

# COLLABORATIVE GOVERNANCE OF CREATIVE ECONOMY DEVELOPMENT IN THE DEPARTMENT OF TOURISM AND CULTURE OF MAJALENGKA REGENCY

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## Abstract

The results of the study show that the Collaborative Governance Assessment process in Creative Economy Development at the Tourism and Culture Office of Majalengka Regency is already running because it has potential areas to develop creative industry facilities, one of which is the performing arts industry. Based on the results of the research, it can be concluded that the Collaborative Governance Assessment process in Development Creative Economy at the Department of Tourism and Culture of Majalengka Regency. The results of the collaboration with other parties are going well and according to the expected target. Because it involves a lot of stakeholders as creative economy actors and those who provide sponsorship, also in the future it can give birth to young people to advance the creative economy in Majalengka Regency.

**Keywords:** Collaborative Governance Assessment; Creative Economy Development

## Abstrak

Hasil penelitian menunjukkan bahwa proses Penilaian Pemerintahan Kolaboratif dalam Pengembangan Ekonomi Kreatif di Dinas Pariwisata dan Kebudayaan Kabupaten Majalengka sudah berjalan dengan baik karena memiliki potensi wilayah untuk mengembangkan fasilitas industri kreatif, salah satunya adalah industri seni pertunjukan. Berdasarkan hasil penelitian, dapat disimpulkan bahwa proses Penilaian Pemerintahan Kolaboratif dalam Pengembangan Ekonomi Kreatif di Dinas Pariwisata dan Kebudayaan Kabupaten Majalengka berjalan dengan baik, dengan hasil kolaborasi dengan pihak lain yang sesuai dengan target yang diharapkan. Proses ini melibatkan banyak pemangku kepentingan sebagai aktor ekonomi kreatif dan penyedia sponsor, serta di masa depan dapat melahirkan generasi muda yang akan memajukan ekonomi kreatif di Kabupaten Majalengka.

**Kata Kunci:** Penilaian Pemerintahan Kolaboratif; Pengembangan Ekonomi Kreatif

## INTRODUCTION

Creative economy is the utilization of resource reserves that are not only renewable, but also unlimited, namely ideas, concepts, talents and creativity. The economic value of a product or service in the creative era is no longer determined by raw materials or production systems as in the industrial era, but rather by the utilization of creativity and the creation of innovation through increasingly advanced technological developments.

Majalengka Regency is a region that has abundant resources, human resources, and skills and technology resources. This region has the potential to develop creative industry facilities because it consists of creative industry sub-sectors, one of which is the performing arts industry. The performing arts industry center is one of the creative industries in Majalengka Regency. The types of performing arts that are owned are also diverse, such as Sundanese Sandiwara, Purwa Shadow Puppet, Golek Puppet, Sundanese Pantun, Gaok, Ujungan and Sampyong, Sintren, Reog, Gembyung, Debus, Kuda Renggong, Debus, Dance, Degung and Kiliningan, Calung and Kecapian. Art itself cannot be denied that it provides a lot of motivation and inspiration to humans and all aspects of their lives. Majalengka artists are also spread across several regions, and join various communities such as Gaya Remaja, Mekar Budaya, Putra Remaja, Ringgit Purwa, Panggelar Budi, Panca Darma, Sri Sejati, Lurgeta, Simbar Kencana, Giri Cempaka and Rampak Keramik. In 2018, Majalengka Regency promoted the performing arts subsector as its flagship program. Then in 2019, this region succeeded in getting the title of Indonesian Creative Regency in the field of performing arts.

Collaboration is understood as cooperation between actors, organizations or institutions in order to achieve goals that cannot be achieved or carried out independently. In Indonesian, the terms cooperation and collaboration are often used interchangeably and there has been no attempt to show the differences and depth of meaning of the terms.

Collaborative Governance can be inter-

preted as one of the forms of governance. This concept means the importance of a condition where public actors and private actors (business) work together through certain methods and processes that will later produce legal products, rules, and policies that are right for the public or society. This concept shows that in the implementation of government, public actors, namely the government and private actors, namely business organizations or companies, are not something that can be separated and work alone but must work together for the benefit of society.

The concept of Collaborative Governance is a new strategy in governance structure that involves several stakeholders or government officials making joint decisions that are formulated in a forum. (Ansell & Gashl, 2008; Choi & Robertson, 2014).

Ratner and Smith (2012) in the book *Practitioner's reflections: Making a difference in high corruption and weak governance environments*. Bringing all key stakeholders into the process ensures that a variety of perspectives are represented, that local actors have the opportunity to influence each other's understanding, and ultimately that commitment to action is not possible through outsider analysis alone. The principles underlying this approach are drawn from a process known as "Collaborating for Resilience" or CORE.

