

Innovative Ecosystem Design through the Development of the Tourism Industry Based on Arts Education

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ABSTRACT

The era of society 5.0 as a change in the pattern of people's lives, requires a systemic response. Society is faced with change and how to adapt. Communities need alternatives in the form of a variety of new sustainable ideas in designing innovative ecosystems. The purpose of this research is to raise the perspective of "aligning shared commitments" to develop the tourism industry. Making innovative ecosystem designs through optimizing "strength capabilities" and harmonizing multi-stakeholder characteristics, it is the author's attention that this innovative ecosystem design requires support as a "power center" in exploring new ideas with a contemporary scientific perspective. In-depth analysis through descriptive analysis method, is expected to obtain research outcomes. The art education model is used to support the development of strengths in the basics of innovative ecosystem design, creating a pleasant atmosphere and work pattern, as well as how to come up with innovative creative ideas in making products that match the needs and dimensions of art, in the performing arts of *Kuda Renggong*. Which is the object of analysis. The results obtained are in the form of an analysis of market satisfaction with a profitable business model, but does not eliminate the essence and depth of meaning in its performance. This research also produces an innovative ecosystem design implementation model, as a form of sophistication through innovative strategies, management, and practices.

Keywords: *Era society 5.0, Tourism industry, Art education, Innovative ecosystem, Kuda renggong art.*

1. INTRODUCTION

Four principles make the foundation of designing the innovation ecosystem for the development of the tourism industry based on art education, such as art education, ecosystem, tourism industry, and innovation. These four principles become the guide, reference, and starting point in designing, developing, implementing, observing, and evaluating its implementation and becoming an adaptive business strategy. The concept of innovative ecosystem design-related the development of the tourism industry based on art education is an effort to save *kuda renggong* art in Sangkanhurip Village, Bandung district. The creation of an innovation ecosystem does not eliminate the authenticity of the show by still paying attention to the framework, shape, design, motif, and pattern of *kuda renggong* art.

The stages of making this innovative ecosystem design start with conceptualizing, analyzing data, project planning, drawing, cost calculation, prototyping, frame testing, and test riding [1]. This is the author's

concern in making this innovative ecosystem design by using the perspective of the progress of life today and the progress of life in the past.

2. THEORETICAL REVIEW

According to Mintarga [2] "Humans are users who are the part of the ecosystem of the place and their environment. They have played an active role and maintained the ecosystem balance to the next". This shows that the ecosystem consists of various stakeholders such as academics, business people, communities, government, and the media [2]. Positioning the ecosystem will always move dynamically along with the technology development and civilization, the academic, also the opportunities infield practice.

The identity of the existence of *kuda renggong* art is the involvement between humans and other creatures, horses. *Kuda renggong* art is the identity of the community and has a feasibility value to be passed

down from generation to generation by including it in the scientific study rooms as the main topic in academic, business, government, and media activities. Nowadays, *kuda rengong* art must be seen as part of the journey of civilization in society, nation, and state. For the sustainability of the *kuda rengong* art to survive in the community, it can be used as an effort to develop the creative economy of all supporters of the art. Based on Law No. 24 of 2019 regarding the Creative Economy [3], an embodiment of added value from intellectual property is sourced from human creativity based on cultural heritage, science, and/or technology. The supporters' *Kuda rengong* art are identical as creative economy actors, people or groups of Indonesian citizens, or business entities with legal or non-legal entities that carry out Creative Economy activities.

