

Development of Creative Industries Based on Local Wisdom as a Driver of the Tourism Industry

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ABSTRACT

The creative industry is now being focused on by the government as one of the pillars of the Indonesian economy. The mission of the creative industry, among others, is to optimize the development and preservation of local resources that are competitive, dynamic, and sustainable. Local cultural wisdom and abundant natural potential make the growth of the nation's economic support sectors can develop rapidly. The development strategy of local wisdom-based creative industries to support the tourism industry in Nganjuk Regency, especially in the context of the Batik and Ecoprint Center, requires an integrated approach between strengthening local capacity, promotion, and collaboration with the tourism sector. Where tourism activities can be defined by three factors, namely there must be something to see, something to do and something to buy. By implementing these strategies, batik and ecoprint industry centers can not only reach a wider market but also contribute to sustainability goals and become attractive and responsible tourism destinations. The strategy of grouping industries into centers, or clusters, can remain effective to attract markets and support sustainable tourism destinations, especially for industries such as batik and ecoprint, if done appropriately. It also requires the role of the triple helix of government, academia and the business world itself. This triple helix development model will answer the problems faced by the business world, in this case the Batik Center and the Griya Batik Sri Rahayu Ecoprint.

1. INTRODUCTION

Cultural diversity and natural potential make Indonesia a unique and interesting country to study. Local cultural wisdom and abundant natural potential make the growth of the nation's economic support sectors can develop rapidly, one of which is the creative industry sector. The creative industry has begun to be focused on by the state as one of the pillars of the Indonesian economy. This industry is expected to be another alternative to the current industrial development.

A survey conducted in 2018 stated that Indonesia's creative industry has contributed 852 trillion Rupiah or equivalent to 7.3 percent of the country's total Gross Domestic Product (GDP). Goods produced from the creative industry do appear and look different than other similar products in the business world. This is because the products produced are the result of creativity that presents something innovative, authentic, unique, and can be a pioneer in its field (Ratna Wijayann Daniar Paramita et al., 2021).

The government has set targets in supporting an inclusive and sustainable national economy, a full and productive workforce, and decent work for all. One of them is by 2030 to design and implement policies that support sustainable tourism that can create jobs while supporting local culture and products . In Indonesia, the creative industry and

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tourism sectors continue to grow and develop significantly hand in hand, even though the tourism sector has several targets from the government that cannot all be achieved, for example the target of foreign tourist visits, where in 2018 the target of foreign tourist visits was only 15.8 million from the target of 17 million. However, Indonesia's tourism sector grew above 20 percent far above the growth of the world tourism industry which was only 6.4 percent.

The creative industry and tourism are two things that influence each other and synergize with each other, so that creative knowledge is needed in managing both (Ozora et al., 2016). The synergy between the creative economy and the tourism sector is a potential economic development model to be developed in Indonesia. In addition, there is a statement that the creative industry is indeed very strategic to collaborate with tourism.

Based on the above, by utilizing the potential of natural resources and the environment around the community based on local wisdom that supports government programs to manage natural resources and the environment properly and sustainably, it is necessary to conduct scientific studies related to the development of creative industries based on local wisdom as a driver of the tourism industry (Suparwoko, 2010). In addition, the Triple Helix concept that integrates the roles of academia, business and government into creativity, innovation and technology activities for the creative industry also needs to be analyzed to what extent its role is (Cemporaningsih et al., 2020).

Ecoprint is an eco-friendly fabric dyeing technique that uses natural materials such as leaves, roots, and flowers as well as natural colors. The plants used usually depend on the specialty of the plants from each region. One of the benefits of ecoprint, which is a combination of local wisdom, is to create unique and environmentally friendly products. Ecoprint that combines cultural symbols and natural motifs is a manifestation of the cultural wealth of a community.