The Greatest Showman (2023) Collaborative describes a cooperative relationship carried out by certain parties, based on the American Heritage Dictionary (2000), Collaborative is able to work together especially in efforts to combine ideas. Gray (1989) describes collaboration as a thought process of several parties involved in viewing different aspects of a problem and finding solutions to these differences and the limitations of their views on what can be done.

Community organizations and village apparatus have a reciprocal relationship that will be mutually beneficial in the process of developing a more creative community economy. This is in accordance with the basic principles of more creative economic development which aims to increase the utilization of Natural Resources and Artificial Resources cultur-

ally in order to improve the quality of Human Resources.

The Department of Tourism and Culture is an implementing element of regional government affairs in the field of tourism and regional government affairs in the field of culture. Disparbud is led by the Head of the Department who is positioned under and responsible to the Regent through the Regional Secretary. Disparbud has the task of assisting the Regent in carrying out government affairs that are the authority of the region in the field of tourism and culture.

Observing the problems in the development of the creative economy, many challenges emerged when researchers conducted research at the Department of Tourism and Culture of Majalengka Regency, including:

1) Identifying Barriers and Opportunities (Listening Phases)

The obstacles of the creative economy are the basis for economic actors who are increasingly difficult in marketing their products to reach higher competitive power. The success of this creative economy sector has a very big opportunity to be able to compete in the international market. The development of the creative economy in Majalengka Regency has experienced several obstacles. Some of these obstacles include:

a. Low availability of human resources who have competence in the fields of interactive games, performing arts, and architecture.

b. In addition, there are still subsectors with relatively low levels of labor productivity, this can be caused by the low domestic selling value of craft products, long processing times, and high production costs due to prioritizing labor-intensive work.

c. Another weakness in the creative industry is that in general, the company's activities are declining. This is because creative businesses, most of which are small businesses, are easy to enter and exit the industry, by changing businesses if the products produced do not match market tastes.

2) Debate Strategy (Dialogue Phases)

The dialogue process carried out by the government with the community or private sec-

tor is not running effectively. Because of the failure of the interaction process between various factors in the government with target groups or individuals in society. In addition, there is also a lack of trust in the government so that collaborating sectors are still hampered. Other problems such as:

a. Creative Economy Actors experience deficiencies in financial and capital aspects.

b. Creative Economy Actors experience constraints in terms of lack of Human Resources in developing the creative economy and assistance in the form of technical support in the form of marketing.

c. Creative Economy Actors lack in the aspect of Intellectual Property Rights (IPR).

Theory regarding Collaborative Governance Assessment according to Ratner (2012) where the three processes in Collaborative Governance Assessment are:

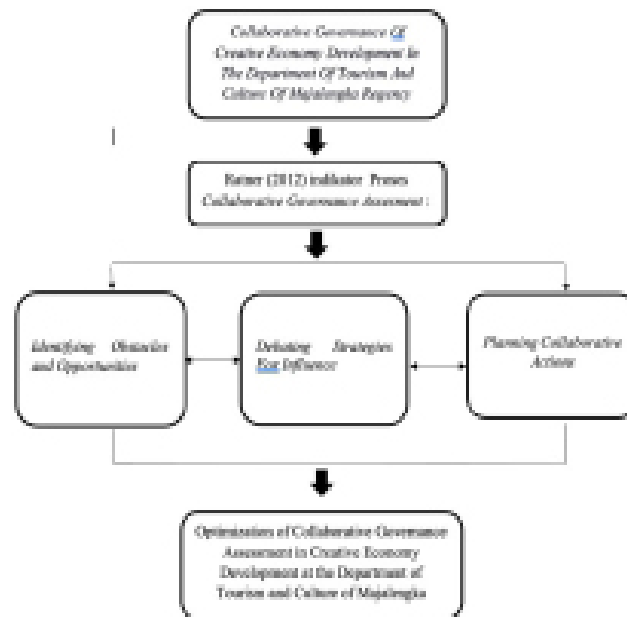
1) *Identifying Obstacles and Opportunities/ Identifying Barriers and Opportunities (Listening Phases)*

At this stage, the government and stakeholders or policy makers who collaborate, namely the private sector and the community, will identify the various types of obstacles that will be faced during the governance process. At this stage, each stakeholder explains the problems to each other and other stakeholders listen to each problem explained by each stakeholder involved.