Creative economy development refers to Law No. 24 of 2019 about the creative economy [3] that the connectedness of the system that supports the value chain of the Creative Economy, such as creation, production, distribution, consumption, and conservation which is carried out by Creative Economy Actor to give additional value in their product so that can be highly competitive, easy to access, and legal. In the book of Creative Economy Industry Development towards Economy Creative Vision 2025 by Trade Industry Republic Department, the creative industry can be classified into 14 sub-sector and in the development add one sector, those are 1) Advertisement; 2) Architecture; 3) Art Market; 4) Craft; 5) Design; 6) Fashion; 7) Video, Film, and Photography; 8) Interactive Game; 9) Music; 10) Performing Art; 11) Publication and printing; 12) Computer Services and Software; 13) Television, Radio (Broadcasting), Podcast streaming and YouTube Streaming; 14) Research and Development; 15) Creative Economy Culinary will become potential if supported by three things, Knowledge Creative, Skilled Worker, and Labor Intensive to use in many rooms in the creative production industry that develop in Indonesia such as crafts, advertising, publishing and printing, television and radio, architecture, music, design, and fashion.

The conference theme is "Sustainable Innovation in The Digital Era"; contains sustainable themes touching on practical needs space: 1) increasing usability and comfort, 2) shaping the atmosphere, 3) beautifying the image, 4) increasing sales value, 5) entertaining or giving pleasure, 6) attracting attention.

An innovative ecosystem according to Markman [4], first involves professional people. The actors in the innovative ecosystem are selected or experienced people, an expert in their field, and include external consultants. Actors are the founders of founding strategies or effective drafters for implementing the innovation plan. Second, maintain relationships or networks. Gathering professional actors to avoid

potential conflicts internally and externally by maintaining relationships until the goals and objectives are achieved by doing coordination or regular meetings such as meetings, events, forums, and others. Hold regular meetings to improve the quality of relationships and as the medium to share perspectives on the innovations being worked on. Third, educate about innovation and make sure everyone involved knows how to come up with a brilliant idea and how to execute it in concrete programs. Both leaders in the top hierarchy to members who are prepared to become the next leader must understand innovation techniques.

According to The Ministry of Tourism's Performance Accountability Report in 2015, the Tourism Industry contributed to economic growth by contributing 4.23% or 461.36 trillion and US\$ 11.9 billion in foreign exchange. The potential in the tourism industry sector is considered to still be maximized by the digitalization process, especially in Covid-19 Pandemic conditions, which have even suppressed the rate of tourism industry development.

Innovative ecosystem design, referring to the Indonesian Ministry of Culture and Tourism, which is currently encouraging MSMEs (Micro, Small Medium Enterprise) engaged in the tourism sector to digitize the sector. They must be able to balance the need for digitalization with the utilization of human resources, which creates harmonization on both sides. Tourism is considered as a business sector to help develop the construction of certain areas [5]. The development in the area will also change the economy by opening up job opportunities for residents around the area, such as the employees being needed to manage a café, cleaners, to security guards.

Other exploration from exploring the potential of the local area will also affect the local culture and tradition, until finally an area is famous for its culinary, fashion patterns, and also famous for its tourist destination. Business Strategy that can be adopted to restore the pace of the tourism industry by utilizing technology that is developing in Indonesia and has been applied in developed countries. According to the Ministry of Tourism and Creative Economy 2021, there are several concepts in Tourism Trends:

- Virtual Music Concert
- Micrashell for Partygoers = Prototype of personal protective equipment (PPE) specially designed for the nightlife (Clubbing)
- Organizing museum visits in the form of drive-thru to ensure the distance between museum visitors. (Drive Thru Experience)
- Social Distance Cinema the Comeback of the Drive-in Theatre
- Virtual Tourism