Creative Industry

Creative economy is a concept to realize sustainable economic development based on creativity. The utilization of resources that are not only renewable, but even unlimited, namely ideas, ideas, talents or 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 innovations through increasingly advanced technological developments. Industries can no longer compete in the global market by relying solely on price or product quality, but must compete based on innovation, creativity and imagination (Purnomo, 2016).

Based on research between the Creative Economy Agency (Bekraf) and the Central Statistics Agency (BPS) in 2016, it was recorded that the creative economy contributed to national economic growth of 922.59 billion rupiah or 7.44 percent of the national Gross Domestic Product (GDP). A lot of empirical evidence supports that the creative industry has an impact on GDP through the creative industry subsector and creates a new form of cultural industry governance (Fahmi et al. 2016; Daubaraite and Startiene 2015; United Nations Development Programme 2013).

With the concept of creative economy, the industrialization side can also be developed towards the creative industry. The creative industry is an industry that produces output from the utilization of individual creativity, skills, and talents to create added value, employment, and improve the quality of life. The creative industry itself is actually a concept that has emerged before the emergence of the concept of creative

economy. The term “creative industry” was recorded in 1994 in the “*Creative Nation*” Report issued by Australia. But the term really began to take off in 1997 when the *United Kingdom's Department of Culture, Media, and Sport (DCMS)* established the *Creative Industries Task Force*.

This definition of the *Creative Industries Task Force* is the reference for the definition of creative industries in Indonesia as written in the Indonesian Creative Economy Development Plan Book 2009-2015 issued by the Indonesian Ministry of Trade (2008) as follows: “Creative industries derived from the utilization of creativity, skills and talents of individuals to create prosperity and employment through the creation and utilization of the creative power and inventiveness of these individuals (Purnomo, 2016).

Definisi industri kreatif menurut Creative Industries Task Force, adalah “Creative Industries as those industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content”

The characteristics of the creative economy Quoting from the book *Creative Economy Based on Local Wisdom* (2020) by Sopanah, et al, the creative economy has six main characteristics, namely: First, the intellectual creation of the creative economy, which emphasizes the importance of creativity. Therefore, creativity and expertise in a sector are needed and are one of the main characteristics of the creative economy. Second, easy to replace, namely creations and innovations must continue to be developed in accordance with the development of economic activity. The goal is to be accepted by the market and benefit consumers. Third, direct and indirect distribution, namely the existence of direct or indirect distribution based on company policy and consumer needs. Fourth, it requires cooperation, namely in the creative industry, cooperation is very important. For example, between the entrepreneur and the government that regulates its policies. Fifth, based on ideas, which means that ideas are the main thing that must be prepared in the creative economy. Ideas are very important in developing the creative industry and will always be related to innovation and creativity; and the Sixth, has no limits, that is, there are no limits in product creation. This means that innovation and creativity in product creation will always occur and this has no definite limit.

Creative Economy and Tourism Development

Tourism is defined as a travel activity carried out temporarily from the original place of residence to the destination area for reasons not to settle or make a living but only for fun, fulfill curiosity, spend time or vacation time and other purposes (UNESCO, 2009). Meanwhile, according to Law No.10/2009 on Tourism, what is meant by tourism is a variety of tourist activities and supported by various facilities and services provided by the community, entrepreneurs, government, and local governments.

The concept of tourism activities can be defined by three factors, namely there must be something to see, something to do, and something to buy (Yoeti, 1985). Something to see is related to attractions in tourist destinations, something to do is related to tourist activities in tourist areas, while something to buy is related to typical souvenirs purchased in tourist areas as personal or tourist memorabilia. Along with technological advances and changes in the tourism paradigm from just “seeing” to “feeling new experiences”, creative products through the tourism sector have greater potential to be developed. The creative economy does not only enter through something to buy but also begins to

penetrate something to do and something to see through tour packages that offer direct experience and interaction with local wisdom.

