

THE IMPACT OF THE CREATIVE INDUSTRY ON THE IMPROVEMENT OF SOCIAL AND CULTURAL CONDITIONS IN DAGO POJOK TOURISM VILLAGE BANDUNG

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Abstract

Dago is a quite rapidly growing area in its building and development. Besides from being the location of some institutions, Dago also becomes one of the favourite tourism resorts for tourists to visit. Some cafes and star hotels have been established in Dago, impacting both negatively and positively Dago people. Some negative impact would be felt directly by local people. As we know, local people are the most important aspect in building a developing area. In some cases, local people are often in disagreement with organizers, because they perceive that their right is ignored. One of such people is Dago Pojok local people. The loss of humanity and concern of social cultural environment in Dago Pojok is the background of the establishment of Taboo Community as the mastermind of Kampung Wisata Dago Pojok. Kampung Wisata Dago Pojok has been capable of applying several creative industry subsectors that can expectedly lead to changes for better. The research purpose was to observe the influence of creative industry on the social cultural in Kampung Wisata Dago Pojok, in the hope that Kampung Wisata Dago Pojok can be employed as a role model for developing a creative industry. The research used a descriptive method by using questionnaire and interview. The population and source persons of the research were the local people of Dago Pojok. The research findings revealed that there was improvement in social cultural condition after the establishment of Kampung Wisata Dago Pojok. It indicated that creative industry played a role in improving social cultural condition. Suggested here was that the organizer should add creative industry sub sector and the government should be able to make Kampung Wisata Dago Pojok as a role model village in improving social cultural condition through creative industry.

Keywords: Creative Industry, Social & Cultural Conditions, Dago Pojok Tourism Village

Introduction

In contemporary times, the development of tourism often prioritizes economic benefits, frequently overlooking other vital aspects that should be integral to the planning and management processes. Elements such as environmental sustainability, social equity, and the preservation of local cultural heritage are frequently marginalized. Communities residing in the vicinity of tourism development sites are often excluded from meaningful participation in decision making processes. This exclusion persists despite the expectation that tourism development should contribute positively to the local economy.

A prevalent assumption among developers is that local residents lack the requisite skills to contribute effectively to the tourism sector. As a result, external labor is often preferred, further marginalizing local communities. Such practices not only hinder the economic advancement of local populations but also undermine social cohesion and cultural integrity. Therefore, it is imperative for both government bodies and tourism developers to collaborate in enhancing the capacities and competencies of local residents, enabling them to become active, productive participants in the tourism industry.

Dago, located in the northern part of Bandung, is a prominent area widely recognized among both domestic and international tourists. The area is renowned for its factory outlets, cafes, hotels, tourist attractions, and various institutions. Shopping and culinary tourism constitute the primary attractions of Dago, which has spurred increased interest among developers seeking to initiate and expand tourism projects in the region.

The establishment of universities and other institutions in the Dago area has further contributed to an influx of newcomers. One particularly affected neighborhood is Dago Pojok, which has experienced a significant increase in its non-local population. While this demographic shift has introduced certain benefits, it has also resulted in a range of adverse consequences. Chief among these is the reduced availability of employment opportunities for local residents, as developers tend to employ outsiders deemed more qualified. Additionally, cultural differences between the indigenous population and newcomers can lead to social tensions, as the integration of diverse cultural practices is not always seamless.

This preference for non local labor has fostered social jealousy and discontent among local residents. The limited availability of employment opportunities, coupled with inadequate communication between local communities and newcomers, has contributed to incidents of conflict, including inter-group violence. Moreover, the rise in crime rates in Dago Pojok can be attributed, in part, to these socioeconomic challenges. These issues underscore the critical importance of including local communities in the broader framework of tourism development.

The vision and mission statements of the Dago local government emphasize the necessity of enhancing community participation in development initiatives. The stated goals include identifying and leveraging local potential, empowering communities to achieve greater progress, fostering educational, economic, environmental, and socio-cultural growth, and promoting more productive economic activities. One notable initiative aligned with these objectives is the development of the creative economy, aimed at nurturing innovation while preserving cultural values with economic significance.

Kampung Wisata Dago Pojok (Dago Pojok Tourism Village) exemplifies a creative industry initiative that has emerged in response to the socio-cultural erosion experienced by the local community. This tourism village serves not only to address the challenges posed by earlier patterns of development but also to operationalize the goals outlined in the local government's strategic vision. By actively involving local residents in its activities, the initiative fosters inclusive development and community empowerment.

In conclusion, the development of Kampung Wisata Dago Pojok illustrates the potential of inclusive, community-based tourism models to address socioeconomic challenges while promoting cultural preservation. This case underscores the necessity of integrating local communities into the development process to achieve more equitable and sustainable tourism outcomes.

