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DYNAMICS OF STAKEHOLDER ROLES AND POWER RELATIONS IN CREATIVE ECONOMY DEVELOPMENT IN TOURISM VILLAGES: A CASE STUDY OF LEBIH TOURISM VILLAGE, GIANYAR, BALI

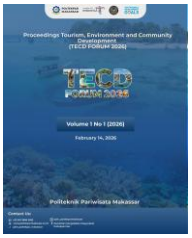
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ABSTRACT

The development of creative economies in tourism villages is commonly framed within collaborative governance models that emphasize multi-stakeholder participation. In practice, however, collaboration often remains normative, as unequal power relations shape decision-making processes and development outcomes. This study examines how stakeholders are configured in terms of roles, interests, and influence, how power asymmetries affect the quality of collaborative governance, and what barriers constrain substantive collaboration in tourism village creative economy initiatives. A qualitative case study was conducted in Lebih Tourism Village, Gianyar, Bali, Indonesia, between November 2024 and January 2025. Data were collected through field observations, in-depth interviews with key stakeholders representing village government, community-based organizations, creative economy actors, academics, and digital media managers, as well as document analysis. The data were analyzed using thematic coding and subsequently mapped through a power-interest grid framework. The findings reveal a structurally asymmetric stakeholder configuration. The village government and the village-owned enterprise emerge as dominant actors with high power and interest, shaping strategic decisions and resource allocation. In contrast, community-based actors, including tourism awareness groups and micro and small creative enterprises, demonstrate high interest but limited influence, resulting in largely tokenistic participation. Supporting stakeholders contribute knowledge and visibility but remain weakly institutionalized within governance arrangements. These power asymmetries constrain effective collaboration and undermine the sustainability of creative economy development. This study contributes theoretically by advancing the power-interest grid from a managerial mapping tool to a governance-oriented analytical framework, highlighting that sustainable tourism village creative economies depend not merely on stakeholder inclusion but on balanced power relations and strengthened collaborative capacity.



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Keywords: collaborative governance; creative economy; stakeholder power; power–interest grid; tourism village

INTRODUCTION

Tourism is increasingly recognized not merely as a leisure industry, but as a strategic instrument for integrated economic, social, and cultural development (Riani, 2021). In many developing economies, tourism policy has shifted toward inclusive growth models that emphasize local economic strengthening, employment creation, and the preservation of community-based cultural values (Indonesia, 2009). Within this framework, the creative economy has emerged as a critical driver of destination competitiveness, leveraging creativity, knowledge, and culturally embedded local wisdom to generate value beyond conventional tourism services (Indonesia, 2019; Luqma et al., 2023).

At the local scale, tourism villages represent a strategic arena for integrating tourism development with creative economy initiatives. Tourism villages offer attractions rooted in natural and cultural resources while simultaneously functioning as platforms for community empowerment through creative activities such as culinary enterprises, handicrafts, and community-based services (Cahyaningsih et al., 2021; Kusumawardhana, 2023). When effectively governed, creative economy development in tourism villages can enhance local economic resilience, reinforce place-based identity, and support the long-term sustainability of destinations. However, the realization of these outcomes depends heavily on how diverse stakeholders engage and collaborate within tourism village governance structures.

Existing studies consistently emphasize the importance of multi-stakeholder collaboration involving government, local communities, business actors, academics, and media in tourism village and creative economy development (Paristha et al., 2022; Rahmawati et al., 2025). This emphasis aligns with the concept of collaborative governance, which highlights cross-sectoral actor participation in planning and implementing tourism development initiatives (Hariyoko et al., 2021). Complementary frameworks, such as the pentahelix model and sustainability principles including the triple bottom line, are frequently employed to ensure that tourism and creative economy development generates economic, social, and environmental benefits (Pandiangan et al., 2022).

Despite this growing body of literature, stakeholder collaboration in tourism village development is often treated as a normative assumption rather than an empirically examined process. Many studies implicitly conceptualize stakeholders as relatively homogeneous and equal participants, focusing primarily on identifying creative economy potential, mapping types of creative activities, or evaluating development programs (Melia Sumitapradja and Anom, 2020; Fadlina, 2023). Such approaches tend to overlook the fact that stakeholders at the

village level differ significantly in terms of institutional capacity, access to resources, and decision-making authority. These power asymmetries may critically shape collaboration dynamics and, in turn, influence the sustainability of creative economy initiatives.