The strategy for developing the creative economy as a driver of the tourism sector is formulated as follows (Barringer):

1. Increase the role of tourism arts and culture
2. Strengthen the existence of creative industry clusters
3. Prepare creative human resources
4. Conduct asset mapping that can support the emergence of the creative economy.
5. Develop a regional approach, namely building networks between creative industry clusters.
6. Identify leadership to maintain the sustainability
7. of the creative economy, including by involving the bureaucracy as an element of the creative economy.
7. of the creative economy, including by involving elements of the bureaucracy as part of leadership and facilitators.
8. part of the leadership and facilitator.
9. Build and expand networks across sectors
10. Develop and implement strategies, including socializing policies related to creative economy development and tourism development to artisans. Artisans should know if there are incentives for creative economy development, or export taxes if necessary.

The creative industry is the potential (ideas and ideas) that contain creativity and innovation to increase the economic value of the product, so as to bring prosperity. If associated with the tourism industry, then the creative economy as a driver of tourism development is ideas and ideas that are given a touch of creativity and innovation to increase the economic value of tourism aspects (attractions, objects, facilities, transportation, products, and services) so that it will increase tourist visits and realize tourist satisfaction. That's when the economic cycle occurs which will lead to prosperity.

Creative Industry Development Model

The Triple Helix theory, popularized by Etzkowitz and Leydersdorff (1995), is an approach in creating a synergy of cooperation from three actors: academia, business, and government to build *knowledge-based* economy. Since 2009, Indonesia's creative economy development model also uses the triple helix, which requires synergy and partnership between the three main actors of government, industry, and intellectuals/academics. The close relationship, mutual support and symbiotic mutualism between the three actors in relation to the foundation and pillars of the creative industry model will produce a creative industry that stands firm and sustainable. The role of the triple Helix, namely the government, the business world and academia in harmony will mediate the needs of small industry players to be able to take part in the creative industry in line with the government's expectations in realizing Indonesia's creative economy.

Local Wisdom

Nganjuk Regency has tremendous natural potential. The potential for arts and cultural attractions is currently recorded at 169 cultural and historical attractions. Then various potentials in the creative economy sector are also very appropriate to be developed. The ecraf sector in Nganjuk is recorded to have 558 ecraf actors engaged in

culinary, 364 crafts, 111 photography, 33 fashion, 10 architecture, and 10 music. This potential can be developed through the creative economy.

The potential of batik as a creative industry is currently very high. Batik has been recognized as a cultural heritage by UNESCO in 2009 and has been known by the international community as a typical Indonesian product. The distribution of batik motifs in Indonesia is quite extensive and each region has a distinctive motif that is different from one another. The richness of Indonesian batik motifs has also increased with the emergence of new motifs that are generally brighter in color and have more modern patterns. Nganjuk Regency has a number of SMEs engaged in batik production but has not been optimized as part of the creative industry or tourism. In Nganjuk district, there are two types of batik in terms of production, namely written batik and stamped batik. A number of SMEs and groups of handmade batik craft centers in Nganjuk are:

1. Melaten in Nglengkong sub-district
2. Griya Batik Sri Rahayu in Sukomoro Subdistrict
3. Sri Sidji in Nganjuk sub-district
4. Putra Kembang Sore in Nganjuk Sub-district
5. Bayu Mukti in Berbeg sub-district
6. Edy Mulyanto, Tanjunganom Sub-district

Batik cap in Nganjuk has not yet explored its potential. There are only a few SME batik craftsmen who produce stamped batik such as Edy Mulyanto, Tanjunganom District.

Nganjuk Regency has a distinctive batik motif called Jayastamba. The distinctive feature of batik with Jayastamba motif can be seen in the strokes in the shape of a temple stupa that reflects a firm characterization. The interpretation of the Jayastamba motif in Nganjuk batik implies that people who wear it have a firm and strong stance, so they are not easily swayed by something.

