playing in the water around the springs. This village is also an educational center for schools and community groups. This village is known for its salak agrotourism, where visitors can directly experience the experience of picking salak fruit. In addition, this village develops various processed salak products such as salak chips, salak juice, and salak jam which are tourist attractions. Pulesari is also an ideal place to introduce various creative salak-based products that provide added economic value to the community. This

culinary is part of a tour package that offers an educational tourism experience about salak farming while enjoying delicious processed products.

4. Kembangarum Tourism Village

Suitable for families and children, this village provides various outbound activities, traditional games, and beautiful scenery with salak gardens around it. This village is also famous for its salak pondoh products which are its signature. The salak products produced here are not only sold directly, but also processed into various derivative products such as salak chips and typical souvenirs that are often purchased by tourists visiting the village. This village also develops local product-based tourism to increase community income.

5. Nganggring Tourism Village

This village won an award at the DIY level for its success in combining community-based tourism with natural and cultural attractions. This village also involves performing arts in their various cultural activities. The local community often holds traditional dance and gamelan music performances, which are an attraction for tourists who want to experience the thick atmosphere of Javanese culture. In addition, this village has great potential in developing cultural attractions based on performing arts that can attract more visitors.

6. Kelor Tourism Village

Located at the foot of Mount Merapi, this village offers an authentic rural experience with a variety of cultural attractions and educational activities such as making grass puppets.

7. Turi Tourism Village

Turi Tourism Village in Turi District is also famous for its salak agricultural products. In addition to being sold as fresh fruit, Turi salak is also processed into various creative products that are attractive to the tourist market. The existence of this tourist village contributes to the marketing of salak products in the form of innovations that can be enjoyed by visitors. Turi Tourism Village is also famous for its traditional culinary delights made from local ingredients, especially from the agricultural products of the area. One of the culinary attractions in this village is rabbit satay, which is a typical dish that is sought after by tourists. In addition, various processed products from local agricultural products are also served as part of the tourist experience. This village uses culinary to introduce the richness of local food ingredients to visitors.

8. Caturtunggal Tourism Village

As a village that focuses on culture and art, Caturtunggal Village offers cultural arts performances that involve the community, including traditional dance and regional music. This concept makes this village different because

tourists can participate in the performances or even learn directly from local artists.

Identifying and exploring creative economy potential

Based on the SWOT analysis for creative economy-based tourism villages in Sleman Regency based on the following:

Strengths

1. **Diversity of Local Potential:** Tourism villages in Sleman, such as Pentingsari and Gamplong, have rich cultural, artistic, and natural resource potential to be developed as tourist attractions.
2. **Supporting Infrastructure:** Support from the local government, such as the development of Sleman Creative Space, provides a collaboration space for creative economy actors.
3. **Local Community Commitment:** Active community participation in managing tourism villages creates a strong community-based ecosystem.
4. **National Achievements:** Sleman is recognized nationally in the film, animation, and video subsectors, which enhances its creative economy reputation.

Weaknesses

1. **Limited human resources:** Not all tourist village communities have adequate skills or training in the creative economy and tourism sectors.
2. **Accessibility and Promotion:** Some tourist villages still face challenges in access to transportation and lack of effective promotion at the national and international levels.
3. **Dependence on Tourism:** The creative economy in tourist villages is still highly dependent on the number of tourist visits, which is vulnerable to fluctuations, such as the impact of the pandemic.

Opportunities

1. **Digital Market:** Increasing access to digital platforms allows creative economy actors to reach a wider market.
2. **Inter-Sector Collaboration:** There are opportunities for collaboration between local creative actors and large business actors or the education sector to increase innovation and production scale.
3. **Special Interest-Based Tourism:** The development of special interest-based tourism products, such as agrotourism and performing arts, has great potential to attract new tourists.

Threats

1. **Tourism Destination Competition:** The emergence of new tourist destinations in other areas can reduce the attractiveness of tourist villages in Sleman.

2. Dependence on Season: Most tourism-based creative economic activities in tourist villages depend on weather conditions and holiday seasons.
3. Lack of Creative Product Protection: Risk of intellectual property rights violations on local creative products if there is no adequate regulation and protection.

Formulating a strategy for developing a creative economy-based tourism village.

