Stakeholders role in economy creative development of maritime culture in Alor Regency

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Abstract. Culture-based creative economy development policies need to have a broader impact on the acceptance of benefits, by the community, local and central governments. Furthermore, these policies need the support of various stakeholders to determine their roles and functions. Therefore, this study examines each stakeholder's roles and influences in the creative economy development based on the maritime culture in the Alor Regency. The snowball sampling method was used to obtain data from government, private, community, and non-governmental organizations. Besides, the analytical method used is descriptive and stakeholder analyzed comprising the mactor program (Matrix of Alliances and Conflicts: Tactics, Objectives, and Recommendations). The results showed that the main stakeholders that play important roles in the formulation of maritime culture-based creative economy development policies in the Alor Regency are the Industries Extensions, Cooperatives Small and Medium Enterprises Extensions, Empowerment Community Extensions, Fisheries Extensions, District Tourism Office, and Kabola Fishers Communication Forum. These stakeholders are achieved in collaboration with those with high power and interests and increase academics' role as a part of Penta helix process.

Keywords: Alor; maritime culture; maritime tourism; stakeholders analysis; tourism

1. Introduction

Indonesia is lagging in the development of tourism and creative economy compared to other countries, such as Singapore, Malaysia, and Thailand, which have grown continuously over the last few decades. According to studies, Indonesia only realized the strategic role of tourism in the economy during the global economic decline four years ago [1]. The creative economy can educate tourists on the local cultural heritage in a new context, thereby leaving them with outstanding take home experiences. The impression on the unique urban planning, traditional ceremonies, hotel architecture, culinary variety, souvenirs, etc are disseminated through word of mouth [2]. This shows that tourism and creative economy have a mutual relationship and contribute to the Gross Domestic Product, national or local economic growth, per capita income, employment absorption, and foreign exchange earnings.

One of the prioritized tourism development areas from 2018–2023 is the East Nusa Tenggara Province. This area is related to the Estate Tourism Program of the tourist village development program established in 2019. It comprises the Tourism Office in NTT Province, which also involves the Maritime Affairs and Fisheries Service (DKP). Furthermore, the DKP is related to the development of coastal tourism, empowerment of fishing communities through tourism activities, as
well as the conservation of marine and fishery resources related to commodity tourism. East Nusa Tenggara is a tourism location for the conservation of cetacean comprising of dugong or sea cow (*Dugong dugon*), dolphins (*Stenella longirostris*), whales, and manta ray objects, with locations respectively in Alor and Lembata Regency, Flores, Sulamau Beach, and Semau Island (Kupang Bay), as well as eastern Flores.

Communities in the coastal area of Alor are located in exotic places with a variety of unique cultures used as national identities and maritime language. Culture is tangible, such as artifacts of the heyday of the archipelago's maritime affairs and traditional ships and intangible, for instance, life philosophy, legends, dances, history, and a resource management form. It has great potential in supporting marine tourism when packaged into creative products. Therefore, increasing the added value of tourism also significantly impacts the community, local government, and central government. The three elements that form the tourism industry are (1) objects that attract tourists to visit an area, (2) complementary and supporting tourism facilities, as well as (3) accessibility which constitutes affordability between the country of origin and the tourist destination [3].

In this millennial era, the tourism development industry needs high creativity to possess increased economic value and be optimally exposed. Therefore, a creative economy concept is important in supporting marine tourism, because it is promising, has a significant broad scope, enlarges the multiplier effects in job and business opportunities, and aids in income distribution. Hence, the contribution is felt by the community, government (taxes/levies), and the central government in the form of taxes and foreign exchange [4].

On the other hand, the number of stakeholders in an area needs to be considered. This is because the development of a maritime-based creative economy is the domain of several stakeholders at the regional and central levels. It is the domain of the Tourism and Creative Economy Ministry, the Marine Affairs and Fisheries Ministry, the Trade Ministry, the Ministry of Cooperatives and Small and Medium Enterprises, at the central level. Meanwhile, at the regional level, it is the service domain under the previously mentioned ministry and the local community and related institutions. Therefore, the development of an active economy-based tourism industry in Alor needs to align with stakeholders' interest in the coast, sea, and resources. This is important because these domains are the responsibility of various agencies and are common property, therefore there are many interested parties. The research is the first step towards alignment efforts, in determining the extent of influence and importance of each stakeholder.

