



Development Concept and Strategy for Creative Tourism of Community-Based Tourism Destinations in Yogyakarta

Ginta Ginting¹, Ike Janita Dewi², Imas Maesaroh³, Maya Maria⁴

^{1,3,4}Universitas Terbuka, Indonesia

²Sanata Dharma University, Indonesia

Correspondent: ikejdewi@usd.ac.id¹

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ABSTRACT:

The paper explores the current condition and the potential development of creative tourism in the context of community-based tourism (CBT) in Yogyakarta, Indonesia. A particular context was studied, that is, in the times of COVID-19 pandemic, where its adverse effects were experienced by tourism industry. Based on the research of the current state of creative tourism products in the tourism villages as CBT destinations, the paper aims to identify the factors contributing to the development of creative tourism products in tourism villages based on their cultural and natural assets. The research was conducted in three tourism villages in Yogyakarta by employing observation and interviews with the tourism villages' managers and community members. Data were analyzed employing content-analysis. Findings of the research show that creative tourism is important for the survivability of tourism villages' business especially during and post pandemic. Findings also bring in the importance of leadership and entrepreneurship of the tourism villages. Such result contributes to the conceptual understanding of creative tourism development, especially in the context of CBT destinations, to be able to enhance the resilience of tourism villages and to continue prosper the local community.

Keywords: creative tourism, community-based tourism destinations, tourism village leadership, entrepreneurship



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INTRODUCTION

The COVID-19 pandemic has caused negative impacts on many sectors, especially the tourism industry. Due to restrictions on people's mobility, tourism which is a travel business is directly affected. Much research has been done on the impact of the COVID-19 pandemic on tourism ([Abbas et al., 2021](#) ;[Foo et al., 2020](#); [Robinson & Kengatharan, 2020](#); [Segal & Gerstel, 2020](#); [Stone et al., 2021](#)). However, the impact on community-based tourism destinations, especially in rural communities, has not been particularly studied ([Sobaih et al., 2021](#)). In fact, rural tourism in Indonesia plays a significant role in the recovery of the post-pandemic tourism sector ([Shofa, 2021](#); [Ginting et al., 2022](#)). This research takes the theme of rural tourism, namely tourism

villages which is a form of rural tourism development. Rural tourism is tourism development that empowers the community and protects the natural and cultural assets owned by the village ([U.N.W.T.O., 2020](#)). In Indonesia, tourism villages are developed as community-based tourism destinations. CBT approach in tourism development ensures that the local community is the owner, planner, manager, and recipients of benefits of the tourism activities and attractions developed in the respective area ([Asker et al., 2010](#); [López-Guzmán et al., 2011](#)).

The development of villages' potentials into tourism products requires the efforts of local communities. The creation of tourism attractions based on local assets is an important principle of developing creative tourism. Creative tourism consists of a tourism activity that focuses on obtaining creative and authentic experiences in a tourism destination, mainly because it is supported by active interaction between tourists and the host community ([Raymond, 2007](#)). Creative tourism development is driven by 2 (two) main trends in global tourism ([Zadel & Rudan, 2019](#)). The trends include the development of information technology, where tourists will easily get various insights about tourism products offered by tourism destinations. Another trend is the higher education level of tourists, which results in a higher curiosity for new things and experiences. Most tourist trips contain cultural tourism segments, among others, enjoying local music and dances while traveling to the mountain or beach, watching concerts, or enjoying local cuisine. Whether culture is primary or non-primary motives for tourists to visit a destination, their visit will always experience local cultural products. Therefore, every tourism destination must offer unique cultural and historical potential attractions, which are realized into attractive and competitive tourism products.

This paper aims at formulating concepts and strategies for developing creative tourism in the context of tourism villages. This research was conducted in three tourism villages in the Special Region of Yogyakarta, where tourism villages flourish and contribute significantly to the tourism development of the region. Special Region of Yogyakarta currently is one of the most popular tourism destinations in Indonesia.

The research contributes to the contextualization of the basic concepts in the development of creative tourism in tourism villages, based on good practices that have been carried out by tourism villages which are the case studies in this research. Furthermore, this research formulates strategies for developing creative tourism in tourism villages.