This limitation is particularly evident in studies of tourism villages in Bali. While previous research highlights the role of creative economies in supporting tourism villages, it often focuses on specific development priorities or different regional contexts without critically examining inter-actor interactions and power relations (Arismayanti et al., 2017; Cahyaningsih et al., 2021). Similarly, international studies on creative tourism emphasize stakeholder synergy and policy support, yet are predominantly conducted at urban or regional scales rather than at the tourism village level (Daniel, 2013; Liu and Kou, 2024). As a result, empirical research that explicitly analyzes stakeholder role dynamics and power relations in creative economy development at the tourism village scale remains limited.

To address this gap, this study examines the development of the creative economy in Lebih Tourism Village, Gianyar Regency, Bali, Indonesia. Officially designated as a tourism village in 2019, Lebih exhibits creative economy potential grounded in coastal culinary activities and traditional handicrafts, while simultaneously facing challenges related to human resource capacity, market access, business capital, and inter-stakeholder coordination (Bargandini and Arsawati, 2022; Pemerintah Kabupaten Gianyar, 2025). These characteristics make Lebih a relevant empirical setting for analyzing how stakeholder roles, interests, and influence interact within tourism village governance.

Accordingly, this study aims to analyze stakeholder dynamics in the development of the creative economy in a tourism village context by adopting a power–interest grid as an analytical framework. Specifically, this research addresses the following questions:

1. How are stakeholders configured in terms of roles, interests, and levels of influence in the development of the creative economy in Lebih Tourism Village?
2. How do power asymmetries among stakeholders shape the quality and effectiveness of collaborative governance in creative economy development?
3. What key barriers constrain substantive collaboration among stakeholders in tourism village creative economy initiatives?

By addressing these questions, this study contributes to tourism and creative economy scholarship by moving beyond normative models of collaboration to foreground the role of power relations in shaping governance outcomes. Empirically, it provides insights from a coastal tourism village context that remains underrepresented in the literature. Practically, the findings offer policy-relevant implications for designing more inclusive and balanced governance arrangements to support

sustainable creative economy development in tourism villages.

RESEARCH METHODS

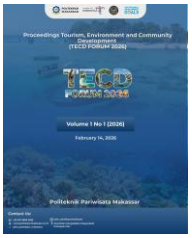
This study adopts a qualitative approach using a single-case study design. Lebih Tourism Village was selected as the case study because it represents a coastal tourism village that has developed creative economy activities based on culinary and handicraft sectors, while simultaneously facing challenges related to stakeholder coordination and collaboration. The case selection was driven by its analytical relevance for examining stakeholder roles, interests, and levels of influence in creative economy development at the tourism village scale.

Fieldwork was conducted between November 2024 and January 2025. Data collection involved multiple field visits carried out in stages to enable in-depth exploration, clarification of preliminary findings, and triangulation across data sources and methods. This iterative approach allowed the study to capture variations in creative economy activities and stakeholder interactions across different contexts and timeframes.

Data were collected through direct observation, in-depth interviews, and document analysis. Interviews were conducted using purposive sampling, with informants selected based on their active involvement, decision-making capacity, and strategic roles in the development of the creative economy in Lebih Tourism Village. The informants included I1 (village head), I2 (culinary business actor), I3 (handicraft producer), I4 (village digital media manager), and I5 (academic from a higher education institution in Bali). All informant identities were anonymized to ensure research ethics and participant confidentiality.

Field observations were undertaken to gain contextual understanding of creative economy activities, stakeholder interactions, and the social and institutional environment of the tourism village. In-depth interviews aimed to elicit informants' perceptions and experiences regarding stakeholder roles, collaboration mechanisms, and constraints in creative economy development. Document analysis was used as a complementary data source, including village policy documents, development programs, and relevant promotional materials.