This research maps stakeholders with the Penta Helix model used to classify them into five elements, namely government, academia, media, the private sector, and non-government organization. The Penta helix model is considered appropriate when many stakeholders utilize a policy in an area, thereby leading to an agreement or consensus [5]. Also, this model is one of the references used to develop synergy between related agencies and aims to achieve tourism development goals [6]. Therefore, this research aims to analyze the roles and relationships between stakeholders in developing a creative economy based on Maritime Culture in Alor Regency.

2. Data and method

This research was carried out in July and October 2019 on Kalabahi and Kabola, located on the coast of Alor Regency, East Nusa Tenggara Province. The objects are stakeholders related to tourism activities in Alor with data collected through field observations, in-depth interviews, and from literature studies [7]. Furthermore, the obtained data were identified, classified, and analyzed to determine the relationship between stakeholders, which is essential due to the overlapping roles [8].

Stakeholders are people, groups, or institutions, capable of positively or negatively influencing an activity. The stakeholder analysis includes [8]:

2.1. Identification

Based on the identification concept, stakeholders are grouped into main, key and support [9, 10].
2.2. Grouping and categorizing
The categorization analysis use grouping and categorizing stakeholders to classify stakeholders based on their level of interest and influence [8]. Furthermore, the method used to classify stakeholders is an interest influence matrix, which formulates management policies’ coastal area. The value obtained by each stakeholder is a point for the magnitude of interest and influence, which is mapped using a Mactor (Matrix of Alliances and Conflicts: Tactics, Objectives, and Recommendations) software.

2.3. Investigating the relationship between stakeholders.
The relationship between stakeholders is analyzed using the actor linkages matrices method, which comprises columns and rows, used to identify the various forms of conflict, complementary or collaboration.

The mactor method conducts a thorough analysis of the possible strategies of actors and initiatives that aim to influence the variables to suit the actor’s interest [11]. The mactor analysis results explain the influence and interdependence between actors and it shows the competitiveness of stakeholders in determining the policy to be formulated. Mactor also indicates the convergence and divergence between actors [12].

3. Result and discussion
The creative economy is a concept in the new economic era that intensifies information and creativity by relying on ideas and knowledge from human resources (HR) as the main production factor [13]. The creative economy is a concept to realize sustainable economic development based on creativity. It utilizes renewable and unlimited resources, such as ideas, opinions, talents, and creativity [14]. According to studies, the creative economy rests on human resource quality, with the emergence of more industries from small industrial groups [15]. One important factor associated with the creative economy development is that the main actors are covered by the relationship between the government, business, academics (intellectuals), the mass media, and non-governmental organizations. This model is called the Penta helix, which is generally used in ecotourism development, emphasizing cooperation between stakeholders in these five elements. Penta helix model is one of the references used to develop synergy between related agencies to achieve optimal tourism development goals [16].

3.1. Identification of stakeholders and roles in the creative economy implementation
The stakeholder's interests in this research were preceded by identifying those considered to influence marine culture's implementation process and local wisdom in Alor Regency. Stakeholders are categorized into two parts, namely, the creative economy and marine tourism. The parties related to the creative economy in Alor Regency include (1) the Office of Cooperatives Small and Medium Enterprises, (2) Fishery Service, (3) Industry Service, (4) Cultural Service, (5) Village Community Empowerment Service, (6) Village Government, (7) Traders, (8) Hotels/Cafes. The parties related to marine tourism are (1) the Fisheries Service, (2) the Tourism Office, (3) Kabola Fishermen Communication Forum, (4) Fishermen Group, (5) Community Supervisory Group (Pokmaswas), (6) Academics, (7) Mala Tour as a travel agent, and (8) World Wild Foundation as a non-governmental organization that concentrates on the fishery resources sustainability.