LITERATURE REVIEW

Community-based Tourism and Tourism Villages

Community-based Tourism (CBT) begins with a study conducted by ([Murphy, 1985](#)) related to tourism development in developing countries. Since then, the concept of CBT has become immensely popular, both academically and in tourism development practices ([Asker et al., 2010](#); [Han, 2021](#)). CBT is also seen as the right approach to alleviating poverty, mitigating the negative impacts caused by mass tourism, and at the same time increasing community capacity ([Yanes et al., 2019](#)).

This CBT approach is appropriate to use in the development of tourism villages. A tourism village is an organization carried out by village communities to be able to create, manage, and benefit from tourism development in the village area ([Han et al., 2019](#); [Yanes et al., 2019](#)). In Indonesia, tourism villages are developed as CBT destinations. The local community is the proprietor, manager, and recipient of benefits of the tourist activities and attractions developed in their rural area. According to ([U.N.W.T.O., 2020](#)), tourism villages represent the capability of rural villages to exploit the potency of tourism to offer opportunity and protect their traditions, heritage, landscapes, and concurrently as a means for a better well-being of the people.

Tourism village which is developed as form of CBT contributes significantly to preserving natural resources, traditional and cultural values, and promoting socio-economic development. The community has the leading role in creating, managing, and with an increasing role of the community in managing and operating local tourism ([Dewi et al., 2022](#)). As a result, the development of tourism villages contributes to the alleviation of poverty, empower local communities and diversify livelihoods ([Dodds et al., 2018](#); [Salazar, 2012](#))

Creative Economy and the Changes of Consumer Behavior

Fundamental change in tourist behavior has taken place. Tourists are now in pursuit of new and unique experiences. They want a liberation from a busy, pressing life, and to be inspired both emotionally and spiritually ([Summer, 2008](#)). They respond to tourism products that can engage and involve active participation of tourists, that can elicit feelings, fun, and fantasy rather than those that are utilitarian in nature. In short, consumers seek hedonic experiences and fulfilment of their dreams ([Schmitt, 1999](#)).

In response to such new trend, the tourism destinations and hospitality companies that want to stay competitive must therefore formulate and offer creative and distinctive value proposition, that is, “the experience” that only they can offer. The experience must be original and built on solid values. The experience must also be meaningful and build emotional connections with tourists ([Raymond, 2007](#)).

Therefore, tourism suppliers must suit their offering of tourism products and experiences which offers unique experience. Additional services and experiences have to be created to offer such experience. Programming of tourism products is therefore particularly important to respond to changing consumer behavior. The tourism products or objects may be similar. Natural landscape such as mountains, beaches, lakes, and the people need not be changed, but the packaging and programming of those can be created in such a way to create new, unique, and customized tourist experience ([Morrison, 2019](#)).

In the creative economy era, new ideas are the source of success ([Howkins, 2007](#)). The competitiveness of a tourist destination is highly built on creativity to create packages and programs of tourist attractions. Packaging and programming in tourism marketing will contribute to the enhanced competitiveness of destinations.

The more intense competition of tourist destinations in attracting visitors post-pandemic COVID 19 has forced destination marketers to find innovative ways to market their products ([Dewi et al., 2022](#)). On the consumers' side, as discussed earlier, changes in tourist behavior show that tourists differ in their preferences. They demand more than just functional products. Such changes in competitive arena and tourists' preferences mark the era of creative economy where ideas and innovation add value to existing ordinary tourism products and experiences.

Creative Tourism

Creative tourism is a derivative of cultural tourism. Cultural tourism is a form of tourism, where the main sources of tourism products are attractions, resources, and cultural events or festivals ([Carvalho et al., 2016](#); [Stipanović & Rudan, 2014](#)). Cultural tourism is characterized by the motivation of tourists to visit or stay in a destination due to cultural and artistic factors. Cultural tourism trips provide opportunities for tourists to learn about cultures other than their own, while also reflecting on their own culture ([Stipanović & Rudan, 2015](#)).

However, creative tourism is different from cultural tourism, especially if it is associated with visits (mass tourism) to various cultural and historical sites. The United Nations Tourism Organization (UNWTO) defines cultural tourism as the movement of persons to cultural attractions in cities in other countries than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. The movements can involve visits to specific cultural attractions, i.e., heritage sites, artistic and cultural manifestations ([Whyte et al., 2012](#)).