Data analysis was conducted iteratively using thematic coding, focusing on stakeholder roles, levels of interest, and degrees of influence in creative economy development. The data were systematically reduced, organized, and interpreted to identify patterns and relationships among stakeholders. Subsequently, the analytical findings were mapped using a power–interest grid framework to classify stakeholders based on their relative power and interest in tourism village development. The overall analytical process followed four stages: data collection, data reduction, data display, and conclusion drawing.



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RESULTS AND DISCUSSION

3.1 Culinary Tourism Attractions as a Driver of Coastal Creative Economy

Culinary tourism emerges as a strategic creative economy subsector, strengthening the attractiveness of Lebih Tourism Village. Field findings indicate that local culinary practices function not merely as services for tourist consumption but as experiential representations of Balinese coastal cultural identity. The primary differentiating factor lies in the use of fresh marine resources supplied by local fishers, creating a direct economic linkage between the fisheries supply chain and tourism activities.

Informant I2 (culinary entrepreneur) explained that raw materials predominantly include mackerel, tuna, skipjack, and marlin, complemented by shrimp, squid, and shellfish. These ingredients are processed using Balinese spice bases and traditional cooking techniques, resulting in signature dishes such as grilled fish and *sate lilit*. This production process embeds cultural value not only in the narrative of the destination, but also in everyday practices of production and consumption.

From a governance perspective, this pattern reflects characteristics of community-based tourism, where culinary entrepreneurs and fishers function as core actors within the village creative economy. The study identified 16 culinary micro and small enterprises operating under local UMKM structures. Village authorities have provided support through food processing training, hygiene and presentation workshops, and improvements in tourism facilities around Lebih Beach. Such interventions reinforce the role of culinary tourism as a development engine.

Nevertheless, two major constraints persist: limited menu diversification and underdeveloped digital marketing. These limitations restrict market expansion, particularly toward tourists with diverse preferences. The findings suggest that the challenge lies not in the absence of potential, but in insufficient innovation capacity and the lack of structured marketing strategies.

3.2 Craft-Based Tourism Attractions: Cultural Value, Raw Material Constraints, and Innovation Challenges

Craft production represents another creative economy subsector in Lebih Tourism Village, with flagship products including palm-leaf and pandan weaving, as well as knitted crafts. Production activities are concentrated in Banjar Duur Kaja and managed by local artisans. Informant I3 (craft artisan) described the production of bags, mats, hats, and knitted items, all handmade and involving local labor.

This practice positions craft production as a community-based economy that generates income while sustaining traditional knowledge and skills. I3 reported employing approximately ten workers, with a production

system largely based on orders and relatively short completion times, enabling responsiveness to local and external market demand.

However, marketing remains predominantly conventional, relying on souvenir shops in established tourism areas such as Kuta, inter-village networks, and direct communication via basic digital platforms. The use of e-commerce and branding strategies is still limited, constraining market reach and brand development.

The most critical constraint identified is the limited availability of local raw materials. I3 noted that palm leaves and pandan increasingly need to be sourced from outside the region due to land-use conversion, leading to higher production costs. In addition, limited design innovation reduces product competitiveness. These findings indicate that strengthening the craft subsector requires upstream interventions (raw material sustainability) and downstream strategies (design innovation and market access), necessitating cross-sectoral collaboration beyond individual artisans.

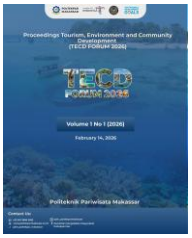
3.3 Stakeholders in Creative Economy Development in Lebih Tourism Village

Creative economy development in Lebih Tourism Village involves multiple stakeholders categorized into key, primary, and secondary actors. The village government constitutes the key stakeholder due to its formal authority and regulatory capacity in tourism designation, program facilitation, and institutional strengthening. Primary stakeholders include Pokdarwis, culinary and craft UMKM, business actors, and BUMDes, all of which play operational and production roles directly linked to creative economy activities. Secondary stakeholders consist of academics and village digital media, contributing through capacity building, promotion, and information dissemination.

Functionally, the village government formulates policies, establishes Pokdarwis, and builds cooperation networks to enhance community capacity. Pokdarwis is intended to act as the driving force of tourism programs, although it remains at an early organizational stage. UMKM serve as the main producers generating employment and local income. BUMDes manages village-based economic initiatives, including facilitating market access through product galleries, exhibitions, and bazaars. Academics contribute through training and digital promotion support, while village digital media enhances visibility of culinary, craft, and cultural activities.

