

Creative Village Jagoi Babang: Challenge and Chance

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Abstract. Creative Village Jagoi Babang is a border area between Bengkayang West Kalimantan, Indonesia with Sarikin Malaysian State of Sarawak, who inaugurated by Regent Bengkayang dated June 10, 2017 coincide with the activities of Indigenous Gawia Sowa Dayak Bidayuh and the opening of the First International Congress of Culture Dayak Bengkayang. Creative Village is an official forum for the citizens of border Jagoi Babang in developing creative industry in particular Crafts with the base material from Rattan and Bark Kapuak with typical Dayak Bidayuh Bengkayang. The existence of communities that produce creative products such as mats and splint have been there since the beginning but it was inaugurated in June 2017. The challenge mainly faced is unavailability of: Rattan raw material because people do not cultivate rattan and only rely on the generosity of nature and the loss of forest is replaced by oil palm plantations, lack of marketing venues and government efforts in addressing the price of a craftsman, yet have patent rights that may be detrimental craftsmen splint. Nevertheless, there are some chances: that could increase the production namely: prices that can be controlled by Indonesia, especially craftsmen, the opportunity for investors to open Rattan plantations in Bengkayang and create new jobs, have patent rights that make it the hallmark of Bengkayang and opportunities for exporting handicraft products Rattan Typical Dayak Bidayuh to other country.

Keywords: Industries; Rattan; Dayak Bidayuh; Border

1 Introduction

Creative Village Jagoi Babang was officially opened by the Regent of Bengkayang on June 10, 2017 with Gawia Sowa Dayak Bidayuh custom ceremony and the opening of the First International Dayak Culture Congress in Bengkayang, because many residents in Jagoi Babang who have the ability in some handicrafts with main raw materials rattan and bark of kapuak, such as: mats of bidai, takin, fishing trap of Dayak tribe (bubu), bracelet, purse, wallet, and hat. In addition to crafts, they also developed a variety of skills and arts, such as: traditional dayak musical instruments Bidayuh, dances, fairy tales, as well as other Bidayuh dayak skills and arts.



Fig.1. Custom ceremony and the opening creative village of Jagoi Babang

In developing the creative village of Jagoi Babang, rattan raw materials are not available maximally because the community does not cultivate rattan and the clearing of oil palm plantations by companies or communities causes the loss of rattan plant habitat. To meet the needs of rattan, rattan handicrafts communities get supplies from the province of Central Kalimantan which consequently implies high price of raw materials which in turn cause expensive products produced.



Fig.2. Custom ceremony and the opening creative village of Jagoi Babang

The purpose of this study is to provide an overview of solution in overcoming the limited raw materials of rattan and marketing of creative industries by Dayak community in Bidayuh Creative village Jagoi Babang viewed from the challenges and opportunities available to improve the living standard of the local community.

Review Of Literature

Creative strategies or creative ideas are the solution to problems existing at the urging of basic human needs. According to Lang in Diandra (2004) the motivation of the birth needs of a process called perception of information about a settlement environment that will shape the interpretation and awareness as well as affect the human emotional response. In the case of the creation of Creative village, the unfavorable condition of the early settlement environment becomes a background that motivates the citizens to take action in the form of creative ideas or strategies as solutions to these environmental problems.

The success of Creative village in fulfilling its needs can be realized by implementing a strategy that involves active participation of the community to develop the potential of the village. Ideas or ideas emerging from this society can also be referred to as creative strategies. The study of creative strategies from the creative village process is found in *The Cycle of Urban*

Creativity, from *The Creativity City* by Charles Landry. The concept is used as a mechanism that serves to assess the strengths and weaknesses of creative projects in a city at five stages of development (Utami, 2014) as follows:

- a. The formation of creative ideas, namely the stage of recognition and development of creativity in society as a solution problem. This stage begins with the initiative of an individual or community that helps generate the initial idea of society as a solution to the existing problems.
- b. Realization of community creative ideas into marketable products.
- c. Strengthening the support system is a step that strengthens the support system of creative activity in order to be sustainable. This is done by building networks and developing sustainable support systems for creative activities by stakeholders.
- d. The provision of creative activity base space, ie the stage of providing space based on creativity development.
- e. Evaluation of creative activity, namely the evaluation stage of creative activity that occurs with the aim of improving creative ideas.