Creative tourism is a tourism activity that focuses on obtaining creative and authentic experiences in a tourism destination, mainly because it is supported by active interaction between tourists and the host community ([Raymond, 2007](#)). Creative tourism is different from cultural tourism because it creates value for tourists. The value can be in the form of an authentic experience that is co-created between service providers and tourists ([Sano, 2016](#)). Even this experience can make tourists reflect on his/her own culture and values. The experiences that tourists get can be experiences that change their thinking and perspective on the world ([Krajnovic & Gortan-Carlin, 2007](#)).

Further, creative tourism offers visitors the opportunity to develop their creative potential through active participation in activities specially designed and offered by the destination ([Richard & Raymond, 2000](#)). Creative tourism attracts tourists who are looking for new experiences, which can be related to tangible elements of culture such as workshops for making crafts or cooking local culinary.

Creative tourism can also be regarded as a form of cultural tourism that provides a new dynamic dimension that fulfils the modern traveller's need for creativity ([Stipanović & Rudan, 2015](#)). Thus, creative tourism can also create tourist destinations that are more unique and involving both for community and visitors.

The definition of creative tourism which is a summary of several aspects above is the definition formulated by the OECD Based on the definition of the (O.E.C.D., 2014), creative tourism is defined as a travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in the place.

METHOD

Research Design

This research is exploratory-descriptive research conducted in 3 (three) tourism villages in the Special Region of Yogyakarta. The three selected tourism villages were Nglanggeran, Kreet, and Kelor Tourism Villages. These three tourism villages were tourism villages that have developed well and could survive during the COVID-19 pandemic. The selection of the research locus was also based on the consideration of the diversity of the three tourism villages. Nglanggeran was awarded as one of the world's best tourism villages by UNWTO in 2021. Therefore, Nglanggeran represented the most developed tourism village in Yogyakarta. Kreet was renowned for its crafts of wooden batik. A lot of tourism activities were related to the making of the crafts, besides other local cultural potential. The third tourism village was Kelor, which was in its early stage of developing creative tourism, based on the rich history and cultural potential of the place.

Data Collection Technique

This study collected data through interviews and observations. Interviews were conducted with key informants in each tourism village. Observation of documents in the form of a list of tour packages, tourism villages' website and social media accounts and other relevant documents. (Cooper & Schindler, 2014) stated that the selection of informants in a qualitative study should be able to explain the phenomena that are occurring during the research process in relation to the research questions, so that the characteristics of the informants can meet the requirements according to the research. Therefore, the resource persons of the research were the leaders and active members of the village tourism institution. For each of the tourism village, there were 5 respondents interviewed using a semi structure approach. Since the nature of research was exploratory, there were only few questions raised to reveal the factors leading to the success of the tourism villages in creating creative tourism products (see Table 1).

Table 1. Interview Guideline

No.	Interview Questions
1.	Can you describe the profile of the tourism village?
2.	What products and experiences does this village offer?
3.	Can you explain the important milestones in the development of the tourism village?
4.	What factors do you think contribute the most the development of the village to the current extent?

Besides, an observation on documents, both internal and public, was conducted to provide a triangulation of sources of data. The documents could also provide more insights on the antecedents of success of the tourism villages.

Data Analysis Technique

Data were analyzed to understand the dynamics of the creative tourism development in the three tourism villages. Data analysis technique employed in this research was content analysis. In the content analysis, the data analysis process involved the interview transcript, written or recorded images taken from personal expressions by participants, and behavioral observations. This process led to the identification of concerns, ideas, attitudes, and feelings of the respondents during the interviews ([Cooper & Schindler, 2014](#)).

([White & Marsh, 2006](#)) stated that Content Analysis measures semantic content or what aspects from a message. The broad nature of this analysis makes it a powerful yet flexible tool that can be used as a stand-alone methodology or as a special technique to solve a problem. Content Analysis can provide an objective, systematic, and quantitative of the actual content of a communication. It follows the process which systematically codes and draws conclusions from text.

In this research, the Content Analysis was applied by generating frequency counts and identifying common themes mentioned by the respondents. Besides frequency, the tones and expression of the respondents were taken into account to identify themes which were deemed important by the respondents. The identification of the common themes was based on the relevant conceptual framework which was presented earlier in the literature review. The common themes identified were then further analyzed to result in a data pattern.

