

Community Based Tourism for Whom? A Case of Participatory Process In Karanganyar Village, Borobodur

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ABSTRACT

Community Based Tourism (CBT) is increasingly becoming famous in last decade. It is an alternative means to empower Community for greater access to tourism activities and enhance local community livelihood. Commonly, CBT is perceived as a tool for poverty and for vulnerable groups. However, many CBT projects are ineffective. The main reason is the lack of community participation and financial viability. After months or years, when the fund used up, many CBT initiatives collapse.

The purpose of this paper is to invoke the case of the CBT's implementation in Karanganyar Village near the world heritage, Borobodur Compound in Central Java-Indonesia. Karanganyar Village has an excellent tourism potential indeed, which is supported by community run gallery and training center related to ceramic and jam production. In order to evaluate this tourism potentiality, the development of CBT thanks to fruitful collaboration between the local government of Magelang Regency, UNESCO and Australian Aid. Particularly, the objective is to determine whether the project led to empowering and facilitating the community participation in tourism activities.

This evaluation could be done through analyzing the method of implementation and participatory process of the project. A deeper level of analysis will help to understand the challenges for the success of this initiative: the Product development with a focus to local resources and culture, the linkages between private sectors and local communities, the community's participation, and the project evaluation process. In doing so, the research approach is by observations, interview with key informants and survey questionnaire were made with the local community during and after the launching of the project on May 2014. It has permitted to get information about local people involvement into the project.

Unfortunately, the findings showed that the degree of local communities' participation during the project implementation needs to be improved. Apparently, some beneficiary outside the village like trainers is much more involved into it than the local residents. Moreover, raw materials for the ceramic and jam production are imported from neighborhood villages. In reality, however, participation is a continuum based on the start of the project and through its planning, management, delivery and evaluation. An active Community participation can enhance the project and may lead it to success. For better results, sustainable alliance between multiple actors should be developed. The challenge for CBT in Karanganyar is to identify the source of local community participation limitations into tourism activities.

The paper concludes with the arguments that CBT should be developed for local communities and participation is the soul of an empowered community.

KEY WORDS: CBT, Karanganyar Village, implementation, participation process

Introduction

Amidst the social changes brought on by globalization, local communities cannot live in isolation (REST, 1997). Interacting with the outside world becomes unavoidable and local communities need to be strong and be ready enough to face it. In last decade, Community Based Tourism (CBT) gained popularity as an alternative means to empower local communities in all aspects. In this framework, UNESCO's on going project entitled the 'Revitalization of Community Livelihoods through Creative Industries and Heritage Tourism' was developed in Karanganyar Village, Borobudur sub-district, Indonesia through collaboration between the government of Magelang Regency and Australian Government. The aim of this activity was to equip community members involved in the Borobudur community-run-gallery with the necessary skills to successfully manage the operations of the gallery sustainably for the long term in the future (UNESCO Office in Jakarta, 2014).

The case of the CBT's implementation in Karanganyar Village near the World Heritage Borobudur is obviously benefits local communities around. Notwithstanding of the positive impact, Camilett, (1996) insisted that there are numerous articles on community development, community empowerment and other models of social action or social change. However, there remains a great sense of dissonance between the written word and what is actually happening in practice.

In order to understand the case of Karanganyar, the first part will be literature review followed by an overview of the area; the third part will concern about the Revitalization of Community Livelihoods. Then, the fourth part will be the findings from interview, observation and questionnaires which will be followed by the fifth part, discussion. Finally, it will be concluded with suggestions and conclusions.

1. Literature review

The World Bank, (2011) acknowledges that Community Based Development supports efforts to bring villages, urban neighborhoods, or other household groupings into the process of managing development resources without relying on formally constituted local governments. Since the 1980s the new development slogan has been "participatory or community-led development (Khwaja, 2004). Mustafa and Mir (1999) said it is universally accepted and advocated that without community involvement and participation, development initiatives either in the economic or social sector, have little chances of success/sustainability, especially at the grassroots level, where the majority of the country's population lives (AKRSP, 1984, 1999; FAO, 1989; Khan *et al.*, 1984 and Mustafa, 1998). Local knowledge can be a key source of unique information on such factors as local use of resources, key traditions, and the values they hold most important regarding the destination. Local residents often will have clear ideas regarding the current situation and strong opinions on what likely to be acceptable in the future. Their support and participation in providing information to assist in key issues identifications and indicators selection is invaluable (WTO, 2004).

