

CREATIVE ECONOMY AND ANTHROPOLOGY OF (POST) DEVELOPMENT: TOURISM DEVELOPMENT BASED ON INDONESIA LOCAL COMMUNITIES

Imam Setyobudi
Lecture of Anthropology at ISBI Bandung
setyobudiimam@gmail.com

Abstract

The first question that arises is how the tourism industry in synergy with creative economy can afford to build the economic welfare of the local people who live in remote villages and are isolated? The local people consisting of peasant, fisherman, and forest people who are in remote inland and seaside are relatively untouched civilizations. Anthropological approach offers perspectives and paradigms of post-development in accordance with the principles of the creative economy along with tourism industries that favor the interests of local communities that have been marginalized and ignored. Tourism industry only benefit a handful of parties consisting of businessmen travel agents and airlines, travel agencies, employers (owners) hotels and cottages, culinary entrepreneur, businessman entertainment venues (discotheque, pubs, cafe, bars), and the actors art professionally managed by the event organizer. Local people which only viewers who watched the object alone. The second question arises how attitudes and government policies keep their interest and whether the government dare to stop contract their interest against the attraction of capital abundance of (gains) along with forces outside along with forces outside the government (private entrepreneurs, conglomerates) are stronger and capital controls. How the ideal model of order, regulations, and legal to keep local people to their benefit for the lives welfare and survival of their future?

Keywords: creative economy, post development, local community, anthropology, tourism

1. Introduction

I get the impression early on why so popular notion of the creative economy (creative and culture industry) these days due to the needs and interests of the government to find an alternative gap increase foreign exchange. If throughout the 1970s was booming oil until it reaches a peak at the beginning of the 1990s, so now we are already at the end of the heyday of the oil, the more severe the practice of smuggling and corruption that took place since the New Order regime until now. On the other hand, the government has not got the ability to build a manufacturing industry. The government can not simply rely on domestic tax and Indonesian Workers (TKI). The government requires a budget to be able to carry out the development and financing of the state. The government encourages universities to prepare human resources experts of various fields related to the creative industries (film, music, video, arranger,

choreography, production management, producers, craft, publishing, fashion, advertising, television, radio, etc.) so that grow the creative economy; this particular 2014, approximately Rp127 trillion for foreign exchange. Creative economy is grounded in culture industries is a creative strategic options. What is the creative economy? Suci (2004) explained the notion summary John Howkins (2001):

“Creative economy is the ideas business; it asks to turn ideas into products Creative economy is about the relationship between creativity and economics. Creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them and how they can be combined to create value and wealth In new economics there are some industries – called creative industries – where creativity is considered to be the most important raw resource and the most valuable economic product. Such industries include software, publishing, design, music, video, and electronic games. This trend will be true for the middle and higher income economics of East Asia.... Creative industries are among the most skill intensive and IT intensive. High skilled workers have become increasingly mobile. The workforce of the high-tech and creative industries is also looking for an urban milieu well endowed with recreational amenities and with world class education and health services Traditional economics Directive style manager; vertical thinking that is rational and sequential logical and integrates only relevant information. But, economic psychology: conceptual style developing creativity relevant thinking skills; lateral thinking that does not have to be logical and may integrate irrelevant information in the process of decision making.”

However, a number of questions appear is equivalent to criticism of the political economy of development (Edelman and Haugerud, 2005). Whether the creative economy as a manifestation of a new economic system that creates equal opportunities for every citizen to obtain the right to a job and welfare? Whether the creative economy to encourage the welfare of the people overall or just a handful of those who seize a chance? Whether the urban and rural poor people (extrem poverty level) following those living in the corners of isolated areas to stay (forest people and fisherman) received the same opportunities to improve their welfare of through the creative economy? Facts: Without the expertise is difficult to work in the field of creative industries which only grows in the area major cities (Scott, 2006), such as Jakarta, Bandung, Surabaya, Denpasar, Medan, Semarang, Yogyakarta, Pekalongan, Padang, and Napier. All creative economic activity involving people who are experts of culture industry, creativity, arts, event organizer, and innovator (globally act and mind) residing in a particular area that has grown creativity cities (Landry, 2003). Creative economy still requires the establishment of capital who every person does not necessarily got.