RESULT AND DISCUSSION

The concept of Creative Tourism was not yet known in by tourism villages in Yogyakarta. None of the respondents had quoted or mentioned the terminology of creative tourism. With the characteristics of rural places that have authentic local potential, these resources become naturally creative tourism potentials. If creative tourism consists of tourism products which are based on local potentials offering authentic experiences and interactions with local communities, then tourism villages in Yogyakarta should have opportunities in creative tourism development. However, only few tourism villages have successfully developed creative tourism products. Based on the common themes drawn from the interviews and observations, there were similarities and differences in the key success factors of each of three research subjects in developing creative tourism. Findings from the interviews and observations are presented as follows.

Creative Tourism Development at Nglanggeran Tourism Village

Nglanggeran tourism village has an ancient-extinct volcano which becomes its main attraction. Such a unique natural landscape was the one attracted visitors to enjoy the scenery. The peak of

Development Concept and Strategy for Creative Tourism of Community-Based Tourism Destinations in Yogyakarta

Ginting, Dewi, Maesaroh, and Maria

the Nglanggeran Ancient Volcano is 700 meters above sea level and offers a good spot for sunrise views. Subsequently, Nglanggeran village received government assistance to develop agro-based tourism. The government of Yogyakarta helped build irrigation infrastructure in the form of a water reservoir to support the development of agro-tourism. Such government assistance was directed at the place because the village area still required efforts to improve the prosperity of the community. Besides, the village did have a lot of interesting culture-based products to offer to tourists.

Non-physical programs were also provided in the forms of mentoring and training to develop local human resources to be able to identify various tourism potentials in the area. Assistance from the local government was then followed up by the central government and even from the industry. The central government's assistance was systematically provided through the PNPM (National Program for People Empowerment) in 2015. The assistance provided was in the form of the development of supporting infrastructure for tourism accessibility and amenities as well as training for the development of tourism human resources and community entrepreneurship in general.

The development of tourism products in Nglanggeran Tourism Village was also strongly supported by local residents who believed that the potentials of the village were very feasible to be developed into tourism products. Although the village had various potentials, such as local culinary and traditional culture and art, they could not automatically translate into tourism products. Tourism products need a certain standard of quality. Further, packaging and programming of the products are necessary to offer quality tourism products to tourists.

Results from Nglanggeran village particularly showed the importance of local community leadership that has succeeded in convincing community members to develop Nglanggeran into a tourism village based on local potentials. Leadership played important roles in organizing the community to be willing to join in the development of tourism villages. As a tourism village which is a community-based tourism destination, the ability to communicate vision, organize the community, and even resolve conflicts was a crucial factor in the success of developing a tourism village. The success story of the Nglanggeran tourism village had even become a national example in terms of the importance of village youth leadership in leading the development of community-based tourism. One of the local leaders, Mr. Sugeng Handoko, was elected as national best youth leader in 2014 (<https://www.gunungapipurba.com/posts/detail/pemuda-hebat-ini-terima-3-penghargaan-menkokesra-0AB7Slo8hjXp>).

In the process of developing a tourism village, various creative tourism products were created. Sourced from local agricultural potential, namely cocoa, the tourism village developed its own brand of chocolate bar and cocoa-based culinary. The products were then sold at its own branded convenience store which served as a specialty outlet providing local products. Not just the end products, the tourism village also offered experience of the making of the products. This tourism village also creatively packaged nature-based tourism attractions with cultural experiences. Nglanggeran village recognized the importance of packaging and programming capabilities. Although some tourism packages created by Nglanggeran Tourism Village might not

be totally unique to the place (as villages in Yogyakarta do share similar cultural values), the marketing capability of Nglanggeran had made its creative tourism products quite popular.

Creative industry-based Creative Tourism Development at Krebet Tourism Village

Evidence from Krebet Tourism Village showed that the potential of the village which was a center for crafts production, namely wooden batik, was the main capital in the development of creative tourism. Apart from being a center for the crafts industry, Krebet tourism village also had the potential for traditional culture and arts. However, Krebet Tourism Village had faced a major challenge in producing creative tourism products. Although craft was a source of its local uniqueness, at first people at Krebet perceived that a tourism village must have nature-based tourism products. Initially, they were not confident in their ability to attract tourists. Later, they developed their competitive advantage of wooden batik crafts into creative tourism products.