Participation is generally considered a core value in community development (Cullen, 1996 and ADM, 1996b). Sense of community and participation are the main factors which can effect on processes of tourism development. Without community participation and sense of community tourism development could not be achieved. (Bopp *et al.*, 2000:113 cited in Aref, 2011). According to Cullen, (1996) cited in Kenny, (1997:19) there are five Typologies of Participation such as learning Participation, End-users/Consumer Participation, End-users/Consumer Participation and Structures Participation.

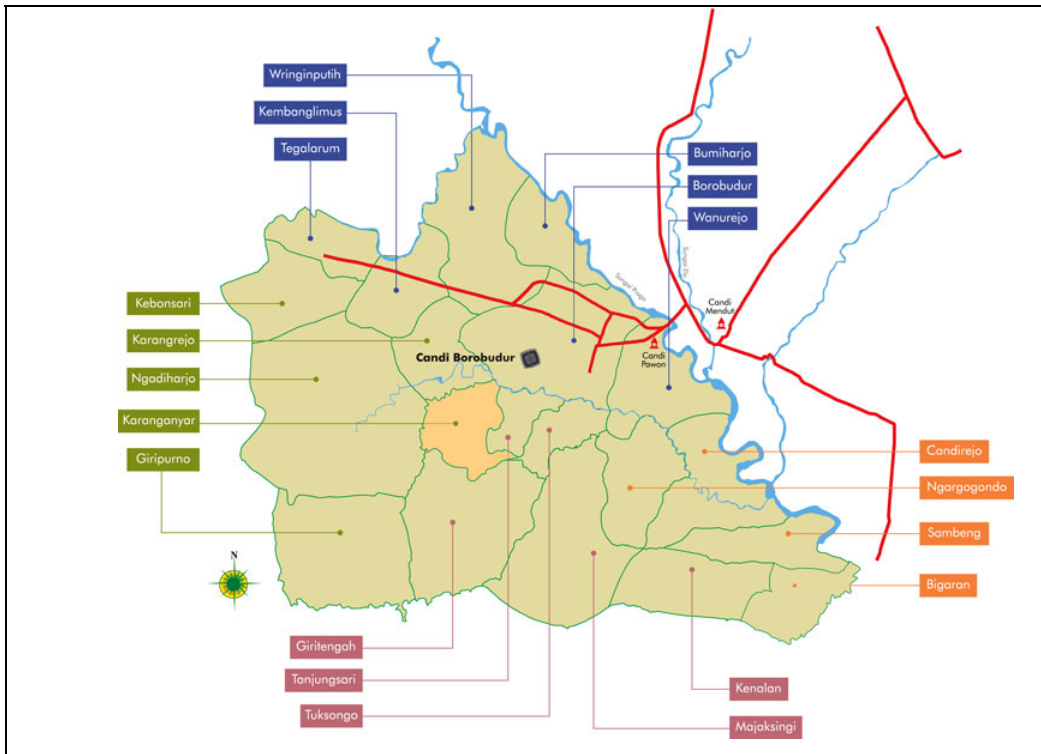
Lucchetti and Font, (2013) said that CBT has been used to describe a broad range of different tourism models but usually refers to tourism that involves community participation and aims to generate benefits for local communities in the developing world by allowing tourists to visit these communities and learn about their culture and the local environment. Community participation in the tourism initiative is central to all

the definitions, ranging from cooperative or individually owned and managed businesses to joint ventures between the community and the private sector. Other common themes are the involvement of external support from a donor agency or NGO, the generation of individual and collective benefits within the community and a triple bottom line approach. Implementing CBT takes environmental, social, and cultural sustainability into account. CBT should be managed and owned by the community, for the community, with the purpose of enabling visitors to increase their awareness and learn about the community and local ways of life" (REST, 1997).