The stakeholder identification is classified based on the Penta helix model, which comprises five elements, namely government, private sector, non-governmental organizations and community groups, academics as well as mass media. Pentahelix model is the first step, in determining the synergy between local government regency and other stakeholders [16]. The synergy among stakeholders is carried out through collaborative effort among actors and local government, using important roles to determine investors, build infrastructure, create tourism awareness groups to improve socialization, and develop a creative economy for regional development [17]. The stakeholders involved in the creative economy implementation based on maritime culture or local marine tourism wisdom can be seen in table 1.
Table 1. The stakeholders based on maritime culture or local marine tourism wisdom.

| No | Category | Stakeholders                                                                 | Role                                                                                           |
|----|----------|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 1  | Government | The Cooperatives and Small and Medium Enterprises Extension (CSMEE)           | Regional authorities that guide small and medium enterprises for non-production activities.    |
|    |          | Fishery Extension (FE)                                                        | Regional authorities that carry out the management of marine areas, fish resources, fostering fisheries business actors. |
|    |          | Industry Extension (IE)                                                       | Regional authorities that carry out the management of marine areas, fish resources, fostering fisheries business actors. |
|    |          | Cultural Extension (CE)                                                       | Regional authorities carry out planning, cultural development, and protection of cultural heritage. |
|    |          | Village Community Empowerment Extension (VCEE)                                | Local authorities that carry out planning, guidance, and capacity building of village communities. |
|    |          | Village Government (VG)                                                       | The competent authority that regulates the village communities.                                  |
| 2  | Private  | Tourism Extension (TE) Traders                                                | An authority that plans and manages tourism.                                                    |
|    |          | Hotel/Cafe                                                                    | People with the ability and skills to market or trade.                                         |
|    |          | Mala Tour                                                                     | The party that runs the accommodation and consumption business.                                 |
|    |          |                                                                                | Business institutions engaged in tourism/travel agents.                                         |
| 3  | NGO      | Kabola Fishers Communication Forum (KFCF)                                     | An institution that accommodates the interests of fishers from Kabola Village.                  |
|    |          | Fishers Group Community Monitoring Groups (CMG)                               | A group with members consist of fishers.                                                       |
|    |          | World Wild Foundation (WWF)                                                    | An institution established to supervise resource management.                                    |
|    |          |                                                                                | International institute concerning the living environment.                                     |
| 4  | Academics | Tribuana Kalabahi University                                                   |                                                                                               |
| 5  | Media    | Newspaper                                                                     |                                                                                               |

Source: Primary Data Processed, 2019

Table 1 shows that each stakeholder involved in tourism development in the coastal area of Alor has different interests. Furthermore, the influence and dependence of each stakeholder are shown in table 2. This mapping helps to understand the interactions between actors, therefore it can be used in the implementation of the creative economy and in determining the process used to mobilize actors, such as the marine culture and local wisdom. The MACTOR approach emphasizes the influence and interaction between actors in analyzing stakeholders’ strengths [18].

3.2. Influence and dependence
The influence and dependence between actors in implementing a creative economy based on maritime culture and local wisdom in marine tourism at Alor Regency are shown in table 2.
Table 2. Levels of influence and dependence between actors in efforts to implement a maritime culture-based creative economy.