2 Research Methods

This research uses qualitative research methods. Qualitative research is research on descriptive research and tend to use analysis. Process and meaning (subject perspective) are more highlighted in qualitative research. Theoretical basis is used as a guide to focus the research in accordance with the facts in the field.

3 Results and Discussion

3.1 Analysis and Interpretation

Creative Village Jagoi Babang is a local wisdom-based Tourism Village with Bidai mats with the main raw material of Rattan and Kapuak wood bark according to the tradition of the Dayak ancestor Bidayuh. The tour offered by the villagers is by showing the Rattan artisans weaving the Bidai Mat and Gawia Sowa cultural tourism every June as a thanksgiving to God for the harvest obtained by Dayak Bidayuh community. Even become a pilot area of other areas in Bengkayang Regency in managing local potential in supporting tourism.

In the beginning, Jagoi Babang Creative Village was a residential area with lush and vast forests but gradually changed the function for oil palm plantations managed by private companies as well as by local communities. It has implications for the wild habitat of Rattan plants. The community has not yet had the awareness and awareness of the importance of cultivating Rattan without expecting the generosity of nature and the supply from other regions to fulfill the need of raw material for making Bidai mats.

The success of Creative village Jagoi Babang in realizing creative village, is the result of a series of long processes in a short time. It takes people awareness in keeping the tradition of weaving Rattan into Bidai mats as well as preserving the Gawia Sowa traditional party. Changing the mindset and behavior of an apathetic society is not easy. The role of key initiating interest actors is crucial. The process of socialization is done through a personal approach to the village community by the activists. In addition, good coordination between citizens and stakeholders plays an important role.



Fig.3. Bidai

3.2 Jagoi Babang Creative Village Strategy in Meeting Market Needs

At first Creative Village Jagoi Babang in fulfillment of market needs is done naturally and not through pendaampingan by the government and creative industry, so the product is produced less widely known by the wider community and the marketing system depends only on the ordering of prospective customers and the end of the pecan market in the Sarikin region of Malaysian state of Sarawak.



Fig.4. Market in Serikin Malaysia

The needs of Creative village community Jagoi Babang became the main motivating factor for the birth of creative strategy in the process of Creative village establishment. The stages of meeting the needs of Creative village Jagoi Babang community are described as follows: At the stage of physical needs (survival), the Creative village Jagoi Babang community succeeds in fulfilling the basic needs for eating, sleeping, resting and doing other activities with the realization of residential space (home) facilitate these biological needs. The background of the social status of Creative village Jagoi Babang community, which is classified as a self-sufficient society, shows that the need for residential space can be met well. Similarly, the fulfillment of security needs (safety) that can be met with ease. For the Creative village Jagoi Babang community, safety needs are not a troubling problem and can be easily met.

At a time when society has felt safe then, will be needed to meet the needs of the next level, namely the sense of belonging. However, poor environmental conditions cause residents are reluctant to leave the house and prefer silence. Not even a few who go out of the village to seek public access with better quality. In the end there is no social interaction that occurs in society so that the physical character and non physical character of Creative village Jagoi Babang is lost and the need for mutual belonging can not be fulfilled.

So based on the initial analysis, it is known that the fulfillment of the needs of Creative village Jagoi Babang community stops at the level of need for security. Basically, people feel enough in a level of need, will arise motivation that triggers human to do business to the next level. However, the ineffectiveness of the Creative village Jagoi Babang community in meeting the needs of mutual belonging resulted in the fulfillment of needs in the next level also can not be fulfilled. Failure to meet these needs creates an unbalanced condition, requiring assistance with its fulfillment.

