

Creativepreneurship in Local-Oriented Urban Tourist Art in Malang, East Java

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ABSTRACT

Since the last ten years, Malang, a city in East Java, had been developed into urban tourist destination. In the beginning, it was unclear about what direction to go. The introduction of "thematic villages" (kampung tematik) might be enlightening the society about the possibility to create domestic tourist destination. This concept was proved to be helpful in growing art creativepreneurship. Given this background, this review will be focused on visual verbal descriptive method, which involves direct observation for more or less three years to observe one of well-known tourist destinations, which is, Kampung Warna Warni. To be noted, the development of urban tourist destination in Malang has been based on creativepreneurship, and it is preceded by the planning of programs and models of materials that want to be presented. Taking this into account, then lecturers, students and alumnus of Department of Art and Design, Faculty of Literature, Malang State University, decide to design sustainable publication to consolidate the existence of these thematic villages. The inhabitants of these villages have organized periodic stage performances and exhibitions, and also been activating communal economic centers in various spots in the villages to construct them as the mainstay urban tourist destinations in Malang.

Keywords: creativepreneurship, art, tourism, urban

INTRODUCTION

Urban tourist destinations in Malang City have been growing in the last ten years. This growth is initiated not only by government programs to stimulate creative industries, but also by people enthusiasm to the development of thematic villages (kampung tematik). In the beginning, the planning of urban tourist destinations remains unclear about what direction to go, but it is then possibly compensated by great passion of people to design what then so called thematic villages.

Number of thematic villages in Malang City has been increased in the last five years. These villages are even specified by different names, such as, Kampung Budaya Palawijen (KBP) in Palawijen, Kampung Warna-Warni in Jodipan, Kampung Cempluk in Kalisongo Village, Kampung Batik di Celaket, and other villages designed on their markers.

The review focuses on creativepreneurship, precisely, creative works made by students and people in Malang when they try to develop thematic villages. The process to design thematic villages is involving empowerment of

thematic villages, growing people initiative and creativity, and improving local culture conservation.

Base idea of this research is the presence of thematic villages in Malang City. The development of these thematic villages makes the inhabitants to experience social change. Taking this perspective into account, then lecturers, students, and alumnus of Department of Art and Design decide to approach this social change through creativepreneurship. In this research, creativepreneurship is defined as efforts to explore and develop creativity among societies and academicians who have fostered art in years, and then to habituate them to exploit their entrepreneurship potentials through creative approach [1]. The author of this current research did experiment on creativepreneurship potentials that reside at people carnival (arak-arakan) in Urung-Urung Village, Bakalan Krajan Sub-District, Sukun District, Malang City. This carnival was held to promote mask theme recalling the fact that mask is an icon strongly characterizing Malang Region [2]. Experiment was also done to observe stage performance art on theme "Out of Frame" in

Kampung Wisata Warna-Warni on 23 October 2018. The objective of this performance art is to empower village people to keep them understood about creativepreneurship [3].Soni Parin (49 years old), the inhabitant of Jodipan Village, said that his village was desolate and no one was willing to visit. Since the village did renovation by applying colorful paints to their houses, the visitors came. The author of current research did exploration on performance art in three times, from 2015 to 2017. In 2016, the author observed a communal show called Mannequin Challenge, while in 2017, the author attended to the performance of *Manten Wewe*.The most wearisome event was in 2015 when the author must involve into organizing environmental choreography in theme of "Pilgrimage to the Land of Ancestors" (*Ziarah Tanah Leluhur*) that was supported by 200 dancers. This work has positive impact on the development of thematic villages, among other is the initiation of Kampung Budaya Palawijen. In this village, there is a cemetery of the legendary mask puppet artist who lived around early of XX century, named Reni [4].Departing from these experiences, the author attempts to explore potentials of students and alumnus of Department of Art and Design, Faculty of Literature, in order to understand their creativepreneurship. Target of this exploration is local contents of old traditions used by inhabitants of thematic villages to underlay their thematic concept.