2. Overview of the Karanganyar Village

The World Heritage Borobudur temple is located in Central Java, approximately 40 km from Yogyakarta. In the case of Borobudur, several rural tourism movements have flourished. Borobudur temple, the world's biggest Buddhist temple built around 7th - 8th Century, is surrounded by the vast rural landscapes of Kedu Plain (Fatimah and Kanki, 2012). Karanganyar Village is one of rural landscape surrounding Borobudur Temple which is only 3km from it. Administratively, Karanganyar is located in Borobudur Sub-district Magelang Regency, Central Java Province, Indonesia. Below in Figure 1 the map shows the Heritage Villages surrounding Borobudur and particularly the location of Karanganyar Village among them.

Figure1 Location Map of Karanganyar Village



Source: World Heritage, 2012

From the North, Karanganyar Village is limited by Karangrejo Village, from the West by Ngadiharjo Village, from the East by Tanjungsari Village and Giritengah Village from the South. Briefly, Table 1 shows quick fact about Karanganyar Village.

Table1: Quick fact about Karanganyar Village

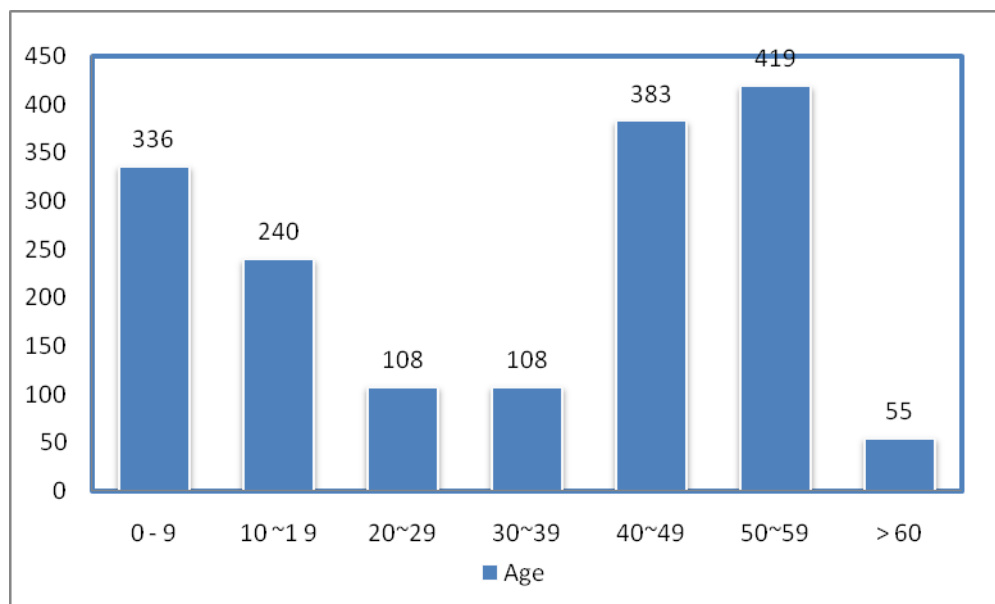
| Village | KARANGANYAR |
|-----------------------|---|
| Distance to Borobudur | 3 KM |
| Village Limits | North : Desa Karangrejo West : Desa Ngadiharjo East : Desa Tanjungsari South : Desa Giritengah |
| Broad Village | 156.22 Ha |
| Population | 1649 Soul (595 KK) |
| Level Density | 15 Soul/Ha |
| Headquarters Address | Jl. Giritengah, Karanganyar Borobudur |

Source: Adapted from World Heritage, 2012

The population in Karanganyar is about 1649 Soul with 595 *Kepala Keluarga* or Head of Family spreading within the superficies of 156.22 Ha, which make 15 Soul per hectare. In general, Karanganyar is constituted with active adults and active persons. Obviously, the number of population having age between 40 and 59 years dominate.

However in term of education, the level still need to be improved, particularly the access to higher education remains low. Children in Karanganyar Village often drop school because of parents' financial difficulties (Local1, 45 years and artisan pottery maker).

Figure 2 The Age of population in Karanganyar



Source: Adapted from World Heritage, 2012

Agriculture still dominates the livelihood which is visible through the landscape surrounded by rice, beans, chili fields, tobacco plantations, papaya, banana and coconut groves. The area is still traditional.

Karanganyar's location possesses strategic advantages; there is two possibilities road to reach the village from the Borobodur Temple. Generally, the condition of road in Karanganyar Village is acceptable despite the fact that large touristic bus cannot access to the Village directly. The touristic bus should be parked far away from the Village. However, other means of transport is available like

andong, bicycle, motorbike or tourist can just walk to appreciate the beautiful scenery.