3.3 Creative Strategy of Creative Village of Jagoi Babang

Strategy Creative Village Strategy consists of sustainable stages. The first stage starts from the formation of creative ideas which is marked by the existence of people who weave Rattan to make Bidai, Takin, Wallet, Bag, Bracelet and so on with the main raw material is Rattan and Barkuh wooden bark of Baturuh Dayak. The second phase of the consumer society directly visits the border area every weekend. The third stage of the government through the Department of Cooperatives and SMEs Bengkayang Regency create creative industrial centers in District Jagoi Babang. The fourth stage of the government through Bengkayang Regent Mr. Suryatman Gidot legally supports and inaugurates both as a person and as the government coincides during the traditional event of Gawia Sowa and the opening of the First International Dayak Culture Congress in Bengkayang dated June 10, 2017.

3.4 Products produced by the Community as a Challenge

Products produced by the community (Bidai, Takin, Wallet, Bags, Bracelets and so on) is a challenge that should be a serious concern among the community as a creative industry and government as a stakeholder. Mat Bidai as a flagship product to date has not had patent rights, so it has implications on the income of the community. This is due to the marketing of the majority products to neighboring Malaysia. Spinning mats that have been purchased by neighboring countries will be well packaged and given the trademark Made In Malaysia so it is very beneficial to Malaysia. In this case the government can not do the utmost to save the diversity of the creative industries of citizens and the public can not sell the product for a good price.



Fig.5. Product of Creative Village: Bidai, Takin, Wallet, Bags, Bracelets and others

The incredible tourism potential of Creative village Jagoi Babang should be a mainstay to raise the standard of living of the people. The tourism sector can be a sector of non-oil revenues. In an increasingly advanced era, more and more ways and strategies to lift tourism potential in an area. Each region has a specificity or protrusion of natural and socio-cultural characteristics and other aspects. The village has a myriad of potentials that can be lifted into

commodities and polished with the right strategy management to become a tourist village. Here are the strategic steps to develop the village potency to be a Creative village based tourism village:

- a. Identify the potential of the village through the rembug with all components of the village from all walks of life. Potentials that can be a commodity can vary from every aspect. Can be natural beauty, crops, richness of flora fauna / biological, socio cultural, society, traditions or things that are unique / unique that no other region. Ensure superior potential to be the main commodity.
- b. Identify problems that may be an impediment to the development of village tourism potential, ranging from physical, non-physical or social, internal and external. These problems if managed well and in certain ways it can be a potential problem of creative economic tourism potential that characterizes Creative village Village.
- c. The need for strong commitment from all components of the village to equate opinions, perceptions and raise the potential of the village to be a Creative Village. This commitment is the strongest support for the realization and sustainability of Creative village .
- d. Identify the impacts, both positive and negative impacts of a creative tourism activity according to the specificity of each village. Each village has its own characteristics will produce impacts that are also different from each other, especially cultural social changes.
- e. Strong commitment from all components of the village to cooperate with Local Government and if necessary cooperate with private parties. Think and identify the impact if working with private parties. Including here for budgeting for Creative village development using all available economic resources.
- f. Preparing all the tools of rules / regulations of norms that are more aimed at guarding the development of Creative village and monitoring potential deviations that might happen. Regulations are prepared for the running of tourism activities and their impacts remain within the regulatory corridor as their legal umbrella.
- g. Conducting trainings for all components of the village, including village government on tourism management, how to manage tourist attractions, guest management, and innovations that need to be developed like other sectors, the tourism sector is fluctuating and can experience "saturation".
- h. Use any media to introduce and promote tourism potential in the village both conventional and non conventional media, such as internet media. The Internet is now a very effective means of publication that can reach the entire hemisphere. Tourist attractions that are remote location can be known by people in other parts of the world was thanks to internet technology.
- i. Learn on other Creative village 's success or comparative studies. We can learn a lot on the success of other Creative Villages especially the like. Because the typical problems and challenges of the future that will be faced more or less the same. Only with the professional and innovative management of the tourist villages will exist and be competitive and can be tested internally, externally or internationally.