Jayastamba is derived from Sanskrit with the meaning of the word 'Jaya' defined as victory, glory, and invincibility, while 'Stamba' means monument, pillar, or milestone. Overall, Jayastamba means victory monument. The Jayastamba motif was adopted from the discovery of the Jayastamba inscription as a victory monument for the glory of Nganjuk Regency during the Old Mataram kingdom. The Jayastamba inscription was found in Candilor Village, Loceret District, Nganjuk Regency. Uniquely, the Jayastamba inscription is also known as the Candilor inscription according to the place where it was found. Because the Jayastamba inscription was found in 859 Caka or April 10, 937 AD, April 10 was finally used as a benchmark for the anniversary of Nganjuk Regency. The original Jayastamba inscription is kept at the National Museum in Jakarta under inventory number D.59, measuring 2 meters high and 100 to 104 centimeters wide. There is a *chattra* or umbrella relief on the top face of the inscription and a dragon relief on a lotus flanked by a four-spoked wheel or called a fire tongue chakra on the right side on the bottom side of the inscription. The Jayastamba motif is often deformed with the Wayang Thimplong motif which produces the Lung Brambang Anjuk Ladang motif and the Jaya Stamba Nawasena motif. The realization of the Jayastamba motif is also implied in the Trimuka motif and Sekar Teratai motif in the form of a temple stupa with the addition of other motifs.

Along with the development of technology, batik artisans in Nganjuk implement the *ecoprint* technique as a creative art by using natural materials to print motifs on cloth. Batik craftsmen still maintain the cultural essence of the Jayastamba motif and maintain

the realization of Jayastamba in each batik by deforming the shape on the batik cloth based on the creativity of each craftsman.

The *ecoprint* technique is a process for transferring colors and shapes to fabric by attaching plants that have color pigments to the fabric which are then steamed. In addition, the *ecoprint* technique utilizes materials from plant parts that contain color pigments in them such as leaves, flowers, bark (A. R. Hikmah, 2020). With this technique used, the process is simple and does not involve chemical liquids or machines. The *ecoprint* technique can be applied to natural fibrous materials such as cotton fabrics that can absorb colors well. The selection of leaves is based on the color content of the leaves.

2. METHODS

This type of research uses the type of Field Research or what is usually called field research using qualitative research. Field research is everything that involves field research to collect data or information directly by talking or visiting respondents. This qualitative research also conducts methods such as interviews and observations. This field research can easily see and know the condition of the research object directly, where the object of this research is the batik and *Ecoprint Center Griya Batik Sri Rahayu* in Nganjuk, East Java Province, Indonesia.

3. RESULTS AND DISCUSSIONS

When compared with the creative economy development model as a driver of the tourism economy, Nganjuk already has a number of key assets. Sedudo waterfall, Jolotundo Edu park, Selomangleng cave, are favorite natural tourist destinations in Nganjuk. The culinary center around the square also has the potential to be further developed into a creative industry, including by serving traditional culinary, creating new culinary, or even by creating new packaging.

The development strategy that should be applied is a strategy that supports the development of creative industry potential, such as:

1. Develop an entrepreneurial spirit
2. Increasing human resource development through creative knowledge. This development can be done through education and training, comparative studies, seminars, and other things that can increase innovation, creative ideas from human resources in creating and managing creative industries and creative tourist destinations.
3. Bringing the creative industry closer to tourist attractions that are visited by many tourists. Providing a creative industry in a well-known tourist spot is the most important step. Where in the management must pay attention to Something to do, something to see, and something to buy, such as the example below:

Based on interviews and observations that have been conducted pattern of adaptation of creative economic development as a driver of the tourism sector applied in Nganjuk, it is shown in the following table.