To advance the creative economy in tourism villages in Sleman Regency, here are some strategies that can be implemented:

1. Infrastructure and Accessibility Development

Government support by increasing accessibility to tourism villages through road repairs, adding facilities such as parking, and adequate transportation facilities. Expanding facilities such as Sleman Creative Space to support collaboration between creative actors in various fields. As well as support from the private sector can invest in the development of additional facilities such as homestays, art centers, or commercial areas that support tourism activities. This is in accordance with research from Putri (2017) which states that road infrastructure plays an important role in the development of tourism villages.

2. Empowering Local Communities

Strengthening local business groups by supporting local micro, small, and medium enterprises (MSMEs) in developing unique products based on culture and village potential. Strengthening MSMEs in the local culinary sector which are used as tourist attractions in the village involves the local community in processing, marketing, and selling them. This can increase community income, as well as introduce typical culinary delights that are difficult to find elsewhere. In addition, the Government provides training to improve community skills in the creative economy such as crafts, performing arts, and tourism management. The private sector can play a role in providing funding or partnerships based on CSR (Corporate Social Responsibility). Do not forget that increasing the role of Pokdarwis is key in managing tourist villages. Mulyan & Isnaini, (2022) said that local community participation has an impact on village development.

3. Diversification of Creative Products

Culinary Product Development Tourist villages can develop typical culinary products in packaging to be sold as souvenirs, both in local markets and online. Products such as salak chips, special chili sauce, or other processed foods that are attractively packaged can introduce the village's cuisine to a wider market. Sleman Salak, which is known for its uniqueness, can be developed into various processed products such as: Salak in packaging and making processed salak products such as salak syrup, salak jam, salak juice, and even salak candy. In order for the development of creative economy-based tourism villages to be sustainable, destinations must obtain and

maintain competitiveness by always carrying out product certification (Stange, Jennifer., Brown, David C., 2013).

4. Digitalization and Promotion

Utilization of digital platforms: Marketing Through Social Media and Digital Platforms Using platforms such as YouTube, Instagram, or TikTok to promote animations that depict the attractions and products of tourist villages. With attractive animations, tourist villages can reach a wider audience and increase tourist interest. In addition, the creation of short and informative animated promotional videos can be distributed on social media to attract the attention of younger and tech-savvy tourists. Collaborative Festivals: Holding joint events involving the three parties, such as arts and culture festivals, to increase tourist appeal. Holding collaborative festivals, namely culinary festivals that feature typical village foods, can be an effective way to attract tourists. With the involvement of local communities in promotion and marketing, they can provide authentic perspectives, in-depth information, and unique experiences to tourists (Rochman, 2016).

5. Intellectual Property Protection

Providing assistance in the intellectual property rights (IPR) registration process to protect local creative products from copyright infringement.

6. Multi-party Collaboration

The government and private sector can collaborate with local artists and arts groups to develop programs that integrate performing arts into tourism packages. This also helps create economic opportunities for artists and communities involved in performing arts Collaboration with Local Animation Artists Tourist villages can collaborate with local animation artists to create animated works that depict local life and traditional culture. Developing collaboration in the context of product development research to find various new ways to process salak that are in accordance with market trends, such as healthy and environmentally friendly food. It is hoped that research collaboration by inviting farmers and local communities to participate in product research and new ideas so that the resulting innovations are more sustainable and in accordance with market needs. Collaboration between the government, private sector and local communities is needed to provide sustainability in the development of tourist villages (Utomo et al., 2021)

7. Monitoring and Evaluation

Conduct regular evaluations of the impact of programs implemented to ensure the sustainability and effectiveness of the strategy.

CONCLUSION AND SUGGESTIONS

Mapping of the creative economy in tourist villages in Sleman Regency shows significant developments with a focus on community-based tourism and the creative

sector. The Sleman Regency Government has carried out various initiatives to support the creative economy ecosystem, such as establishing Sleman Creative Space and planning to develop Sleman Creative Park, especially for the film, animation, video, bamboo, and performing arts sub-sectors. In addition, the community-based approach is a major strength. Several tourist villages in Sleman have also utilized local potential, such as agrotourism, traditional arts, and special interest-based activities, to increase tourist attractions while empowering the community. These steps are expected to continue to increase the contribution of the creative economy sector to local development in Sleman.

THANK-YOU NOTE

Thanks are given to Mercu Buana University Yogyakarta for providing funding for this research.

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