2) *Debating Strategies For Influence/ Debate Strategy To Influence (Dialogue Phases)*

At this stage, stakeholders or policy makers involved in governance conduct dialogues or discussions regarding the obstacles that have been explained in the first phase. Discussions conducted by each stakeholder involved include discussions regarding the steps chosen as the most effective steps to solve the problem. Then discuss the parties who are able to support the resolution of problems in governance that have been explained.

**Figure 1. Framework Collaborative Governance of Creative Economy Development in The Department of Tourism and Culture of Majalengka Regency**



### 3) Planning Collaborative Actions/ Collaborative Planning (Effective Phases)

After going through the stage of listening to the problems that will be faced in the governance process and conducting discussions on determining effective strategies to anticipate problems, at this stage stakeholders or policy makers involved will begin planning the implementation of each strategy that has been discussed in the previous stage, such as the initial steps that will be taken in the collaboration process between stakeholders, namely the government, the private sector, and the community. Then identify the measurement of each process carried out and determine steps to maintain the collaboration process so that it continues in the long term.

*Collaborative governance* is a step in the governance system in which there is involvement of all parties between government, civil society, and the private sector in the implementation of government with an egalitarian and democratic framework that gives birth to a governance system that prioritizes the interests of the community. The involvement of the private sector and the community in the creation and implementation of public policies is needed to realize good governance.

This study uses a descriptive method with a Qualitative approach. Qualitative research is a research process that produces descriptions of people or behavior in the form of words, both spoken and written. One of the characteristics of qualitative research is descriptive in nature where data is summarized through descriptions and not numbers. Data obtained from interviews and direct observations related to the collaborative governance assessment strategy at the Department of Tourism and Culture of Majalengka Regency.

## RESULT

The Tourism and Culture Office of Majalengka Regency as one of the Regional Apparatus in accordance with the main task of formulating, organizing, fostering and evaluating regional government affairs based on the principles of decentralization and assistance tasks in the field of tourism and culture including the creative economy. To find out how collaborative governance assessment in the development of the creative economy in the tourism and culture office of Majalengka Regency, in this case the researcher uses the collaborative governance assessment process indicators put forward by Ratner and Smith

(2012).

The indicators in question include Planning Collaborative Actions (Listening Phases), Debating Strategies For Influence / debate strategies to influence (Dialogue Phases), Planning Collaborative Actions / Preparation of Collaborative Plans (Choice Phases). In this research process, the researcher also examined the obstacles or barriers in the collaboration process, especially in the collaborative governance assessment process in the development of the creative economy in the tourism and culture office of Majalengka Regency.

### Identifying Obstacles and Opportunities

The first stage of the government and stakeholders or policy makers who collaborate, namely the private sector and the community, will identify the various types of obstacles that will be faced during the governance process. At this stage, each stakeholder explains the problems to each other and other stakeholders listen to each problem explained by each stakeholder involved.

In the Department of Tourism and Culture of Majalengka Regency, researchers used interview techniques to analyze the collaborative governance assessment process in the development of the creative economy. The following are the results of interviews with informants Iwan Kusmana as the Adyatama of Tourism and Creative Economy, Young Expert, Department of Tourism and Culture of Majalengka Regency, regarding the identification of obstacles and opportunities in the collaborative governance assessment process:

“According to you, during the collaboration process, the obstacles felt were limited human resources and budget, to foster the creative economy process, in 1 field there are 5 people, 2 functional, 3 staff. Because not all creative economy communities are fostered in the development of the creative economy. The obstacles we feel are not too fatal, even though we have limited human resources, we still have to work hard according to our abilities, but in our limited budget we cannot allow for official

travel every day/week, if we force it, we will also have difficulties, especially since we have just been free from the Covid outbreak. We as the government collaborate with the community as creative economy actors, and also the private sector who can facilitate the creative economy development process. And to make the solution we adjust according to our abilities. (Interview results on March 16, 2024).

Based on the results of the interview, the author concluded that the government has collaborated with the community and private sector related to the development of the creative economy. On that occasion, the government also explained the obstacles and opportunities faced. And in solving the problem according to existing capabilities.

Another explanation with the community as the perpetrator, namely Om Ketut in his interview results:

“As a creative economy actor in the performing arts, for 30 years I have been carrying out creative economy movements in Majalengka Regency, in the implementation of creative economy in Majalengka Regency starting in 1985, it has been moving because of the existence of creative economy communities which then inspired various regions in empowerment in the arts sector, usually the obstacles encountered are in terms of budget, but not as a barrier for us to move in building creative economy in the performing arts sector and the solution is always trying to minimize existing obstacles because of the form of love for the arts of Majalengka Regency, so we always optimize the existing facilities and budgets and always learn a lot about the arts. (Interview Results on April 11, 2024).