3. Revitalization of Community Livelihoods

Borobodur temple is a tourist major destination in Indonesia which attracts annually around 2.5 million domestics and foreign visitors. During peak seasons, the temple can attract an average of 40.000 tourists per day (Fatimah and Kanki, 2012). Despite of these benefits, local communities living around the World Heritage Borobodur temple reap few benefits from this high number of tourists. For instance, it is the case of the local people living in the Hamlet Klipoh or Banjaran 1. Hamlet Klipoh is well-known for pottery and touristic village but it is not enough to achieve positive impact in their daily life. Mr. James Gilling, Minister of Development Cooperation, Department of Foreign Affairs and Trade, Australian Embassy outlined in his remarks, during the launching day on May 2014, that “millions of tourists visit Borobodur temple every year, but few tourist dollars flow to the communities surrounding the temple (UNESCO Office in Jakarta, 2014).

Therefore, the project 'Revitalization of the Local Community Livelihood in Cultural Industries and Heritage Tourism' was born within the framework of “Save the Borobodur World Heritage Site project” and empower local people surrounding it. Then, UNESCO, Australian government and Magelang Regency process to building a cultural gallery within Karanganyar village, Magelang Regency, Central Java in order to support the local communities living around Borobodur temple.

2.1 Process of the project Implementation

According to the field survey (2014), the implementation of the project was passing through local people consultation. People living in Karanganyar village were approached by the representative of UNESCO and were asked if they want to be involved within the project. Especially, artisans from Hamlet Klipoh were directly concerned with the project because they already had great experience and fully skilled in pottery production. However, only few people are interested and responded because young people in the village do not really inspire to follow the step of their parents as a pottery maker (Local 2, 17years project's participant).

A field survey has been done before the implementation of the project. The community-based cultural resource mapping and artisan baseline survey of the area around Borobudur Sub-district of Magelang, Central Java, Indonesia were conducted to identify, record, and classify the cultural and also significant physical/natural resources and cultural-based industries within the area. In total, there were 152 products surveyed from 20 villages. 100 artisans and 41 performance groups were interviewed and 11 natural sites (UNESCO Office in Jakarta, 2014).

A key result of the 'Revitalization of the Local Community Livelihood in Cultural Industries and Heritage Tourism' was the completion of a community based cultural mapping and artisan baseline survey in Borobudur area that involved 20 villages in the Borobudur Sub-district and over 150 community members. This rich database of community's tangible and intangible cultural heritage, natural resources as well as community-based creative industries, can now act as a basis to support the future development of sustainable tourism industries (UNESCO Office in Jakarta, 2014).

2.2 Objective of the project

The project intended mainly to support community livelihoods at Borobudur through the sustainable cultural tourism and the enhancement of creative industries, which, if properly nurtured, developed and promoted, has the potential to employment creation, income generation and poverty reduction (UNESCO, 2014). Moreover, the aim of this activity was to equip community members involved in the Borobudur community-run-gallery with the necessary skills to successfully manage the operations of the gallery sustainably for the long term in the future. (UNESCO Office in Jakarta, 2014)

2.3 Training

The training was a continuation of a series of training programs which aim to strengthen the capacity of local community members through the development of creative industries in Borobudur and surroundings areas. It was conducted under the supervision of PT. Jajar Amukti Nayaka and was facilitated by an 'excellent service' trainer from Lusy Laksita Partner in Communication & Broadcasting School.

The training included 12 participants from the communities of Karanganyar Village, the majority of them were women, who have been involved in the ceramic and jam trainings during 2013 – 2014 (UNESCO Office in Jakarta, 2014). The way of training was not only through theoretical ways but also through practical work and topics including: Excellent Service and Hospitality; Introduction to the Product Development; Introduction to Small-Business-Group; and Simple English were treated.

2.4 The Gallery

UNESCO established a community-based creative industry and for enlarging the market to locally-made products. Extending to 1175 m² area, the Gallery can home a range of activities. It is constituted by three buildings: a showroom/café, a kitchen to produce food items for resale and a workshop for making handicrafts.