|       | FE  | TE  | VCEE | CSMEE | IE  | CE  | KFCF | VG   | FG   | CMG  | Traders | Academics | Hotel | Mala Tour | WWF | Li  |
|-------|-----|-----|------|-------|-----|-----|------|------|------|------|----------|-----------|-------|-----------|-----|-----|
| MDII  |     |     |      |       |     |     |      |      |      |      |          |           |       |            |     |     |
| FE    | 10  | 9   | 5    | 4     | 4   | 4   | 8    | 9    | 9    | 7    | 5        | 2         | 4     | 6         | 7   | 83 |
| TE    | 7   | 10  | 6    | 6     | 7   | 5   | 6    | 9    | 5    | 3    | 9        | 1         | 5     | 6         | 4   | 79 |
| VCEE  | 4   | 5   | 4    | 6     | 6   | 3   | 4    | 7    | 2    | 3    | 5        | 1         | 3     | 3         | 1   | 53 |
| CSMEE | 6   | 5   | 6    | 5     | 6   | 5   | 7    | 4    | 4    | 7    | 1        | 3         | 3     | 2         | 67  |     |
| IE    | 8   | 8   | 8    | 6     | 5   | 5   | 7    | 4    | 3    | 10   | 1        | 4         | 4     | 1         | 74  |     |
| CE    | 6   | 7   | 6    | 5     | 4   | 4   | 4    | 5    | 3    | 2    | 6        | 0         | 4     | 3         | 1   | 56 |
| KFCF  | 7   | 6   | 3    | 3     | 3   | 2   | 9    | 7    | 7    | 7    | 2        | 3         | 3     | 8         | 6   | 67 |
| VG    | 9   | 9   | 5    | 6     | 6   | 4   | 7    | 10   | 6    | 5    | 6        | 1         | 4     | 5         | 5   | 78 |
| FG    | 5   | 4   | 2    | 2     | 2   | 1   | 5    | 5    | 6    | 1    | 2        | 1         | 4     | 4         | 44  |     |
| CMG   | 5   | 4   | 2    | 2     | 2   | 1   | 5    | 5    | 7    | 6    | 1        | 2         | 1     | 4         | 45  |     |
| Traders | 2  | 2   | 2    | 2     | 1   | 1   | 0    | 1    | 1    | 2    | 1        | 2         | 1     | 3         | 0   | 13 |
| Academics | 3 | 3   | 2    | 2     | 2   | 1   | 3    | 3    | 2    | 2    | 1        | 2         | 1     | 3         | 2   | 40 |
| Hotel  | 3   | 4   | 3    | 4     | 4   | 2   | 4    | 3    | 2    | 2    | 4        | 1         | 3     | 4         | 42  |     |
| Mala Tour | 4 | 4   | 1    | 1     | 1   | 1   | 4    | 4    | 3    | 2    | 2        | 1         | 2     | 5         | 3   | 33 |
| WWF   | 8   | 7   | 4    | 3     | 3   | 3   | 12   | 7    | 9    | 9    | 3        | 3         | 4     | 8         | 7   | 83 |

Di 77 78 55 52 51 38 74 80 64 55 62 19 40 61 42 848

Source: Primary Data Processed, 2019

Table 2 shows each actor's influence and dependence on the implementation of a creative economy based on maritime culture and local wisdom in marine tourism. The numbers in Indicator Li show the net direct and indirect influence, while Di denotes the degree of dependence. In Alor's case, the District Fisheries Office (DKP) and the World Wild Foundation (WWF) had a significant influence (I = 83) with a huge dependent influence (D = 80) by the village government. This is consistent with field findings because DKP and WWF have a major influence, especially concerning resource sustainability. Both play a significant role in maintaining the sustainability of the leading dugong tourism in Alor Regency. Meanwhile, the matrix above shows that the village has a large dependence on other policymakers. For instance, in terms of influence, stakeholders are directly related to the community as an object of creative economic development.

3.3. Stakeholder mapping

A 'map' of influences and dependencies between actors can be seen in figure 1. Quadrant I is a part with great influence and low dependence on the implementation of the creative economy. Actors in this quadrant act as supporters because they have a great concern without influencing the related policy. WWF has great influence and concern related to fishery resources' sustainability, especially protected animals such as dugongs used as tourism objects in Alor Regency. This focus on animals encourages the institution to continue its efforts to protect dugongs in Alor. The Department of Culture has a high concern for the sustainability of culture and local wisdom in society. However, it does not have the capacity for policies related to the creative economy. The following map depicts the Department of Industry, Office of Cooperatives and SMEs, DPMD, District Fisheries Office, District Tourism Office, Kabola Fishermen Communication Forum, and Village Government with high...
influence and dependence (quadrant II). Therefore, it can be stated that these stakeholders are the main players in this context. Each stakeholder in the quadrant II plays an important role in formulating policies and achieving goals in implementing a creative economy based on marine culture or local wisdom in marine tourism. Therefore, every actor in quadrant II needs to be involved in the policymaking processes and implementations.