Based on the results of the interview, the author concluded that as a creative economy actor, the obstacles encountered were in terms of budget, but this was not a barrier for us to move in building a creative economy in the field of performing arts and the solution was always to try to minimize existing obstacles because of the form of love for the arts of Majalengka Regency.

### Debating Strategies for Influence

In the second stage, stakeholders or policy makers involved in governance conduct dialogues or discussions regarding the obstacles that have been explained in the first phase. Discussions conducted by each stakeholder involved include discussions regarding the steps chosen as the most effective steps to solve the problem. Then discuss the parties who are able to support the resolution of problems in governance that have been explained.

In the Department of Tourism and Culture of Majalengka Regency, researchers used interview techniques to analyze the collaborative governance assessment process in the development of the creative economy. The following are the results of interviews with informants Iwan Kusmana as the Adyatama of Tourism and Creative Economy, Young Expert, Department of Tourism and Culture of Majalengka Regency, regarding debate strategies to influence the collaborative governance assessment process:

“In our country, there is a creative economy committee, in which many creative economy communities are involved, and there are 10 OPDs involved in the creative economy committee, usually we discuss something related to the program of events related to creative economy development, we involve the creative economy committee as the implementer of creative economy development, usually the communication can be direct or indirect, for example, the duration of the activity is long, we have a direct discussion, the party that usually helps in the activity process, usually such as from a government bank or a private bank, another private party, namely PT. Djarum, which is ready to facilitate the event section, and in collaboration with third parties, usually we have an event, we ask for their CSR to help finance the activity, almost every year from BJB to issue its CSR, and all parties involved are usually on the anniversary of Majalengka Regency. And also usually a calendar of events is made to see various agendas each year.” (Results of interview on May 16, 2024)

Based on the results of the interview, the author concluded that in conducting discussions, usually the Majalengka Regency Disparbud through the creative economy committee held discussions with other parties through direct or indirect discussions in which many creative economy communities were included. The parties that usually help in the activity process, usually such as from government banks or private banks, and also other private parties, namely PT. Djarum, which is ready to facilitate the event section. Another explanation with the community as creative economy actors, namely Om Ketut in his interview results:

“Usually, discussions held in each community already have a discussion forum and are carried out directly or indirectly with the aim of advancing the arts in Majalengka Regency. The feedback obtained from the collaboration is new knowledge, new networks, new solutions based on each person’s experience in solving each problem in the creative economy community of Majalengka Regency.”

Based on the results of the interview, the author concluded that as a creative economy actor, discussions held in each community already have discussion forums and are carried out directly or indirectly with the aim of advancing the arts in Majalengka Regency

### Planning Collaborative Actions

The third stage is through the stage of listening to the problems that will be faced in the governance process and conducting discussions on determining effective strategies to anticipate problems, at this stage stakeholders or policy makers involved will begin planning the implementation of each strategy that has been discussed in the previous stage, such as the initial steps that will be taken in the collaboration process between stakeholders, namely the government, the private sector and the community. Then identify the measurement of each process carried out and determine steps to maintain the collaboration process so that it continues in the long term.

In the Department of Tourism and Culture of Majalengka Regency, researchers used interview techniques to analyze the collaborative governance assessment process in the development of the creative economy. The following are the results of interviews with informants Iwan Kusmana as the Adyatama of Tourism and Creative Economy, Young Expert of the Department of Tourism and Culture of Majalengka Regency, regarding the preparation of collaborative plans in the collaborative governance assessment process:

“To determine the strategy due to budget constraints in the kirta office, we must try to find sponsorship with third parties, because if not, we will have difficulty and even the event will not be held. For sponsorship from Bank BJB, PT. Djarum, BPJS employment and Batik Miranti. For example, there is a fashion show activity so Batik brings artists as models for its fashion show, and provides its products. And also even though we don't have an MOU, we always provide opportunities for parties who are collaborating to appear/fill in every event so that the collaboration lasts long, we must trust each other and be open to each other. The results of the collaboration carried out with other parties are that every event runs well and according to the expected target. Because we involve them a lot as creative economy actors, and those who provide sponsorship. Also in the future, it can give birth to young souls to advance the creative economy in Majalengka Regency. And in 2019, this area succeeded in getting the title of Indonesian Creative Regency in the field of performing arts.” (Results of interview on May 16, 2024)

Based on the interview results, the author concluded that for determining the strategy due to the limited budget, the department must try to find sponsorship with third parties, because if not, the department will have difficulty and even the event that has been created may not be implemented. And also, even though there is no MOU, the department always provides an opportunity for parties who are collaborating to appear/fill in at each event so that the collaboration is long-lasting and must trust each other and be open to each other. The results of the collaboration carried out with other parties are that each event runs

well and according to the expected target. And in 2019, this area succeeded in getting the title of Creative Regency of Indonesia in the field of performing arts.