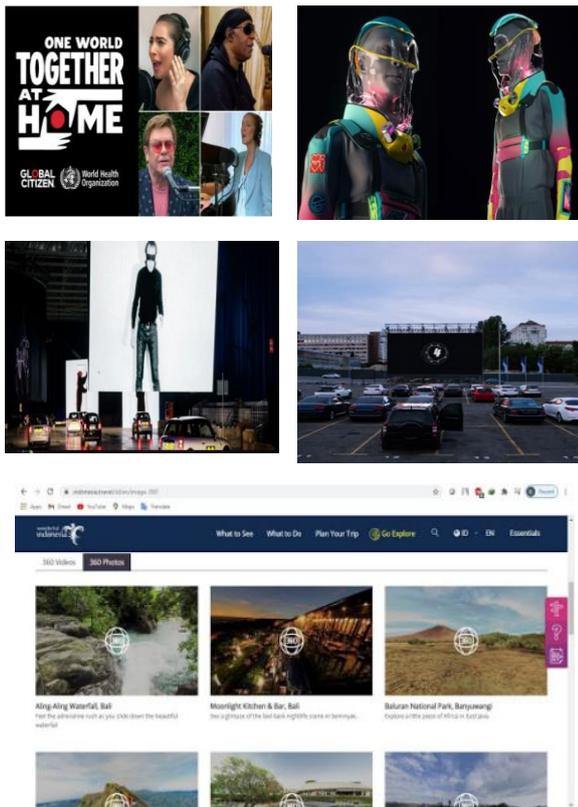


Figure 1 Tourism trends (Source: tourism industry trends book 2021).

Based on the Tourism Trends (figure 1), the Ministry of Tourism and Creative Economy 2021 mentioned above, the development *kuda renggong* art is carried out by using the concept of (1) organizing virtual performance and tours, (2) prototypes tent to the costumes used by the horses (figure 2), as follows:



Figure 2 Virtual performance and tours. (Source: personal documentation (September 2021)); https://www.youtube.com/watch?v=N4YHZFE9_X0.

The development and digitization of the tourism industry need to be accompanied by a sustainability strategy so that it does not only grow for a short time. Therefore, it is necessary to create a tourism industry ecosystem. An innovation ecosystem can be realized if there is a commitment and courage to change, mutual adjustment, and willingness. The right ecosystem can stimulate innovation. There are four components of the innovation ecosystem based on the definition above, that are actors, activities, artifacts, and institutions.

The author raises the perspective of “harmonization of shared commitments” to develop the tourism industry designing an innovative ecosystem through optimizing “strength of capabilities” and harmonizing multi-stakeholder characteristics. Art education is used as a support for building strengths on the foundations of innovative ecosystem design. The performance raised in this research is *kuda renggong* art as a model for implementing innovative ecosystem designs, as sophistication through strategy, management, and innovative practices.

3. INNOVATIVE THINKING METHODS

According to Cao.go.jp [6] Era Society 5.0 is an industrial revolution formulated by the Prime Minister of Japan, Shinzo Abe in March 2017 at the CeBIT exhibition, Hannover, Germany to deal with the problems that occur in Japan and was inaugurated on January 21st, 2019. At that time Japan was facing the problem regarding population reduction which made the productive age population decrease, so Japan tried to improve this condition by implementing Society 5.0.

Era Society 5.0 is considered a problem-solver that occurred in the industrial revolution era 4.0, which has the concept of promoting the sophistication of computerized technology in its application. The gap occurs when society assumes that in the future the existence and presence of humans will be completely replaced by computers. This has begun to be proven by the replacement of human participation in the world of work. Starting with the presence of technologies such as Artificial Intelligence and Robotic Technologies, reducing the amount of work done by humans, which will have an impact on increasing the unemployment rate again, narrowing employment opportunities, and finally widening economic inequality in society. However, conditions in Indonesia do not show the total situation as in the era of 4.0 or 5.0, which has been running perfectly in developed country societies. Indonesia is still in progress for moderation and optimization in several aspects, the use and development of technology for its application in life. Learning from several developed countries that have implemented 4.0 by looking at the positive and negative values, Indonesia must be able to maximize the positive side of the modernization and computerization era but not by sacrificing and blindfolding to the impacts that occur as experienced by developed countries.