The big question haunting the government of President Jokowi and Vice President JK. In 2011, the World Bank has published the poor in Indonesia reached 117 million, which is

calculated according to income Rp540.000,-/month (Rp18.000,-/day). If the basis for calculating the income of every resident raised to Rp750.000,-/month (Rp25.000,-/day), the number of poor people would reach a percentage of more than 50%. Socio-economic gap is very wide approaching danger. In contrast, the Badan Pusat Statistik (BPS) Indonesia the poor record of 30 million people, which is based rate calculation based on the income of Rp240.000,-/month (Rp8.000,-/day). Of course, is getting smaller the number of poor if the figures of calculations was based revenue Rp150.000,-/month (Rp5.000,-/day). Other major problems, the depreciation area of forest (deforestation) in Kalimantan deterioration impacting the socio-economy life of the Dayaks (forest people). Deforestation due to illegal logging, oil palm plantations, industrial timber plantations (HTI), and mining. Examples of cases in West Kalimantan, the last ten years the symptoms of deforestation reached 1,08 million ha/year with extensive damage to 165.000 acres/year. Wahana Lingkungan Hidup Indonesia (Walhi) Kalbar assess ecological losses due to deforestation reached Rp220 million/year (Purwana, 2011). The UN Food and Agriculture Organization's (FAO) listed the State of the World's Forests 2007: Indonesia has destroyed forest area of 51 kilometer²/day or equivalent area of 300 football fields/hour, a figure which, according to Greenpeace has named Indonesia as the country's number one destroyer of the fastest forest in the world (Biantoro, 2011).

The main question: How can the urban and rural poor people, forest people and fisherman (indigenous people) in Indonesia to participate and get involved into the realm of the creative economy? The government is responsible for two things: Financing the state and welfare of the people. This is the challenge the creative economy in order to expand the reach of power to another target (Indonesia local communities) who are outside the creative industries. This article calls on the government and the academic community in the field of the creative economy and anthropology to consider the issue in a holistic manner who lie ahead and the future, so there is an effort to produce an alternative economic system that is able to solve the problem of socio-economic disparities. The main drawback Rostow's model of economic growth and the free market economy lies in the intent to ignore the existence of others who got same interests over economic prosperity for the sake of the welfare of an equal/equivalent.

2. Methods

DISCUSSION: (POST) DEVELOPMENT AND CULTURE EXPERIENCE TOURISM

In this case, what interests the scientific orientation the creative economy and anthropology? Base interest of scientific orientation of anthropology drawn to groups of people are relatively isolated, and a simple, technological, social, political, and economy or those who are called small scale of culture and society (a community or a small community limited). Anthropology holds the motto of act locally, think globally (Marzali, 2000). Therefore, the scientific orientation of the development anthropology is a science that aims to change the level of civilization of a primitive society into a modern society. Development anthropology is a very applied. But, the ideology of development make a misperception among underdeveloped (third world) with the modern world due to a theological conception of the process toward the ideal: Kinship to contract, agriculture to industry, personalized to rational or bureaucratic rule, subsistence economy to capital accumulation and mass consumption, tradition to modernity, and poverty to wealth. The implications arising from development related policies actually damage the environment, marginalization of local indigenous communities and the poor people urban/rural. Tourism development taking place the third world perspective only as passive objects rather than active subjects. The local indigenous people as tourism product who received wages for work shew unique customs. However, in principle, they have lost their critical awareness and conviction as a human being.

Development paradigm has forgotten one important thing, that the world has always in a state of run into that creates the globalized world paradox: homogenization and heterogeneities. Symptoms occurring phenomenon is local/global (Long, 2000). The synonym with mixed of traditional/modern (Kurnianingsih, 2008). Ambiguity has always followed and accompanying the era of globalization that open opportunities post-development (Escobar, 2005). Why the post-development? Post-development perspective corrects development perspective.