Another explanation with the community as the perpetrator of the craft, namely Om Ketut in his interview results:

“For the strategy in reducing problems, namely continuing to strengthen friendship and strengthen discussions. In order to establish long-lasting collaboration, always maintain mutual trust, mutual understanding with stakeholders so that collaboration is established and mutually beneficial. The results of collaboration with stakeholders are harmonious, mutually filling the gaps from all parties, sharing good programs so that Majalengka Regency continues to advance, always achieves and produces the next generation to advance Majalengka Regency. Achievements from the results of the collaboration that were obtained were 1st place in performing arts throughout West Java in Garut, 1st place in bamboo music festival arts throughout West Java in Bandung, 1st place in National bamboo craft arts, Guinness World Record Award for Pentung Dance.” (Interview Results on June 11, 2024).

Based on the interview results, the author concluded that as the perpetrator of the craft for strategies in reducing problems is to continue to strengthen relationships and strengthen discussions. In order to establish long-lasting collaboration, always maintain mutual trust, understand each other with stakeholders so that collaboration is established and mutually beneficial. The results of collaboration with stakeholders are harmonious, filling the gaps of all parties, sharing good programs so that Majalengka Regency continues to advance, always achieves and produces the next generation to advance Majalengka Regency.

### **Obstacles in Conducting Collaborative Governance Assessment**

The implementation of collaborative governance assessment certainly has factors that can hinder the collaboration. Inhibiting

factors can arise from the actors involved, or a set of rules that have been agreed upon, and also because of political elements that influence the program's implementation in collaborative governance assessment. There are still several obstacles/barriers encountered in the Development of the Creative Economy at the Tourism and Culture Office of Majalengka Regency. In developing the creative economy in Majalengka Regency, there are certainly obstacles or constraints that occur, therefore the Tourism and Culture Office of Majalengka Regency must be able to handle these obstacles.

1) In this collaboration, the structure of the collaboration network still looks hierarchical. The village government tends to apply a hierarchical structure and is more dominant compared to other parties involved in this collaboration so that other parties are less involved in decision making.

2) Commitment is an important factor in a collaboration. Without commitment from each party, collaboration cannot run and previously determined goals cannot be achieved. In realizing a village into an independent village, the commitment of each stakeholder is still lacking so that collaboration has not run optimally.

3) The existence of sectoral egos that result in duplicate programs that are not effectively implemented and sometimes do not match the duties and functions of each agency. The existence of sectoral egos is caused by a lack of coordination between agencies and has the goal that the planned program must run even though it is not effective and efficient.

## CONCLUSION

Based on the research results and discussion descriptions on Collaborative Governance Assessment in Creative Economy Development at the Department of Tourism and Culture of Majalengka Regency, the following conclusions were obtained:

### 1) *Collaborative Governance Assessment*

In the Development of Creative Economy in the Department of Tourism and Culture of Majalengka Regency, based on the results of the research conducted, that the government has collaborated with the community and private sector related to the development of the creative economy. On that occasion the government also explained the obstacles and opportunities faced. And in solving the problem according to existing capabilities. In conducting discussions, usually the Department of Tourism and Culture of Majalengka Regency through the creative economy committee holds discussions with other parties through direct or indirect discussions in which many creative economy communities are included. Parties that usually help in the activity process, such as from government banks and private banks, and also other private parties, namely PT. Djarum, which is ready to facilitate the event section. That to determine the strategy due to the limited budget in the department, they must try with third parties to find sponsorship, because if not, the Department of Tourism and Culture will be overwhelmed and the event that has been made may not be held. And also even though there is no MOU, the Department of Tourism and Culture always provides opportunities for parties who are collaborating to appear/fill in each event so that the collaboration lasts a long time and must trust each other and be open to each other. The result of the collaboration carried out with other parties, each event runs well and according to the expected target. And in 2019, this area succeeded in getting the title of Creative Regency of Indonesia in the field of performing arts.

### 2) *The obstacles faced by the Department of Tourism and Culture of Majalengka Regency area*

In this collaboration, the structure of the collaboration network still looks hierarchical. In realizing the village into an independent village, the commitment of each stakeholder is still lacking so that the collaboration has not run optimally. The existence of sectoral egos



that result in dual programs so that they are not effectively carried out and sometimes do not match the duties of each agency.

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