4. DISCUSSION

In the theoretical review, according to the notion of the innovative ecosystem in the KBBI (Indonesia Dictionary), that the author wants to bring the *kuda renggong* art community to the future dimension. *Kuda renggong* as a component of traditional performance

that exists and develops in Sangkunjurip village, Bandung district, has a high attraction in front of the community as a centre for interaction through entertainment media. Through the theoretical study in this innovative ecosystem, the author feels and participates in having *kuda renggong* art, as well as the Sangkunjurip village community in general. According to Mintarga [2] “Humans are users who are the part of the ecosystem of the place and their environment. They have played an active role and maintained the ecosystem balance to the next”. The continuity of *kuda renggong* art in the Sangkunjurip village community has entered its third generation, starting in 1992 by Wiharya (60 years old) called Lingkungan Seni Cipta Rasa Kalong Pusaka. In 2006, the youngest son of Wiharya, Diat Putra (40 years) as the second generation, and since the last three years Diat’s eldest son, Rahmat Setiaji (18 years) as the third generation.

In making this innovative ecosystem, the author involved many supporting stakeholders to bring *kuda renggong* art to life. This Ecosystem consists of various stakeholders such as academics, business people, government, and the media [2]. Positioning *kuda renggong* art in the progress of science and technology as a community that follows the movement of contemporary life civilization, this ecosystem design will move dynamically along with technology development and civilization, academic realm, and opportunities infield practice [2].

Kuda Renggong art is the identity of the community and has feasibility value to be passed down from generation to generation by including it in the scientific study as the main topic in academic, business, government, and media activities. Nowadays, *kuda renggong* art must be seen as part of the journey of civilization in society, nation, and state. *Kuda renggong* art, especially in Sangkunjurip village, must be able to adapt to advances in science and technology. The author, as an observer of *kuda renggong* art, is called to position the *kuda renggong* art with all components that support development related to government regulations or laws on creative economy development. Based on Law No. 24 of 2019 about Creative Economy [3] is an embodiment of added value from intellectual property is sourced from human creativity based on cultural heritage, science, and/or technology. Creative Economy Actors are individuals or groups of Indonesian citizens that are legal entities or illegal entities established under Indonesian Law that carry out Creative Economy activities.

Realizing the values of creative economy development by promoting *kuda renggong* art is the author’s goal in making innovative ecosystem designs by referring to Law No. 24 of 2019 regarding the creative economy [3], that the connectedness of the system that supports the value of Creative Economy,

such as creation, production, distribution, consumption, and conservation is carried out by Creative Economy Actors to provide additional value in their products so that they are highly competitive, easily accessible, and legally protected.

The author also collaborates with the Ministr of Tread of the Republic of Industry in the book Development of Creative Industries towards the Vision of the Creative Economy 2025 in order to create an Innovative ecosystem. The creative industry can be classified into 14 sub-sector and in the development add one sector, those are 1) Advertisement, 2) Architecture; 3) Art Market; 4) Craft; 5) Design; 6) Fashion; 7) Video, Film, and Photography; 8) Interactive Game; 9) Music; 10) Performing Art; 11) Publication and printing; 12) Computer Services and Software; 13) Television, Radio (Broadcasting), Podcast streaming and YouTube Streaming; 14) Research and Development; 15) Creative Economy Culinary will become potential if supported by three things, Knowledge Creative, Skilled Worker, and Labor Intensive to use in many rooms in the creative production industry that develop in Indonesia such as crafts, advertising, publishing and printing, television and radio, architecture, music, design, and fashion.

The author is also directed to conference theme “Sustainable Innovation in The Digital Era”; contains sustainable themes touching on practical needs space: 1) increasing usability and comfort, 2) shaping the atmosphere, 3) beautifying the image, 4) increasing sales value, 5) entertaining or giving pleasure, 6) attracting attention. An innovative ecosystem will focus more on human values; *kuda renggong* is the identity of people’s lives and the surrounding environment. According to the author, an innovative ecosystem is a “creating space”, which coexists with human thinking. Innovative ecosystems are “imagination that plays a role” to renew the value of life, the philosophy of life, science, and so on. *Kuda renggong* art is one of development, in the author’s effort to develop discussions of innovative ecosystems to renew the values of life, the philosophy of life, science refers to Article 10 of low No. 24 of 2019 concerning the development of the creative economy ecosystem including research development, education development, facilitation of funding and financing, provision of infrastructure, development of marketing systems, provision of incentives, facilitation of intellectual property, and protection of creativity.