However, the findings reveal that formal role allocation does not always correspond with the actual capacity of actors to influence policy direction and strategic decision-making. This discrepancy necessitates further analysis of power and interest configurations to understand governance dynamics and participation asymmetries.

3.4 Stakeholder Configuration in Creative Economy Development



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The study demonstrates that stakeholder engagement in Lebih Tourism Village is characterized by unequal levels of influence and interest. The village government occupies a central position as the actor with the highest influence and interest, supported by formal authority, institutional legitimacy, and coordination capacity.

As stated by Informant I1 (Village Head):

"The direction of tourism village development ultimately depends on village policy and our ability to coordinate other parties."

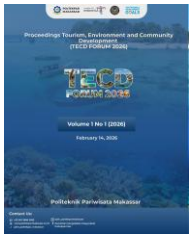
This statement underscores the village government's role as a central node within the governance network. While such centrality may accelerate decision-making, it also risks creating structural dependency if deliberative mechanisms and role distribution are not strengthened.

BUMDes holds a strategic position as a local economic manager and marketing facilitator. However, its role remains largely operational, with limited involvement in long-term strategic functions such as product standardization, branding, and broader market partnerships.

Pokdarwis and UMKM are the actors most directly involved in creative economy implementation, yet their influence on strategic decisions remains limited. Informant I2 noted that Pokdarwis activities "are still focused on planning, with few programs actually implemented," indicating an organizational gap between institutional expectations and practical capacity. Informant I3 added that artisans and entrepreneurs "mostly adjust to market demand and village policy rather than designing the programs," positioning UMKM primarily as implementers rather than agenda setters.

Academics and village digital media function as supporting actors. Informant I5 emphasized that academic assistance is "program-based and time-limited," limiting sustainability, while Informant I4 highlighted that promotional content management remains sporadic and lacks a long-term strategy. Consequently, support contributions exist but are not yet institutionalized within a consistent collaborative governance framework.

Stakeholder Category	Stakeholder	Roles	Power / Interest Level (Power–Interest Grid)
Key Stakeholder	Village Government (Lebih Village Administration)	1. Formulates policies supporting creative economy-based tourism development, including the official designation of Lebih as a tourism village in 2019. 2. Establishes the Tourism Awareness Group (Pokdarwis) to manage and promote village tourism potential. 3. Collaborates with training institutions and private sector	**High Power - High Interest** *(Context Setter)*



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		actors to enhance community capacity.	
Primary Stakeholders	Community (Pokdarwis and Local MSMEs)	1. Pokdarwis functions as an accelerator of tourism village development, currently focusing on program formulation such as tour guide training, craft product development, and digital marketing. 2. Local MSMEs, including seafood stall operators and craft artisans, generate employment and support the village economy.	**Low to Moderate Power - High Interest** *(Subjects)*
	Business Actors (Local Craft Entrepreneurs)	1. Local craft entrepreneurs in Banjar Duur Kaja have established partnerships with souvenir shops in Kuta and Ubud to market products to domestic and international tourists.	**Moderate Power - High Interest** *(Players)*
	Village-Owned Enterprise (BUMDes)	1. Acts as a village economic institution based on local potential. 2. Manages the gallery of flagship village products. 3. Facilitates market access through exhibitions and bazaars. 4. Supports community business activities. 5. Provides empowerment and mentoring programs for village MSMEs.	**High Power - High Interest** *(Players)*
Secondary Stakeholders	Academics (Udayana University)	1. Through the Community Service Program (KKN), provides community education in tourism management, skills training, and support for digital-based promotion to enhance destination attractiveness.	**Low Power - Moderate Interest** *(Crowd)*
	Digital Media (Instagram Platforms)	1. Promotes local seafood cuisine, lontar weaving products, and cultural activities through Instagram accounts @pemerintah_desalebih and @ruangkomunitasdigital_dslebih, enhancing destination visibility and local identity.	**Low Power - Low to Moderate Interest** *(Crowd)*

Table 1: Stakeholder Roles and Power–Interest Positioning in Lebih Tourism Village

3.5 Power–Interest Grid Mapping, Key Constraints, and Governance Implications

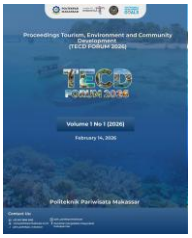
Stakeholder mapping using the power–interest grid reveals significant asymmetries in influence and interest that directly affect collaboration effectiveness, role distribution, and governance sustainability. Stakeholders are classified into four quadrants: context setter, players, subjects, and crowd.