Table 1. Adaptation of Creative Economy Development as a Driver of the Tourism Sector in Nganjuk

Tourism	Creative Economy
1. Something to see	<ol style="list-style-type: none"> 1. Air Terjun Sedudo 2. Jolotundo Edupark 3. Bukit Watu Lawang 4. Bendungan Semantok 5. Alun-alun Nganjuk 6. Taman Rekreasi Anjuk Ladang, 7. Goa Margotresn 8. Candi Ngetos 9. Museum Anjuk Ladang 10. Candi Lor 11. Air Terjun Roro Kuning
2. Something to do	<p>Wisata Kuliner :</p> <ol style="list-style-type: none"> 1. Nasi Becek 2. Asem-asek kambing 3. Krupuk pecel 4. Dumbleg 5. Nasi Jagung <p>Wisata Edukasi :</p> <p>Batik Tulis</p> <p>Pembuatan Ecoprint Batik Tulis di Sentra Batik dan Ecoprint Nganjuk</p>
3. Something to buy	<ol style="list-style-type: none"> 1. Souvenir khas Nganjuk 2. Makanan khas Nganjuk 3. Minuman khas Nganjuk 4. Kue-kue (jajanan) khas Nganjuk

Sumber: Diolah Peneliti (2024)

The strategy for developing local wisdom-based creative industries to support the tourism industry in Nganjuk Regency, particularly in the context of Batik and Ecoprint centers, requires an integrated approach between strengthening local capacity, promotion, and collaboration with the tourism sector. The following are some strategic steps that can be implemented.

1. Local Wisdom and Potential Mapping

- a. Identification of Local Wisdom: Mapping of unique local wisdom elements in Nganjuk Regency, such as batik motifs and specific ecoprint techniques.
- b. Market Potential Analysis: Evaluation of market potential for batik and ecoprint products in both domestic and international markets.

2. Strengthening Capacity and Product Quality

- a. Training and Education: Organize training for batik and ecoprint artisans to improve skills and product quality.

- b. **Product Innovation:** Encourage innovation in design and techniques to create more attractive and competitive products in the market.
- c. **Standardization and Certification:** Strive for product standardization and certification to ensure product quality and authenticity.

3. Marketing and Promotion

- a. **Branding and Market Positioning :** Build a strong brand for batik and ecoprint products that reflect Nganjuk's local wisdom and cultural values.
- b. **Digital Marketing :** Utilize social media, websites and e-commerce platforms to market products to a wider market.
- c. **Collaboration with Influencers :** Engage influencers or bloggers who focus on fashion, handicrafts or tourism to promote products.

4. Integration with the Tourism Industry

- a. **Development of Tourism Routes :** Create tourist routes that integrate visits to batik and ecoprint centers with other tourist destinations in Nganjuk Regency.
- b. **Thematic Tour Packages :** Develop tour packages that combine the experience of making batik or ecoprints with cultural and local culinary tours.
- c. **Events and Festivals :** Organize events or festivals featuring batik and ecoprint, including workshops, exhibitions, and product sales.

5. Partnership and Collaboration

- a. **Collaboration with Government and Institutions:** Work with local governments and educational institutions for support, funding and technical assistance.
- b. **Collaboration with Tourism Agents :** Establish partnerships with travel agents, hotels and restaurants to promote batik and ecoprint products as part of the tourism experience.
- c. **Network with Other Artisans:** Build networks with other artisans and creative industry players to exchange knowledge and enhance mutual capacity.

6. Management and Evaluation

- a. **Creative Center Management:** Implement a good management system for batik and ecoprint center operations, including quality monitoring, distribution, and customer service.
- b. **Performance Evaluation:** Periodically evaluate the performance of the implemented strategy to determine the impact on the creative industry and tourism and make necessary adjustments.

7. Local Community Empowerment

- a. **Community Participation:** Involve local communities in every stage of development to ensure that they directly benefit from the creative industry and tourism.
- b. **Social and Education Programs:** Implement social and educational programs that support skills development and economic empowerment of local communities.

By implementing these strategies, Nganjuk Regency can capitalize on its rich local wisdom to strengthen its position in the creative and tourism industries, create sustainable economic opportunities, and increase its attractiveness as a tourist destination.