Figure 3 shows the three buildings in Karanganyar Village





Photo: Field Survey, 2014

4. Findings

The History of Karanganyar Village can't be seen apart from the traditional pottery Hamlet Klipoh. Klipoh is the hamlet of clay art master. From generation to generation, the Hamlet Klipoh is well known as pottery producer, which is located about four kilometers from Borobudur southwest. Klipoh or Nglipoh in Javanese language is known as a center of pottery of Central Java. Although people can make *gerabah* which have modern style, but the Nglipoh Karanganyar prefer to make pottery with traditional model characteristics, which include pot (pot), Brazier (small furnace), mortar, pengaron, pans, dishes, cool, kendil, cormorant, and others who have become part of the culture Nglipoh. The author, not only by those who are elderly group, but who pursue this craft is the younger generation that helped preserve the skills of pottery (World Heritage, 2012).

Klipoh Hamlet is located just after the entrance gate of Karanganyar Village and very close to Krangilan where the Communities Gallery is established.

Figure 4 is showing the signboard of the two hamlets in Karanganyar. Left side is Klipoh Hamlet and the right side is Kragilan Hamlet.



Photo: Field Survey, 2014

In other words, the two hamlets are located in the same area and both of them have the same purpose to attract tourists. Clearly, the Karanganyar project is inspired by the pottery from Klipoh Hamlet but had opted for the modern ceramic production.

Compared to the number of population in Karanganyar Village the number of young people trained during the project remains few. From the twelve participants, seven of them were trained for the ceramic production and five for the jam production. Between the age 17 and 25 years old, participants are still young but aware of the importance of pottery production in their village and the importance of skills preservation from their parents.

During the field, researchers noticed that people, who are directly involved within the project like participants, recognize with appreciation the benefits in their life. Especially they appreciate the fact of getting new skills for the jam and ceramic production and English language knowledge. Local 2 (19 years old, project's participant) said "Before I depend totally from my parents but thanks to the project I can take care of myself somehow, give help to my parents. I also have a strong faith and bright vision for the future of the project". The project also helps young people to have creativity and new approach with ceramic production.

However, the survey and interviews showed that raw materials such as the clay for ceramic, colors, patterns, tools, oven using gas, are not from the Karanganyar Village. In addition, the trainers either for jam production or ceramic production are from Bali, other Island from Indonesia. In other words, raw materials

are imported from Bali particularly for the clay because the land from Karanganyar Village is not suitable for ceramic production.

Some trainers feel also that the training just give the basic knowledge concerning the ceramic production which do not include pattern and color production; crucial for the process of ceramic production.

After observation we realized that the implementation of gallery communities with ceramic production inside the traditional village is not really appropriate because even the village's entrance gate indicates they are traditional pottery maker not ceramic maker. Clearly, the problem of authenticity appears which is related to originality and grounded from its very own community (Yulia, 2012). Picture below shows the Karanganyar Village's gate.

Figure 5: Karanganyar Village's gate with women made with traditional clay



Photo: Field Survey, 2014

Moreover the segment market for the ceramic and traditional pottery *gerabah* is different which infers that finding consumer for the ceramic products inside the pottery village will be a real challenge unless a sustainable alliance between multiple actors is be developed. Local 3 (63 years old, head of NGO) urge that visitors need to meet the artisan author of the product which is not really possible from the Gallery. Indeed, researchers notice that tourist enjoy interacting directly with local people in Klipoh Hamlet.

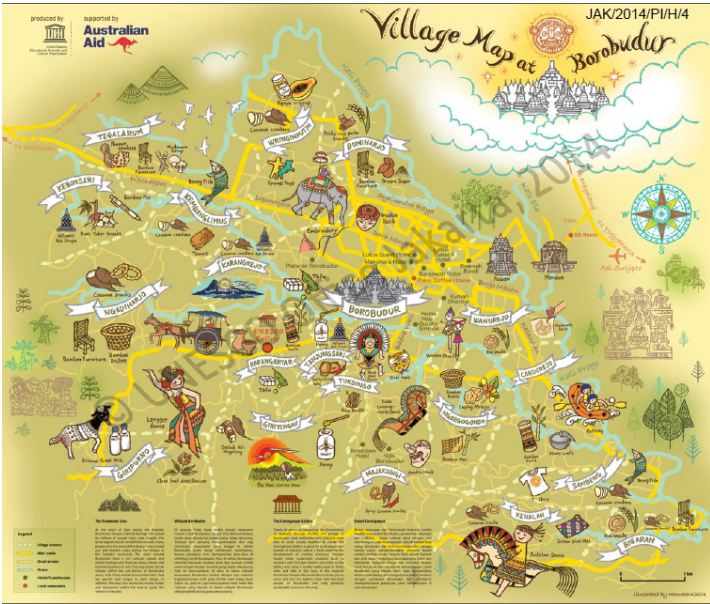
Concerning the jam production, it depends as well on fruits from other villages like apple, strawberry, pineapple imported from neighborhood village. Unfortunately, after four months the building for jam production was not operating during the survey. According to the Local 2 (19 years, project's participants) they are opening when there are orders for catering of snack for instance but not for jam production.