A. Context Setter.

The village government occupies the context setter position, characterized by high influence and high interest. Its formal authority in policy formulation, resource allocation, and institutional facilitation enables it to define development direction, collaboration boundaries, and governance norms. While this role is essential for legitimacy and structural support, excessive dominance risks marginalizing other actors if not balanced by inclusive governance mechanisms.

B. Players.

Actors in the players quadrant include BUMDes and selected leading UMKM, combining relatively high influence and



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interest with direct operational involvement. BUMDes plays a critical role in product management and market linkage; however, its strategic potential remains underutilized due to a stronger focus on operational tasks rather than long-term development planning.

C. Subjects.

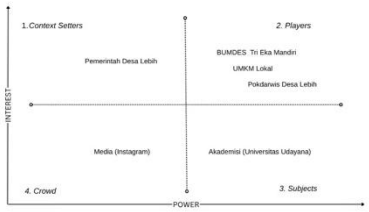
Pokdarwis and the majority of UMKM fall into the subjects quadrant, characterized by high interest but limited influence. These actors are the primary executors of culinary and craft-based creative activities and are most affected by policy outcomes. Nevertheless, their participation in strategic decision-making remains constrained, reflecting a form of operational rather than substantive participation.

D. Crowd.

Academics and village digital media occupy the crowd quadrant, with relatively low influence and interest. Their roles include training, community service, and promotion, yet their contributions remain fragmented and insufficiently integrated into a long-term collaborative governance structure.

Overall, the power–interest configuration reveals key constraints: actor dominance, limited institutional capacity among local stakeholders, weak cross-stakeholder coordination, and the absence of equitable collaboration mechanisms. These asymmetries constrain innovation, restrict market access for UMKM, and threaten the sustainability of culture-based creative economies.

From a governance perspective, strengthening the role of subjects should be prioritized through organizational capacity building for Pokdarwis, enhanced bargaining power for UMKM, and the institutionalization of supporting actors such as academics and digital media. As the context setter, the village government must gradually shift from a controlling role toward a facilitative one, fostering substantive participation and more balanced power distribution. Without such transformation, stakeholder collaboration risks remaining normative rather than transformative in supporting sustainable creative economy



development.

DISCUSSION

The findings of this study highlight that creative economy development in Lebih Tourism Village is shaped less by the availability of cultural and economic resources than by the configuration of power and governance among stakeholders. Although culinary and craft-based attractions demonstrate strong characteristics of

community-based tourism, their transformative potential is constrained by asymmetric power relations and a governance structure that remains predominantly top-down.

From a community-based tourism perspective, the integration of local fishers, culinary entrepreneurs, and artisans into tourism value chains reflects key CBT principles, particularly local ownership, cultural embeddedness, and livelihood diversification. However, CBT theory emphasizes not only participation in implementation, but also meaningful involvement in decision-making and agenda setting. In Lebih, local actors largely function as operational subjects rather than strategic agents. This condition aligns with critiques of CBT that identify the risk of "participation without power," where communities are visible in practice but marginal in governance.

The power–interest grid analysis clarifies this imbalance. The village government's position as a context setter reflects a governance model in which authority, legitimacy, and coordination capacity are centralized. From a governance theory standpoint, such centrality can enhance efficiency and coherence, particularly in early stages of destination development. Yet, when sustained without redistribution of authority, it may produce structural dependency, limiting institutional learning and adaptive capacity among local actors. This dynamic explains why Pokdarwis and UMKM exhibit high commitment but limited influence, reinforcing their placement in the subjects quadrant.