![Figure 1](image_url)

**Figure 1.** Position and role of stakeholder actors (modification of MACTOR analysis results).

The traditional woven fabric industry in Alor Regency is under the responsibility of the Industry Service. Woven fabrics are one of the creative economies with the potential to be developed in the province of East Nusa Tenggara, including Alor Regency. Almost all sub-districts in this region have their weaving motifs and diverse characteristics. Furthermore, there are woven fabrics with motifs from fishery elements that can be developed, such as fish, turtles, and tortoise. This acts as a capital for the development of the creative economy in supporting marine tourism.

Quadrant III has a high dependence and a low level of influence. This party consists of Fishermen, Community Supervisory Group (Pokmaswas), Mala Tour, and Traders. Furthermore, these stakeholders are dependent on the sustainability of fisheries, coastal, and tourism resources with the potential to be involved in the policy-making process.

Quadrant IV comprises academics and hotels in a passive position with little influence and low dependency. This quadrant has the least interest in the implementation of the creative economy. It is very inappropriate for academics to occupy this position, which needs to strongly influence the implementation of a creative economy and marine tourism by carrying out studies.

MACTOR's analysis shows that the Department of Industry and Tourism Office is the most active actors in implementing the creative economy based on maritime culture and local wisdom in Alor. Interestingly, none of the analysis results of the stakeholders is against the development of the creative economy. Observations also show that each stakeholder supports tourism activities with the creative economy considered the highest. The Alor Festival is an initiative of the local government to encourage foreign and domestic tourists' visitation. This festival is a tourist event that focuses on the dugong summoning ceremony, which is carried out by an elder believed to possess an attachment to the dugong. Another event organized by the local government to introduce the diversity of arts and
culture of the Alor people is the Alor Expo, an exhibition and cultural attraction currently in its 13th year. It is usually held in late August or early September every year.

MACTOR's analysis also shows the various reasons each stakeholder participates in developing a creative economy, such as cultural preservation. It is believed that their cultural wealth has the potential to develop a creative economy that attracts visitors and supports tourism.

Apart from that, MACTOR's analysis can also show the tendency for actors to disagree with a program or activity. A group of fishermen is responsible for the implementation of a creative economy based on maritime culture and local wisdom in marine tourism in Alor. These fishermen become actors with considerable concern and capable of negatively impacting tourism development, which is currently intensively experienced in this region. However, their major concern is being marginalized along with the success of the tourism sector. The divergence network between actors shows the occurrence of a strong divergence value from the District Fisheries Office, WWF, and the Kabola Fishermen Communication Forum to fishermen.

4. Conclusion
The conclusions and policy recommendations of this research are as follows:

a) The findings of this study indicate a very large possibility to develop the potential creative economy based on a maritime culture, another result studies is that most of stakeholders have high dependence and influence in the management of marine tourism in Alor Regency.

b) Based on the identification of 15 actors involved in the development of a creative economy on maritime culture and local wisdom in marine tourism in Alor Regency, it can be seen that the Department of Industry, Office of Cooperatives and SMEs, DPMD, District Fisheries Office, District Tourism Office, Kabola Fishermen Communication Forum and Village Government are the main cast.

c) Dominant actors must play a direct role in planning, communication, coordinating other stakeholders, and monitoring. Other stakeholders play a role in preparing procedures, determining operational structures and types of creative economy products.

d) The village government is a stakeholder with significant influence and little authority over management. Therefore, the involvement of the village government needs to be increased.

e) Each stakeholder supports creative economic development activities based on maritime culture. However, the fishermen have a negative tendency towards resource conservation goals. Their concern on the extinction of rare commodities (dugong) is due to the unsatisfied dugong tourism mechanism, and the potential for conflict need to be anticipated. Therefore, a better rare commodity tourism management mechanism is needed.

f) The fishermen are the stakeholders whose sustainability needs to be considered, therefore the development of the tourism industry does not marginalize their existence. The fishermen's activities can be grown into experimental tourism objects that provide special experiences for tourists or educational tourism to introduce technology and education to Alor's marine culture.

g) The maritime tourism development policies and a creative economy based on its culture and local wisdom in Alor Regency need to pay attention to fishermen as direct beneficiaries in coastal areas. Furthermore, as the authority and key stakeholders, the central and regional governments need to be able to plan, socialize, and implement programs that support the creative economy beneficial to the community.

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