METHODS

This study adopts a mixed-methods approach, combining both qualitative and quantitative research methods. According to Sugiyono (2012), mixed-methods research integrates qualitative and quantitative approaches simultaneously within a single study, enabling the collection of more comprehensive, valid, reliable, and objective data.

In addition, this research is categorized as descriptive research. As described by Purba et al. (2021), descriptive research is a method used to illustrate the current condition or state of an object, group, or event. Its objective is to answer research questions or test hypotheses through the collection of factual data and appropriate interpretation. Similarly, Sugiyono (2012) defines the descriptive method as a means to describe or analyze research findings without drawing general conclusions beyond the studied context.

The population in this study comprises the residents of Dago Village, totaling 29,879 people. Therefore, it was necessary to select a representative sample. Ali (1985), as cited in Taniredja and Mustafidah (2014), explains that a sample is a portion of the population selected using certain techniques and is considered representative of the whole. To determine the sample size, this study uses the Slovin formula, which, according to Rifkhan (2023), is widely used in research involving questionnaires because it provides a representative sample and improves generalizability. By applying the Slovin formula with a 10% margin of error to the population of 29,879, a sample of 100 respondents from the Dago Pojok community was obtained.

This study uses simple random sampling to select respondents for the questionnaire. In addition, qualitative data were gathered through interviews with key informants, including local residents of Dago Pojok Tourism Village and the manager of the Taboo Community, who holds comprehensive knowledge about the area. Furthermore, members of the Taboo Community from outside Dago Pojok were also interviewed to enrich the data and provide diverse perspectives.

The research variable examined is the socio-cultural condition of the community, based on the theoretical framework of Tourism Impact on Socio-Cultural Conditions proposed by Pizam and Milman, as cited in Pitana (2005). This framework includes:

1. Impacts on demographic aspects (e.g., population, age distribution, changes in the population pyramid)
2. Impacts on livelihoods (e.g., occupational shifts, employment distribution)
3. Impacts on cultural aspects (e.g., traditions, religion, language)
4. Impacts on norms and values (e.g., moral values, gender roles)

5. Impacts on consumption patterns (e.g., infrastructure use, commodity preferences)
6. Impacts on the environmental condition (e.g., pollution, traffic congestion)

These indicators are used to assess the socio-cultural conditions before and after the establishment of Dago Pojok as a tourism village.

The data analysis method combines quantitative and qualitative techniques. Quantitative analysis is employed to identify differences in socio-cultural conditions before and after the development of creative industries in Dago Pojok, based on the responses to the distributed questionnaires. Meanwhile, qualitative analysis serves to validate and deepen the quantitative findings through data collected from interviews and observations, thereby enhancing the overall credibility of the research results.

RESULTS AND DISCUSSIONS

1. History of Dago Pojok Tourism Village

The inception of the Dago Pojok Tourism Village can be traced back to the initiative of Rahmat Jabaril, who played a pivotal role in its development. Motivated by a deep concern for the social conditions in his neighborhood, marked by frequent conflicts, declining communal values, and a lack of social cohesion. Rahmat Jabaril founded the Taboo Community as a response to these challenges. His vision was to transform the area by harnessing the village's existing potential in terms of natural resources, cultural heritage, and human capital.

Recognizing these assets, Rahmat Jabaril aimed to foster positive change by integrating these elements into a cohesive community-based development model. As a result, the Taboo Community was formally established in 2003, marking the beginning of organized efforts toward what would later evolve into the Dago Pojok Tourism Village.

The broader Dago area has long been known as a vibrant hub for tourism, with its scenic environment, numerous cafes, tourist attractions, and the presence of prominent universities. This made the area a magnet for both visitors and migrants, particularly students. The influx of young, educated, and productive individuals further shaped the social fabric of the community. Observing this dynamic, Rahmat Jabaril envisioned a collaborative space where both local residents and newcomers could contribute to the advancement of the village. Thus, the Taboo Community also became a platform for collective empowerment and participatory development.

One of the community's flagship initiatives was the establishment of free educational classes for children in Dago Pojok, covering subjects such as art, culture, and general education. These programs quickly gained traction and laid the groundwork for broader community engagement in arts, culture, and creative industries. Regular classes in traditional arts, such as dance, calung music, and kacapi sulung, became a central activity, fostering local talent and preserving cultural traditions.

These community driven initiatives were initially supported through personal funding, village contributions, and grant proposals submitted to private and public entities. In 2010, following years of sustained grassroots efforts, the Bandung City Tourism and Culture Office officially recognized the Taboo Community as a key initiator of the Dago Pojok Tourism Village. This formal acknowledgment marked a turning point, catalyzing further institutional support and broader visibility.