BUMDes occupies an intermediate position as a player with unrealized strategic potential. Governance literature suggests that intermediary institutions are critical for bridging state authority and community entrepreneurship. In Lebih, however, BUMDes remains oriented toward operational facilitation rather than strategic orchestration, such as brand governance, market diversification, or inter-sectoral partnerships. This finding indicates a missed opportunity to institutionalize collaborative governance mechanisms that could balance power and enhance collective outcomes.

The marginal positioning of academics and village digital media in the crowd quadrant further underscores the absence of an integrated governance framework. Although these actors contribute knowledge transfer, capacity building, and visibility, their engagement is episodic and project-based. From a collaborative governance perspective, such fragmented involvement weakens continuity, limits feedback loops, and reduces the potential for co-creation of innovation. Effective collaborative governance requires not only actor diversity, but also durable institutional arrangements that formalize roles, responsibilities, and channels of influence.

Overall, the governance configuration in Lebih reflects a hybrid model where community-based practices coexist with centralized decision-making. This tension has

direct implications for sustainability. While centralized control may stabilize early development, long-term resilience of creative economies depends on distributed power, institutional trust, and shared ownership of development trajectories. Without deliberate efforts to elevate subjects into players and reposition the context setter as a facilitator rather than a controller, creative economy development risks stagnation, limited innovation, and declining local agency.

Theoretically, this study contributes to tourism governance literature by demonstrating how power–interest asymmetries mediate the effectiveness of community-based creative economies at the village scale. It extends CBT discourse by showing that cultural authenticity and community participation alone are insufficient; governance arrangements and power redistribution are decisive factors in determining whether creative tourism functions as a transformative or merely extractive development pathway.

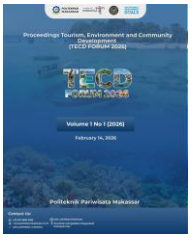
Conclusion

This study examined the development of the creative economy in Lebih Tourism Village by focusing on stakeholder configuration, power relations, and collaborative governance. Using a qualitative case study approach combined with a power–interest grid analysis, the findings demonstrate that creative economy development at the tourism village level is deeply shaped by governance structures and relational power, rather than by economic potential alone.

Addressing RQ1, the study finds that stakeholders in Lebih Tourism Village are configured in a formally inclusive but substantively hierarchical manner. While multiple actors are involved, including the village government, Pokdarwis, UMKM, BUMDes, academics, and digital media, their roles, interests, and levels of influence are unevenly distributed. The village government holds the highest level of influence due to its formal authority and control over resources, whereas Pokdarwis and UMKM exhibit high interest but limited strategic influence. This configuration results in a governance structure where participation is present, but decision-making power remains concentrated.

In response to RQ2, the findings reveal that power asymmetries significantly shape the quality and effectiveness of collaborative governance. The dominance of the village government as a context-setting actor enables coordination and policy coherence but simultaneously constrains horizontal collaboration and co-decision-making. As a result, collaborative governance tends to operate in a top-down and procedural manner, limiting opportunities for mutual learning, innovation, and shared ownership among stakeholders. These dynamics reduce the transformative potential of collaboration within the creative economy.

Regarding RQ3, the study identifies several key barriers that constrain substantive collaboration among stakeholders. These include institutional dominance by a single actor, limited organizational capacity and bargaining power among local community



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groups, and the weak institutionalization of supporting stakeholders such as academics and digital media. Consequently, collaboration remains largely normative and project-based, rather than deliberative and sustained, undermining the long-term resilience of creative economy initiatives in the tourism village.

Overall, this study contributes to tourism governance and community-based tourism literature by demonstrating that stakeholder involvement alone is insufficient to ensure effective and sustainable creative economy development. Instead, attention must be directed toward how power, authority, and participation are structured and negotiated within governance arrangements. From a practical perspective, the findings suggest that strengthening the strategic capacity of local actors, redistributing decision-making authority, and repositioning the village government as a facilitator rather than a dominant controller are essential steps toward more inclusive and sustainable collaborative governance in tourism village creative economy development.

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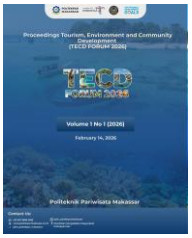
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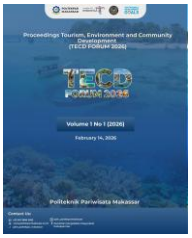
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