Anthropology of (post) development offer a viewpoint which more favorable to the interests of the local economy that can be said is still concerned with economy households are subsistence, but the environmental carrying capacity has been lost due to pressed the power the interests of the system of global economic capital (Budiman, 1991). Effort to change economy

households are subsistence run into towards industry and services is not something that makes sense; but the concept of the creative economy have ideas about a microeconomic necessitates empowerment opportunities for the interests of local communities living in far-flung and were isolated and the poor urban/rural that marginalized. Anthropology of (post) development focuses in particular on the analysis of interactions between social actors belonging to different cultures or sub-cultures, and it is not impervious to this, yet it must break away from ideological populism, to the benefit of what we may call methodological populism, if it is to produce reliable knowledge (Olivier de Sardan, 2005).

Is there any meeting point between the anthropology of (post) development and the creative economy (creative cultural industry)? I think there is. Both types of science this has an interdisciplinary nature so as to be in synergy to enhance interdisciplinary dialogue and aims to develop an alternative method of human development that is able to neutralize the harmful effects of economic system of conventional construction.

Creative economy is the concept of economic development based on the assets of creativity and science which will facilitate economic growth, increase incomes, expansion of employment opportunities, and increase state revenues, develop the socio-cultural values, promote a culture tradition of local community and tourism industry based on the interests of the local community (Hermantoro, 2011). Creative Economy contains interdisciplinary nature as it involves various dimensions of knowledge: Art, Aesthetic, Technology, Creativity, Economic, Business and Communication, Services, Management. Creative economy may be referred to alternative economy (new) when conventional modern economy multidimensional crisis toward the end of the dominance of manufacturing industries (Hesmondhalgh, 2002). Creative economy is an act locally and think globally. Creative economy can use viewpoint the anthropology of post-development to see a gap of tourism development opportunities that creates the cross-cultural contiguity based on cultural experience in the position of equivalent and equal.

Tourism cultural experience is correspond Hermantoro ideas (2011) about the creativity-based tourism. Encourage the tourism of cultural experience to the tourist experiences while to stay life with people of different cultural backgrounds. Culture encounters: During his stay temporarily, their interaction with each other, even tourist can learn (short course) local dance

tradition in dance and batik painting, learn about the values of life in the village, local playing games, etc. Tourist must learn and follow the rules and order of local custom. They must not violate the taboo. Dialogue / dialectic (interaction inter-culture) between local custom people and tourist can enrich the experience of each other's culture. The concept of development is no longer a top-down (government-to-people), but the bottom-up and dialogue/dialectic (share with people to people, culture to culture) through the learning that occurs as a result of encounters that took local culture. Tourist instead of staying in hotels and eating fancy, but alive and living in huts managed by the local indigenous communities. Capital outstanding scattered among them, so that there is no accumulation of capital only on powerful businessmen and rich financiers (one agent and one entrepreneur to one powerful accumulation of capital).

Government through a permanent coordination across agencies (Ministry of Tourism and Creative Economy, the Ministry of Education and Culture, Ministry of Social Affairs, Ministry of Environment and Forests, Ministry of Health, Ministry of Finance) serves the organization of culture experience tourism industry in order to better focus on the economic empowerment of the family. Who the owners and entrepreneurs? Local people, custom communities, and the poor people urban/rural. The government to control keeps secure no party other powerful investors who entered into the business of cultural experience tourism industry to gain money many times over. Each of these departments shall exercise its functions with the authority to establish close coordination with other agencies. Tourist suspected of suffering from pedophilia, dealers and users of psychotropic drugs, free sex, etc. prohibited from participating in the program tourism of culture experience to avoid the impact of the adverse effects on the local communities and poor people urban/rural. Culture encounters is emphasized persebarluasan containing the values of cultural education. Positive values (global wisdom) that exist in foreign cultures adopted by the tourist can influence and reinforce positive values that already exist on the local knowledge and local wisdom. Vice versa: Reciprocity.