“The evolving set of actors, activities, and artifacts, and the institutions and relations, including complementary substitute relations, that are important for the innovative performance of an actor or a population of actors.” [7].

There are four components as the key of Innovative ecosystem according to the definition above those are

actor, activities, artifact, and institution. The right ecosystem can stimulate innovation. *Kuda renggong* art is used as a medium in strengthening the balance of the realities faced in everyday human life. The innovative ecosystem is an effort to create new perceptions through the processing stage: awareness of heart language, awareness of the logic of taste, awareness of creativity in creative work, awareness of the complexity of experience as a medium for educating “taste” about the truth values of the surrounding environment.

Innovative ecosystems are not meant to change the reality of their living environment but to show the essence of the object *kuda renggong* on the value of the authenticity of its environment. According to truth values: 1) The truth of real-life processes, which come from the reality of life or from life experiences that are experienced and internalized from various real problems. Norms and values are based on the existing reality; 2) Scientific truth comes from formulas about natural laws based on patterns that are based on reality; 3) Moral truth is based on normative provisions about ideal behaviours.

An innovative ecosystem according to Markman [4], first involves professional people. The actors in the innovative ecosystem are selected or experienced people, an expert in their field, and include external consultants. Actors are the founders of founding strategies or effective drafters for implementing the innovation plan. Second, maintain relationships or networks. Gathering professional actors to avoid positional conflicts internally and externally by maintaining relationships until the goals and objectives are achieved by doing coordination or regular meetings such as meetings, events, forums, and others. Hold regular meetings to improve the quality of relationships and as the medium to share perspectives on the innovations being worked on. Third, educate about innovation and make sure everyone involved knows how to come up with a brilliant idea and how to execute it in concrete programs. Both leaders in the top hierarchy to members who are prepared to become the next leader must understand innovation techniques.

This is implemented as a working pattern for the innovation ecosystem that strategy is used when determining investment. The success of investment decisions has a back effect on the strategy. Investment decisions affect the innovation practice. Innovation practices generate lessons for investment decisions and then determine strategies and how the innovation ecosystem work [8].

4.1. Innovative Ecosystem Design

The innovative ecosystem is a “creating space” that coexists with human thinking. Innovative ecosystems

are “imagination that plays a role” to renew the value of life, the philosophy of life, science, conceptualizing, analyzing data, project planning, drawing, cost calculation, prototyping, frame testing, and test riding using the perspective of current life progress and past life progress. Mc Dermott and Prajogo [9] classify innovation into two types, innovative exploration, and innovative exploitation. Innovative exploration is a breakthrough or radical thought from an innovation. The exploration of innovation emphasizes freedom and radical thinking and thus opens the company to change. This innovation is related to creating new products, creating new markets, and meeting the customer needs in the market. While the innovations exploitation is related to the extension for existing products and services. Exploitation refers to improving and reusing existing products and processes, improving existing products to make them more salable in new markets.