3.5 Availability of Market and Raw Materials as Opportunity

Availability of raw materials as an opportunity to be glimpsed by local communities in developing Rattan and Kapuak cultivation as the basic material to support the creative industry. This opportunity should also be responded quickly by the government of Bengkayang Regency in attracting investors in the field of plantation to open the land of Rattan and Kapuak plantations. Investors are not limited to the provision of raw materials but can also glance at the Bidai Tikar craft industry and the like with the filing of a Patent that can add a rich cultural

heritage of the creative industries based on the local potential of Dayak Bidayuh. Efforts that can be done as an opportunity in the development of Creative Village Jagoi Babang include:

a. Identification of Village Potential

Each village has the potential to be a leading tourist commodity. The beauty and uniqueness of nature will be nature tourism. If the village has a unique tradition and culture can be a cultural tourist destination. If the village has a unique menu of unique traditional food and beverage both from the material, taste and presentation, can be used as a culinary tourist destination village. If the village has unique crafts can be a tourist destination village souvenirs. Or if the village has relics that have a high historical value or historical / prehistoric sites can be a historical tourist destination of the village. Even if the village has the superiority of crops or marine products such as agriculture, plantations, fisheries and others (examples of creative industry tours making Bidai mats, Gawia Sowa Traditional Events). The world of tourism in the present many experienced a significant development. Anything can be a tourist attraction that brings economic benefits for local residents, long jolly to see and take advantage of opportunities.

b. Problem Identification

Usually, the mainstream problem of a village that has tourism potential such as road infrastructure, bridge, electricity, pipanisasi water, communication network and others. Besides the problems can also be non-physical, but social. For example, it could be that the village has the potential of natural beauty but in terms of security is less. Handling these social issues requires a proper, multidimensional approach.

c. Strong Commitment of Village Components

Not a few commitments are not built strongly to equate the vision of the mission to make the village tour. This is inseparable from the concern about the impact that can occur from tourism activities. Some components of the village may see examples of other areas deemed to be failing as Creative Villages due to negative impacts such as declining morality of the younger generation of the village, or environmental impacts that occur due to the massive physical construction of village tourism support facilities without regard to environmental aspects eg floods or landslides in the area of nature tourism.

d. Identify the Impact of Tourism Activities

Every tourism activity must have an impact that can be taken into account, both positive and negative impacts. Should be identified, especially negative impacts because of this that must be addressed so that tourism potential can still be sustainable. The impact is felt by the surrounding community and the environment, both physical and social, and this must be prepared by the tools to handle it. The tools for impact handling should be a village consensus.

e. Commitment to Hold Local Government

Need role of Local Government to build village potency become creative village. Through the related agencies, the instruments of regulation, licensing, taxes and so on are hierarchically administrative of the village of tourism under the guidance and responsibility of the Government.

f. Tools of Regulation / norms

To become a tourist village regulation / norm is required as legal and juridical aspects of the formal. Having a clear and strong legal basis, creative villages are expected to move without interruption such as objections from others.

g. Tourism Management Training

As much as any and any potential that will become a pre-eminent commodity if the tourism business (creative village) is not ready with the science of tourism management, it is certain that tourism activities will not last long, because the creative village with all its characteristics is still needed professional and innovative management.

Included here is the right marketing strategy to pick up the number of visits. Tourism management training is required in accordance with the characteristics of the village. Many examples of places where tourism eventually collapsed, mangkrak because not innovative so it is not competitive, no attention to suggestions and opinions of visitors, no continuous improvement of facilities and infrastructure, not handling complaints visitors and finally managers out of business due to loss.

h. Media as a means of information and publication

One of the media as a means of information and highly effective publication is social media, both official government property, private or a particular community. Almost all types of products are now using social media in their marketing. With social media all parts of the world can be reached and the potential of the village can be known by anyone even in foreign countries with low cost.

i. Comparative Study to a Successful Creative Village

Comparative study will be very important when done in a similar creative village. How the creative village manages tourism, addressing and facing internal and external problems and challenges. It will also be important to learn about the tips and tricks of the tourist village to remain in existence during the tourist season is quiet (*low season*) to innovate to market other products that are still associated with the village tour. Comparative studies can be selected in tourist villages that are well established and professional management organizations and have been tested by time.