The initiative received significant endorsement from local authorities, including the then Deputy Mayor of Bandung, Ayi Vivananda, who expressed full support for the integration of art, education, culture, and creative industries in the development of Dago Pojok. Since then, the village has hosted an annual arts and cultural festival every October, serving as a platform for community expression and cultural exchange, and solidifying its identity as a creative tourism destination.

2. Creative Industries in Dago Pojok Tourism Village

As previously outlined, the Taboo Community, as the driving force behind the establishment of Dago Pojok Tourism Village, has expanded its focus beyond education to include the development of creative industries. These industries not only serve as cultural preservation tools but also function as means of economic empowerment for the local community. The creative industries in Dago Pojok encompass several domains, including performing arts, fine arts, music, handicrafts, and fashion.

a. Performing Arts

The performing arts constitute a vital component of the village's cultural expression. Local residents regularly present a variety of traditional and contemporary performances tailored to tourism demands or specific community events. Common performances include traditional dances such as the Bajidor Kahot and Jaipong, as well as large-scale or "colossal" cultural performances. Another significant performance medium is wayang (puppet shows), often staged during community celebrations or group tourist visits. Additionally, Dago Pojok offers demonstrations of traditional games, in which tourists are

encouraged not only to observe but also to participate, fostering a more interactive and immersive cultural experience.

b. Fine Arts

One of the distinctive features of Dago Pojok Tourism Village is its emphasis on fine arts, particularly murals. Mural artworks painted directly onto walls have transformed the visual landscape of the village. These artworks adorn not only residential buildings but also the alleyways and public spaces throughout the village, turning the environment into a vibrant and colorful open air gallery. Visitors are also given the opportunity to participate in mural painting workshops, allowing for creative expression and cultural exchange.

c. Music

Traditional music plays a central role in cultural activities within Dago Pojok. Music performances typically feature bamboo-based instruments such as the calung and angklung, reflecting Sundanese cultural heritage. These musical expressions are commonly presented during welcoming ceremonies, formal events, and local festivities. The use of traditional instruments aligns with the village's environmentally conscious ethos and further enhances the aesthetic and acoustic atmosphere of the area.

d. Handicrafts

The village also supports a thriving handicrafts industry, with artisans creating various products suitable as tourist souvenirs. A unique aspect of these crafts is the use of recycled materials, such as discarded wood and old newspapers, which are transformed into toys, carvings, sculptures, and decorative items. Local artisans also produce clay and cement-based crafts, including masks and figurines, showcasing both creativity and resourcefulness. This practice not only contributes to environmental sustainability but also reflects the community's innovative spirit.

e. Fashion

The final major creative industry in Dago Pojok is fashion, with a notable emphasis on batik production. Unlike traditional batik from regions such as Cirebon, Pekalongan, Yogyakarta, and Solo often inspired by natural themes, the batik produced in Dago Pojok is uniquely known as fractal batik. This type of batik incorporates mathematical formulas and computer-generated patterns, resulting in modern and distinctive textile designs. As a blend of traditional craftsmanship and digital innovation, fractal batik has become one of the village's signature products and a popular souvenir among visitors.

3. Socio-Cultural Conditions Before and After the Establishment of Dago Pojok Tourism Village

The socio-cultural conditions before and after the establishment of the Dago Pojok Tourism Village can be analyzed through several sub-variables, including demographic aspects, livelihoods, cultural aspects, norm transformation, modification of consumption patterns, and, and environmental conditions. These dimensions provide a comprehensive framework for assessing the impact of tourism development on the local community. The following table presents data derived from questionnaire responses, which were used to assess the socio-cultural conditions prior to and following the development of the Dago Pojok Tourism Village.

Table 1

No	Sub Variable	Statement	Before	After	Difference
			Skor	Skor	
1	Demographic aspect	There has been an increase in the number of newcomers residing in Dago Pojok	68.2%	76.2%	8%
2	Livelihoods	New employment opportunities have emerged for the residents of Dago Pojok.	58.4%	71.4%	13%
		The livelihood patterns of the local community have undergone significant changes	58.8%	72.2%	13.4%

3	Cultural aspect	The Dago Pojok community actively preserves local cultural traditions.	70.4%	84.8%	14.4%
		Local cultural practices in Dago Pojok have gained recognition beyond the village boundaries.	72.2%	82.2%	10.0%
		The use of the Sundanese language remains prevalent among the Dago Pojok residents.	75.6%	80.0%	4.4%
4	Norm transofmation	The community continues to uphold traditional values and customary moral principles.	74.6%	78.8%	4.2%
5	Modification of consumption pattern	Village infrastructure is well-maintained by the local population	74.8%	82.6%	7.8%
		The range and diversity of community-produced commodities, particularly handicrafts, have increased	64.6%	76.2%	11.6%
6	Environmental Condition	The Dago Pojok community demonstrates a strong commitment to environmental conservation	72.4%	81.6%	9.2%
		Traffic within Dago Pojok is orderly and well-regulated	66.8%	71.6%	4.8%
TOTAL			68.91%	77.52%	8.6%