The author finds there is a connection between innovation orientation with communication performance or company. Interaction between innovation exploration and innovation exploitation is positively related to business performance, indicating the synergy between exploration and exploitation will improve community performance and the company. According to Rohrbeck et al. [10] there are several stages of the innovation process: 1) Idea generator is an activity that contributes to the new idea development, 2) Research and development is an activity that aims to produce new products or technologies through collaboration with innovators or other stakeholders, 3) Commercialization is a collaborative activity with other stakeholders in the process of promoting the product and technology to the market. The following is an innovative ecosystem design for the development of a creative industry based on art education (Figure 3):

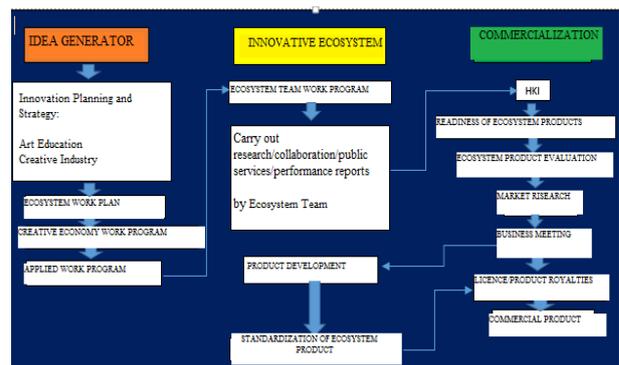


Figure 3 Innovative ecosystem design (Source: Personal documentation).

The following is the table 1 of work patterns of the innovative ecosystem for the creative industry development based on art education:

Table 1. The work patterns of the innovative ecosystem for the creative industry development based on art education

Actors	Actor Role	Task	Reference
Ministry of Tourism and Creative Economy of the Republic of Indonesia	Idea generator	Carry out government duties in the field of creative economic development.	Law 24 of 2019 concerning the Creative Economy
Minister of Trade of the Republic of Indonesia	Idea generator	Carry out government duties through the vision of the creative economy.	Creative Economy Vision 2025
Ministry of Tourism and Creative Economy	Idea generator	Carry out formulation and implementation of technical policies in the fields of sustainable innovation in the digital era	Conference theme
Head Team of Ecosystem	Innovative Ecosystem	Carry out research/collaboration/public services/performance reports	Innovative Ecosystem Design
Head Team of Kuda Renggong	Commercialization	Carry out research and development of innovations and standards in the field of innovative ecosystem.	Innovative Ecosystem Design
Ecosystem Team	Idea generator	Inform strategic and development topics.	Literature study
Ecosystem and Market Research Team	Commercialization	Technical coordinator and implementation of market research.	Literature study
Ecosystem and Business Gathering Team	Commercialization	Carry out business strategy tasks with stakeholders.	Literature study/business meeting
Ecosystem Team	Facilitator	Carry out coordination, guidance, and control of cooperation between communities, management of State Property, and also correspondence and archives.	Ministry of Tourism and Creative Economy and Ministry of Industry and Trade
Ecosystem Team	Facilitator	Coordination, development, and control of human resources of the apparatus, organization, management, preparation of laws and regulation, and legal advocacy.	Law 24 of 2019 concerning the legal basis of the Creative Economy
Ecosystem and Finance Team	Facilitator	Carry out coordination, guidance, and control of program planning, monitoring and evaluation of performance, and budget management.	Ministry of Tourism and Creative Economy and Ministry of Industry and Trade
Government	Idea generator	Provision of research funds and the Government to make plans for the development of creative industries.	Law 24 of 2019 concerning the Creative Economy

5. CONCLUSION

Talking about art seems only about entertaining, giving temporary pleasure, or beautifying something. Art is a quality of human life because there is a language of the heart in it, a complex of valuable life experiences, and also imagination creativity that should be the developer of educational science

Innovative ecosystem design is a “creating space” that coexists with human thinking. The innovative ecosystem is “imagination that plays a role” to renew the value of life, the philosophy of life, science, conceptualizing, analysing data, project planning, drawing, cost calculation, prototyping, frame testing, and test riding using the perspective of current life progress and past life progress.

Innovative ecosystem design is an art of improving *kuda renggong* or other traditional arts. It gives rise to a high sense of fascination philosophically shows that innovative ecosystems will provide power that describes the true experience through the inner experience of the creator.

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