Tourism development is oriented towards optimizing the creative economy sector as the main axis. To reach the market effectively and become a sustainable tourism destination, batik and ecoprint industry centers need to integrate innovative marketing strategies with the principles of sustainability. Here are some strategies that can be applied:

1. Branding and Identity Develop

- a. Sustainable Branding: Build a brand that emphasizes the sustainability and local wisdom aspects of batik and ecoprint. Use design elements that reflect ecological and cultural values.
- b. Storytelling: Tell the story behind each product, including the eco-friendly manufacturing process and its impact on local communities. Create engaging content for social media, websites and marketing materials.

2. Digital Channel Optimization

- a. Eco-friendly Website: Make sure the website promotes sustainability practices and has features that allow customers to understand the positive impact of their purchases.
- b. Sustainable E-commerce Platforms : List products on e-commerce platforms that support sustainable products or have green policies.

3. Collaboration and Strategic Partnerships

- a. Partnerships with Environmental Organizations : Working with environmental organizations to obtain sustainability certifications or to promote products through their channels.
- b. Collaborate with Designers and Influencers : Invite designers or influencers who focus on sustainability to collaborate on special collections or promotional campaigns.

4. Development of Tour Routes and Tour Packages

- a. Sustainable Tourism Routes : Develop tourist routes that integrate visits to batik and ecoprint centers with surrounding eco-friendly attractions, such as ecotourism or local cultural sites.
- b. Thematic Tour : Offer tour packages that include batik and ecoprint workshops, as well as other sustainability-supporting experiences, such as local food tours or visits to nature reserves.

5. Organizing Events and Workshops

- a. Festivals and Exhibitions : Organize festivals or exhibitions that highlight batik and ecoprint products, with a focus on sustainability. Invite speakers or discussion panels about sustainability in the creative industries.

- b. Educational Workshop : Hold a workshop that teaches batik and ecoprint techniques with an environmentally friendly approach, as well as ways to apply sustainability principles in production.

6. Environmental and Social Management

- a. Sustainable Production Practices : Implement environmentally friendly production practices, such as the use of natural materials and processes that reduce waste.
- b. Community Empowerment : Engage and empower local communities in production, and ensure they benefit from economic activities. Offer decent training and job opportunities.

7. Sustainability-Based Marketing

- a. Certifications and Labels : Obtain relevant sustainability certifications and display those labels on products to build trust and attract consumers who care about the environment.
- b. Educational Campaigns : Run campaigns that educate consumers on the importance of choosing sustainable products and the positive impact of their choices on the environment and society.

8. Innovation in Products and Services

- a. Innovative Design : Develop product designs that are not only attractive but also promote sustainability, such as using recycled materials or techniques that reduce the carbon footprint.
- b. Eco-Friendly Customer Service : Offer customer service that supports sustainability, such as eco-friendly packaging and greener shipping options.

9. Application of Technology and Innovation

- a. Eco-Friendly Technology : Use technologies that support sustainable production, such as more efficient machines or digital techniques to reduce waste.
- b. Interactive Platform : Develop an online app or platform that allows visitors to interact with the manufacturing process, learn about sustainability, and design their own products.

10. Continuous Evaluation and Improvement

- a. Monitoring and Evaluation : Conduct regular monitoring and evaluation of sustainability practices and their impact on communities and the environment. Use this data to make continuous improvements.
- b. Feedback from Visitors : Collect feedback from visitors and customers regarding their experience with the sustainability aspects of batik centers and ecoprints.

By implementing these strategies, batik and ecoprint industry centers can not only reach a wider market but also contribute to sustainability goals and become attractive and responsible tourism destinations.