Normally, the project is in its third stage which consists of marketing, promotion and linking the village with professionals like hotels, tour operators. Actually, all productions are stand by unless Hotels or other company's orders.

Regardless of novelty of the *Galeri Komunitas* Karanganyar, compared to the Klipoh Hamlet the difference between them can be seen from tourists' arrival in Klipoh Hamlet. During peak season, they receive at least 15 tourists per day. No entry fee and no fixed charge from the pottery activities are taken from tourist but just self-appreciation and tips. Only tickets for parking are charged 2.000 rp. The villagers from Klipoh are used to interact with tourists and know how to welcome them warmly.

Furthermore, other than the training and *Galeri Komunitas* Karanganyar, it is worthwhile to mention the UNESCO's realization of the Village Map at Borobudur which intended to show all potentialities and heritage village surrounding Borobudur.

Figure 5 showing the Village Map at Borobudur edited by the UNESCO



Source: UNESCO Jakarta Office

5. Discussion

Baseline surveys are an important part of any project process especially to establish the current status of a population before a project is rolled out. It is true that a baseline survey has been conducted before the launching of the Karanganyar project. However, the number of people involved in the project is very few in comparison to the number of the Karanganyar population. Therefore, the concern of participation remains a big deal in a development project where a great number of projects suffer from the lack of community involvement. It is likely to be one of the limitation of the funded project of Karanganyar entitled 'Revitalization of the Local Community Livelihood in Cultural Industries and Heritage Tourism'. The project does not give enough value to the local people skills especially in term of pottery production and local natural resources. However, it is not prohibited to import the materials from outside the village or to invite external persons for the training but consideration for the local values and components should be made as well.

Consequently, according to the information mentioned above the lack of participation from the local people in Karanganyar arise the question Community Based Tourism for whom?

The level of participation in Karanganyar Village is still from learning participation which disadvantaged groups and are perceived as being unable fully to participate without first acquiring the techniques (knowledge and skills) and gaining the capacity (confidence and collective spirit) for doing so. Indeed, the best is structures Participation which advocates the founding of new community structures to mediate between the external agencies and the community (Cullen, 1996 cited in Kenny, 1997:19).

By considering the local skills and local resources, the project will not just stop from the level of consultation but may reach interactive Participation where participation is seen as a right, not just as a means of achieving project goals.

Conclusion

Over the last decade, a number of projects are presented to local people that intended to bring positive impact and development to the community. To date, the concept Community Based Tourism has been used in so many different ways which make it unfortunately over-used. In general, CBT intended to empower local communities in all aspects but in reality few persons and other external persons get benefit than the local community.

The Karanganyar case can be a lesson for the future for the cooperation between communities and the private sectors regard to the importance of community participation and involvement; particularly to improve the forthcoming project. This is more apparent than ever the need of local people participation to sustain any CBT activities.

The success of CBT in Karanganyar will be heavily influenced by the level of local people support. Therefore, there is a need to connect the Klipoh Village and the Communities Gallery by building the capacity at the village level and taking into account the real stakeholders. In order to sustain the Communities Gallery, it is worthwhile to invite the local people to sell some parts of their products inside the Gallery. Involving local community and also their original product could add values to the Gallery.

In addition, there is also a need to invite the (12) twelve participants during the project to share their knowledge and skills with other people in the village. Finally, creating events which make local people in Karanganyar Village to be familiar with the Communities Gallery is important as well.

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