METHOD OF RESEARCH

Review of developing creativepreneurship potentials among students and alumnus of Department of Art and Design is focused on visual verbal descriptive method. This method involves participative observation for more or less three years. Target/object of review is given upon Kampung Budaya Palawijen and Kampung Wisata Warna-Warni. Direct participation is done by researcher to observe and recognize the society before researcher develops personal relationship and learns about conditions and situations of the society [5].Constructive steps must be taken to obtain few definitions about conditions and situations of urban society after social change happens [6].Moreover, the author of current research has collected statements from research informants. One is Isak Wahyudi (47 years old), who is prime mover (master mind) of Kampung Budaya Palawijen. Second informant is Soni Parin (49 years old), the Chief of Citizen

Association (RW) 02. He told that Jodipan Village stood by the bank of Brantas River that crosses Malang City from west to east. In old days, Jodipan is desolate village with very few visitors.

After people paint their houses with colors, the village is then crowded with visitors. The development of urban tourist destinations in Malang City needs planning of not only programs and models of materials, but also sustainable publications. The current research attempts to seek solutions to prepare creativepreneurship field among the trained and educated art workers. The art workers in question are students and alumnus of Department of Art and Design.

Tourism in Malang City

Tourist destinations are growing rapidly in various cities, including Malang, along with dynamic movement of urban society. Malang people come from many different regions. They do not bring adequate capitals or skills with them.

They mostly live on the suburbs, along the rail roads, by the river banks, and even occupy empty spaces around factories where they work. Despite this fact, they still keep cultural memories of the old days when they live at their traditional environment, and these memories do affect their attitudes, skills, and efforts to produce ethnic materials. These potentials shall be used as economic capitals. In the beginning, urban tourist destination in Malang City is only emphasized on few spots such as recreation sites, public pools, urban parks, Sunday markets, or malls. All these spots are conventional. Over times, their attraction starts to fade. Visitors are no longer perceiving them as satisfying their curiosity. Traditional capital potentials are not yet developed into alternative economic. When the city experiences dramatic growth, public activity is focused more on professions rather than on celebrating the old days.

Traditional ways slowly but sure are abandoned. But, when cities begin to find their identity, urban societies immediately dig up their traditional memories and bring these memories into observable manifestation. In case of Jodipan, people adorn their environment with many colors. Some people organize performance art, while others foster handicrafts, such as batik, mask, properties used in jaranan dance, or paper umbrella.

DEVELOPMENT OF URBAN TOURIST DESTINATION

Soni Parin (49 years old), the Chief of Citizen Association (RW) 02 of Jodipan Village, said that people in Jodipan are actually not ready to accept changes in their environment, including plan to change their village into tourist destination. However, for certain reason, they suddenly realize that the arrival of visitors to their village turns out to be a blessing.

People begin to acknowledge economical potentials of colorful villages, although this acknowledgment only appears after many visitors arrive. Visitors can be curious to the arrangement of colored paints and pictures on the house walls. Kampung Budaya Palawijen (KBP) is fostered by Isak Wahyudi, the coordinator of KBP. He motivates inhabitants to take care of KBP as “ethnic environment”. This effort is then supported by students of Department of Art and Design, Faculty of Literature, Malang State University. These students are executing the Self-Supported Community Creativity Program (PKMM) where they teach community about macapat, batik, traditional dance, and traditional game. In the other hand, Isak Wahyudi emphasizes on the importance of visitors. People around KBP can take a visit to the village, and then learn how to sing macapat, to produce batik, to perform traditional dance, and to play traditional game. Publications of KBP are already done and programmed periodically. All these actions are done to keep Kampung Budaya Palawijen (KBP) to have a social dynamic sense that describes the village as urban tourist destination.

To be noted, creativepreneurship is developed by the college. Lecturers, students, and alumnus are the intensifiers to the emergence of thematic villages. The author of current research, in this context, acts as motivator to the people and works together with inhabitants of two villages, respectively Kampung Budaya Palawijen (KBP) and Kampung Warna-Warni. Moreover, after three years observing, it is found that students and alumnus try to empower creativepreneurship in the villages, and it is done by organizing events and exhibitions, and activating people economic centers in the villages.