The strategy of grouping industries into centers, or clusters, can remain effective in attracting markets and supporting sustainable tourist destinations, especially for industries such as batik and ecoprint, if done appropriately. Here are some considerations and benefits of this strategy:

Benefits of Industrial Grouping in the Context of Batik and Ecoprint

1. **Increased Tourist Attraction** : Grouping batik artisans and ecoprints in one area allows tourists to visit different places in one trip. This creates a richer and more engaging experience, as visitors can see different styles and techniques in a single location.
2. **Synergy and Collaboration** : Industrial clusters allow business actors to collaborate and share resources. For example, batik and ecoprint business actors can work together in making designs, marketing, or even in skills training, which can improve product quality and competitiveness.
3. **Cost Efficiency** : With the existence of clusters, operational costs such as marketing and distribution can be reduced. Business actors can share costs and promotional strategies, as well as use the same infrastructure for exhibition or training activities.
4. **Infrastructure Development** : This strategy encourages the development of local infrastructure, such as training centers, galleries, or shared shops that can add to the attractiveness of the destination and provide better facilities for visitors.
5. **Quality Improvement and Innovation** : In the cluster, there is an encouragement to continue to innovate and improve product quality due to healthy competition. This is important in creative industries such as batik and ecoprint that require renewal and creativity.

Success Criteria for Sustainable Tourism

To ensure that this cluster strategy supports sustainable tourism, several factors need to be considered:

1. **Balance Between Tradition and Innovation** : Maintaining cultural heritage such as batik while adopting eco-friendly practices in ecoprints. This is important to maintain traditional values and environmental sustainability.
2. **Community Involvement** : Involving local communities in cluster planning and management is essential. This ensures that the economic and social benefits of tourism can be felt by the local community.
3. **Environmental Management** : Implementation of environmentally friendly practices in the production process and management of tourist destinations to minimize negative impacts on the environment. This includes waste management, the use of sustainable raw materials, and the conservation of natural resources.
4. **Education and Awareness** : Educating visitors about the importance of batik as a cultural heritage and about ecoprint practices that are environmentally friendly. This can increase appreciation of the product and reduce the negative impact of tourism.
5. **Diversify Products and Activities** : Offering a variety of attractive products and activities can help attract different types of tourists and extend their stay at the destination.

Creative Industry Development Model

The role of the triple helix, namely the government, the business world and academics, will harmoniously mediate the needs of small industry players to be able to take part in the creative industry in line with the government's expectations in realizing Indonesia's creative economy.

The creative industry development model at the Batik Center and Ecoprint Griya Batik Sri Rahayu is an implementation of the triple helix creative economy development model, as a form of thinking between intellectuals, namely universities and the business world. In this case, the university is collaborating with Polinema Malang and STIE PGRI Nganjuk. Meanwhile, the implementation of this model that involves local governments in the realm of policies for MSMEs is the Nganjuk Regency Disperindag, the Nganjuk Regency SME Dinkop and the Nganjuk Regency Manpower Office. The Batik Center and Ecoprint Griya Batik Sri Rahayu are fostered partners of Bank Indonesia KP Kediri and BNI Expora.

Through this development model, it will answer the problems faced by the business world, in this case the Batik Center and the Griya Batik Sri Rahayu Ecoprint by innovating products to preserve culture.

4. CONCLUSION

Synergy between the creative industry and the tourism industry is an economic development model that has enough potential to be developed in Indonesia, especially in Nganjuk Regency. To develop the creative industry as a driver of the tourism sector, it is necessary to identify a three-factor development adaptation pattern, namely something to see, something to do, and something to buy. And to strengthen local wisdom, it is necessary to implement several strategies that are integrated between strengthening local capacity, promotion, and collaboration with the tourism sector as well as integrating innovative marketing strategies with sustainability principles. By utilizing the wealth of local wisdom to strengthen its position in the creative and tourism industries, it can create sustainable economic opportunities, as well as increase its attractiveness as a tourist destination. In addition, the strategy of grouping industries into centers, or clusters can remain effective to attract markets and support sustainable tourist destinations, especially for industries such as batik and ecoprint, if done correctly. This triple helix development model will answer the problems faced by the business world, in this case the Batik Center and the Griya Batik Sri Rahayu Ecoprint by carrying out product innovations to preserve culture.

5. RECOMMENDATION

This research still has various shortcomings and intense efforts must be made to conduct in-depth studies related to how much influence ecoprint as local wisdom has on the creative industry and tourism.

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