Fig.6. Rattan



Fig.7. Kapuak

3.6 Creative Economy, Future Economic Potential in Bengkayang

We should be proud because this nation is quite productive in giving birth to creative young people. Every day there are always born creative economic players in this country. Not only do they come from big cities with adequate support or infrastructure, but also from remote areas of the country with minimal infrastructure and technology. Despite having a number of challenges and obstacles, the creative economy sector is now increasingly becoming a prima donna. In fact, a leading sector in the economic field of this country.

One factor is the typical creative industry itself that is not a capital-intensive business. That is, when someone wants to plunge into the world of creative industries the largest and most initial capital that must be owned is the idea or creativity. Because without the presence of ideas and creativity, it will not appear that the name of creative industry.

Bengkayang Regency is known as an area that has great natural resource potential. For decades Bengkayang Regency has enjoyed the sweetness of this abundance of natural resources. However, the diminishing potential of these natural resources impacts the Bengkayang Regency community to be more creative in developing the economy. One of them is by developing creative economy. The management of a good creative economy will not only have a major impact on income, job creation and export value. It also contributes significantly to welfare and sustainable development. Seeing the present condition, Bengkayang Regency has great potential in the development of creative economy. Moreover, business trends and economic drivers are now shifting to businesses and businesses that have uniqueness and special characteristics, this is an opportunity that should be ogled the government of West Kalimantan and Bengkayang.

In plain view, the current creative economy in Bengkayang Regency continues to wriggle. Not only in urban areas, the same thing happened in villages in Bengkayang Regency. Almost in every region we can find some creative industrial commodities produced by home industry. For example, the activities of weaving Bidai mats that exist in Jagoi Babang or in Seluas. Not only that, when visiting the regions, we can easily find a community that produces various handicrafts and food and local culture such as Nyobeng in Sebujit Siding District, Naik Dango in Samalantan District and Barape 'Sawa in Bengkayang City.

The existence of creative industry players in these villages has the potential of creative economy that can be developed into a productive and competitive creative industry. The creativity of artisans in the villages can also be accepted by domestic and global consumers. This is the great potential of creative economy in Bengkayang Regency that should not be wasted and must be continuously developed. In order for the welfare and economy of Bengkayang people, the better and progressed.

4 Conclusion

- a. Based on the discussion on challenges and constraints of Creative Village Jagoi Babang, as described above, the conclusion can be drawn as follows:
- b. Creative Village Jagoi Babang is a local wisdom-based Tourism Village with Bidai mats with main raw materials Rattan and bark Kapuak according to the tradition of the ancestor of Dayak tribe Bidayuh. The tour offered by the villagers is by showing the Rattan artisans weaving the Bidai Mat and Gawia Sowa cultural tourism every June as a thanksgiving to God for the harvest obtained by Dayak Bidayuh community.
- c. Creative Village Creative Strategy Jagoi Babang consists of sustainable stages ranging from the active role of dayak community Bidayuh and get full support from the Government of Bengkayang Regency.
- d. Government support is still limited to the ceremonial nature and has not yet reached the stage of seeking investors of Rattan and Kapuak plantations and marketing of Bidai Mats with maximum selling value.
- e. Mat Bidai as the flagship product to date has not had patent rights, so it has negative implications on the income of the community. This is due to the ineffective marketing of the majority products to neighboring Malaysia. Spinning mats that have been purchased by Malaysia will be well packaged and given the trademark “Made In Malaysia” so it is very beneficial to Malaysia.
- f. The filing of a patent may add to the cultural heritage of the creative industry based on local potential of the typical Dayak Bidayuh.

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