Development of Creativepreneurship

Creativepreneurship program is implemented periodically by students and alumnus of Department of Art and Design. They organize

performances and exhibitions, and activate people economic centers. Two elements of creativepreneurship are known, respectively, (a) local-based tourist art attractions, and (b) tourist art economization.

Local-Based Tourist Art Attractions

Many tourist objects in Indonesia have been observed. Visitors who come to tourist destination are usually affected by visual object attractions. Visual object products are reinforcing element to this destination. Indeed, people visit certain place to release their curiosity with something they can see, and then they capture it through camera. Besides, tourists can also enjoy many attractions, spend a quite long time in a certain place, and shop various goods and services. It is expected that they will get their inner satisfaction and go home bringing some souvenirs. A very strong attraction that promises a lot of tourists is “the imitation of the genuine”. This expression is closely related with local historical potentials, and these potentials are mostly residing at the domain of knowledge. It manifests as dance, paint, handicraft or other cultural attractions. As said by Soedarsono, tourist attractions are also the imitation of the genuine, or a package of pseudo-rituals or –culturals [7].

The author of current research applies Soedarsono’s tourist art model as theoretical base in creating carnival formation comprising of students of Department of Art and Design, in Urung-Urung Village, Bakalan Krajan Sub-District, Sukun District, Malang City. The carnival also promotes other marker of Malang, which is, mask puppet (wayang topeng) [8]. The author also did exploration and observation on thematic villages in Malang, but still did not find any well-organized concepts. Such concepts must fulfill some conditions, such as (1) satisfying tourists’ curiosity, (2) providing attractions to keep tourists from going away, and (3) ensuring that tourists have memories about the place they visit.

Tourist Art Economization

Tourist art presented in urban tourist villages in Malang City emphasizes only on attractions. Economically, the villages are still incapable to provide employment to the artists. In a way, at least, the villages stimulate the artists to embrace their professions. Few research teams have targeted the youths and bring them into few discussions. Dra. Ninik Harini, M.Sn has attempted to use PKMM to condition people in

Kampung Warna-Warni to learn how to dance. They do have interest to dance, but once again, she cannot promise whether dance skill can be their alternative profession. People in Kampung Budaya Palawijen (KBP) have other method. They do not target their youths to be the presenter of tourist art. The youths are only motivated to show good manner to the guests, or to represent KBP in art festivals. It seems that the youngsters are enthusiastic and even enjoying with the assignments. The mothers hold meetings to explore traditional culinaries. However, this culinary empowerment program does not have specialized reinforcing moment. Isak Wahyudi admits that capital limitation is a causal factor. Therefore, people are still conditioning the programs with affordable capitalization. Two programs still affect KBP despite the end of PKMM, and these include dance and music. Both programs successfully attract a lot of visitors, and are also supported by a more radiant program, which is, traditional game festivals.

The author of current research scrutinizes the progress of creativepreneurship done by the mentors of tourist villages in Malang City. These mentors tend to motivate people toward creating art works, performing traditional dancing, singing macapat (Javanese songs), producing batik, and cooking traditional culinaries. All these activities are elements of creativepreneurship movement. It stimulates people participation, but solidarity among individuals, families, and inhabitants of the village is the main focus of this movement. Capitalization is also important but it follows the progress of this movement. Through people participation, including the involvement of funders, the opportunity of goods and services to be published is increasing, and it determines the popularity of tourist villages.

CONCLUSION

The growth of thematic villages is indeed stimulating the emergence of urban tourist destinations in Malang City. These villages empower people economic. A study of creativepreneurship done by lecturers, students

and alumnus of Department of Art and Design has identified few predispositions. Developers of tourist villages tend to modify villages to produce people participation, and their target is to grow local potentials, especially old-day community capital. Knowledge, ethnicity, and local skills are becoming developed after people respond changes of their village. People are encouraged to see and pay attention to the opportunity of economization of local potentials because these potentials are useful to be the image builder of urban tourism.

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