3. Conclusion

Writing this article seeks to combine the creative economy, tourism, post-development, and anthropology as the basis for recommending a welfare formula of the people, especially for those living in poverty in all its limitations. A system to maintain equality of experience and

existence of civilization and culture of each community. The protection of local communities based on subsistence economy. Tourism industry not put the the local indigenous community as an object of spectacle and passive spectators, but entrepreneurs and the owner. Human development strategies through the medium of a culture of cross-cultural contiguity in an atmosphere of dialogue and active participatory-based the creative economy in connection with the implementation of culture experience tourism industry. The government controls its implementation in order to prevent the abuse of power by the conspiracies oknum government officials and businessmen / investors strong. The government can not simply hand over to the free market. Each civilization and culture got stages of different growth and development so that government guarantees are rights of each local cultural community. Human development-based active-participatory consciousness-critical-reflexive.

4. References

- [1] Biantoro, Sugih. “Kearifan Lokal dan Politik Identitas: Menjawab Tantangan Global? Strategi Masyarakat Adat dalam Kasus Pembalakan Hutan di Kalimantan Barat dalam buku **Kearifan Lokal di tengah Modernisasi**. Editor Ade Makmur. Kementerian Kebudayaan dan Pariwisata Republik Indonesia. Jakarta. 2011.
- [2] Budiman, Arief. “Arah Perkembangan Kebudayaan Nasional Kita dan Dunia: Mencoba Mencari Sistem Alternatif terhadap Kapitalisme” dalam buku **Kongres Kebudayaan Indonesia ke-4**. Direktorat Jenderal Kebudayaan P dan K. Jakarta. 1991.
- [3] Edelman, Marc and Haugerud, Angelique. Introduction: The Anthropology of Development and Globalization at **The Anthropology of Development and Globalization: From Classical Political Economy to Contemporary Neoliberalism**. Edited by Marc Endelmen and Angelique Haugerud. Blackwell Publishing Ltd. USA-Australia. 2005. Page 1-74.
- [4] Escobar, Arturo. Imagining a Post-Development Era at **The Anthropology of Development and Globalization: From Classical Political Economy to Contemporary Neoliberalism**. Edited by Marc Endelmen and Angelique Haugerud. Blackwell Publishing Ltd. USA-Australia. 2005. Page 341-351.
- [5] Hermantoro, Henky. **Creative-Based Tourism: Dari Wisata Rekreatif menuju Wisata Kreatif**. Penerbit Aditri. Depok-Jawa Barat. 2011.
- [6] Hesmondhalgh, D. **The Cultural Industries**. Sage Publisher. London. 2002.
- [7] Howkins, John. **The Creative Economy: How people make money from ideas**. The Penguin Press. 2001.

- [8] Kurnianingsih, Ambarwati. **Simulacra Bali: Ambiguitas Traditionalisasi Orang Bali**. Insist. Yogyakarta. 2008.
- [9] Landry, C. **The Creative City: A Toolkit for Urban Innovator's**. Earthscan. London. 2003.
- [10] Marzali, Amri. Pendidikan Antropologi dan Pembangunan Indonesia. **Jurnal Antropologi Indonesia**. Edisi 62. Universitas Indonesia. Depok-Jawa Barat. 2000.
- [11] Oliver de Sardan, Jean-Pierre. **Anthropology and Development: Understanding Contemporary Social Change**. Translated by Antoinette Tidjani Alou. Zed Books. London and New York. 2005.
- [12] Scott, Allen J. Creative Cities: Conceptual Issues and Policy Questions. **Journal of Urban Affairs**. Volume 28, number 1, pages 1-17. Copyright # 2006. Urban Affairs Association.
- [13] Suci, Maria-Christina. **The Creative Economy**. Academic of Economic Studies Bucharest. 2004.
- [14] Purwana, Bambang H.S. "Keserakahan Global yang Menang, Kearifan Lokal yang Malang: Proses Marginalisasi Masyarakat Dayak di Kalimantan Barat" dalam buku **Kearifan Lokal di tengah Modernisasi**. Editor Ade Makmur. Kementerian Kebudayaan dan Pariwisata Republik Indonesia. Jakarta. 2011.