Source: Data Processing Result 2025

Based on the processed data on table 1, each sub variable and corresponding statement shows an increase in scores from the pre development to the post development period. In addition to the numerical increase, several categories shifted to a higher classification, indicating positive change. These findings suggest a general improvement across the socio-cultural dimensions examined. Therefore, it can be concluded that the establishment of the Dago Pojok Tourism Village has contributed significantly to the enhancement of socio-cultural conditions within the community, demonstrating a positive and transformative impact on various aspects of local life.

The paired sample t-test, according to Ghozali (2018) is used to test the average difference between two samples that are related or paired. The paired sample t-test is employed to determine whether there is a statistically significant difference in the means of two related groups. In this context, paired refers to data sets in which the second measurement represents a change from the first, typically involving the same subjects observed under two different conditions or time points. In this study, the same respondents were assessed regarding socio-cultural conditions before and after the establishment of the Dago Pojok Tourism Village.

The analysis was conducted using SPSS (Statistical Product and Service Solutions) software, applying a 5% significance level ($\alpha = 0.05$). Based on the results of the paired sample t-test, it can be concluded that there is a statistically significant difference in socio-cultural conditions between the two periods. This finding indicates that the presence of the Dago Pojok Tourism Village has had a meaningful and measurable impact on the socio-cultural dynamics of the community.

To strengthen the analysis of qualitative data and ensure the validity of the findings, this study employs triangulation techniques. According to Wijaya (2018), data triangulation is a method used to verify data by

examining it from multiple sources, through various methods, and at different points in time. In this research, triangulation is applied by integrating observations, interviews, documentation, and questionnaires to obtain comprehensive and credible data. The use of multiple data collection methods enables researchers to cross-check findings and enhance the reliability of the results. The following table presents the triangulation matrix, illustrating the convergence of data obtained through observations, interviews, and questionnaires.

The existence of Dago Pojok Tourism Village has had a positive impact on the socio-cultural conditions of the area. These conditions have improved in tandem with the growth of the creative industry. It can be said that the creative industry plays a significant role in enhancing the socio-cultural dynamics of Dago Pojok. As stated by Mr. Arifin in an interview:

“The presence of the Taboo Community has transformed Dago Pojok into a Tourism Village. The residents, who were once indifferent and reserved, have started to care more about their social environment. The village has become a platform for locals to interact, express their ideas, and explore their creativity.”

Mr. Rahmat Jabaril, the founder of the Taboo Community, also acknowledged this improvement:

“...Although the creative industry here is still developing and not yet large-scale, it holds great potential. It has started to shift negative social behaviors and foster cultural preservation. Since the introduction of dance classes, batik workshops, and local festivals, people have begun to appreciate and embrace their cultural heritage...”

The creative industry has proven to be instrumental in improving socio-cultural conditions in Dago Pojok Tourism Village. The creative sector in Dago Pojok contributes to increased social tolerance and cohesion, empowers the local community to be more productive, supports cultural preservation, promotes environmentally friendly resource use, and enhances the role of women in the village's development.

CONCLUSION

Based on the research conducted in Dago Pojok Tourism Village to explore the role of the creative industry in improving socio-cultural conditions supported by data, analysis, and relevant theories discussed in the previous chapter, it can be concluded that there are five creative industry sub-sectors present in Dago Pojok. These sub-sectors include:

Performing Arts, such as traditional dances including Jaipong Dance, Bajidor Kahot Dance, and other local dances, as well as traditional puppet performances (wayang). Visual Arts, with one of Dago Pojok's distinct features being mural art that decorates local houses and streets, contributing to the village's visual identity. Music, primarily featuring traditional bamboo instruments such as calung and angklung. Crafts, which encompass a wide variety of forms and materials, including clay, cement, recycled newspapers, and reclaimed wood. Fashion, with a notable example being the unique batik fractal designs produced in the village.

Respondents' feedback indicates a significant difference in socio-cultural conditions before and after the establishment of Dago Pojok Tourism Village. The changes observed in each indicator showed a positive shift, suggesting that socio-cultural conditions have improved following the village's development as a center of creative industry.

In conclusion, five types of creative industries have emerged following the establishment of Dago Pojok Tourism Village, which has positively impacted local socio-cultural dynamics. The presence of creative industries has contributed to the enhancement of social cohesion and tolerance, empowered the local community to become more productive, preserved local cultural heritage, encouraged the use of environmentally friendly recycled materials, and promoted greater participation of women in the village's development.

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