Based on the results of interviews and observations of the tour packages offered, Krebet Tourism Village offered educational tourism products with the themes of batik, traditional arts, and local culinary (Paket Wisata, 2015). These educational tour packages provided education on how to make wooden batik and encouraged tourists to make their own crafts and could bring home their work. In addition to craft education packages, tourists were given training in traditional dance/arts. Tourists could even perform dances they had just learned in an art performance specially held for the tourists.

The results of interviews with the Krebet Tourism Village manager provided an indication of the role of village leadership in the development of creative tourism. However, unlike in Nglanggeran Tourism Village where individual leaders could be clearly identified, in Krebet Tourism Village, collective leadership was mentioned as the leadership style in Krebet Tourism Village. Several senior and junior figures were mentioned as the initiators who initiated and the development of creative tourism.

Krebet Tourism Village also received assistance from the local government in developing the potentials of the village into tourism products. There were various training programs conducted by the local government to help boost the capacity of the human resources. Other stakeholders, such as from the academia and industry, provided various assistance as well.

From Nature-based to Creative Tourism Development at Kelor Tourism Village

Evidence from Kelor Tourism Village showed that initially the village also offered landscapes and a cool climate of its location on the slope of the Merapi mountain. The most popular tourism products offered by this tourism village were outbound training activities packages, or various activities undertaken to strengthen cooperation and motivate team members to enhance their overall performance. However, perhaps due to the more intense competition in the outbound training market, Kelor started to offer cultural tourism products based on the unique characteristics of the place. Kelor village was famous for its snake fruit (or '*salak*') plantation and paddy field. There were intangible and intangible culture related to their livelihood. Based on

Development Concept and Strategy for Creative Tourism of Community-Based Tourism Destinations in Yogyakarta

Ginting, Dewi, Maesaroh, and Maria

these potentials, they started to offer creative tourism products, such as educational tourism. Tourists were involved in various activities, such as farming, harvesting, and processing food ingredients into various local cuisines. Further, the village had recently developed creative tourism products based on the unique history of the place, in which during the Indonesian war of independence, the village was the headquarter for the struggles of young Indonesian soldiers. There were local figures who played a significant role in the development of creative tourism in the village. One of them was a public servant at the tourism office of the district and therefore keep up to date with the latest trends in tourism. The idea to develop creative tourism based on unique local value came from him. Later, this tourism village was developing a historical-based tourism village. When the research was undertaken, several historical-based creative tour packages were on-progress and some marketing efforts had also been made to communicate these new packages.

Findings from the three tourism villages are presented and summarized in Table 2. Most of the factors are existent in the tourism villages studied. One factor, i.e., the existence of creative product industry, was exclusively owned by Kreet Tourism village. Kreet was already renowned as wooden batik crafts producer before transforming to a tourism village.

Table 2. Research Findings: Factors in the Creative Tourism Development

Description	Nglanggeran	Kreet	Kelor
1. Support from the government	H	M	M
2. Support from the industry	H	M	L
3. Support from the academia	H	H	H
4. Existence of local/ community organization	H	H	H
5. Existence of Creative Tourism Masterplan	Yes	No	No
6. Nature-based attraction potentials	H	L	H
7. Unique culture potential	H	H	H
8. Creative product industry (crafts, etc)	No	No	Yes
9. Leadership	H	M	M
10. Entrepreneurship	H	H	H
11. Ability to create tourism product packages	H	H	H
12. Ability to create activities and programs	H	M	M
13. Ability to promote tourism products	H	M	M

Note. H (high) indicates that the researchers find the factor was incredibly important or prominent.

M (Medium) or L (Low) indicate that researchers find the factor was of medium or low in its importance or not so prominent.

Y (Yes) indicates the existence of the factor, N (No) indicates the non-existence of the factor.

The data obtained above show several important conclusions, relating to the stages of Creative Tourism Development in tourism villages, specific capabilities needed in the development of creative tourism, and key factors that contribute to the development of creative tourism in tourism villages.

The first three factors that emerge are related to support from stakeholders, in this case, support from the government, the industry, and the academia. For people in rural areas, support from external parties is still needed to facilitate and leverage the village's potential to become a creative tourism village.

However, internally, tourism villages must also have several key characteristics to be successful as creative tourism villages, despite the existence of the external supports. The key characteristics are the local leadership and entrepreneurship. These characteristics perhaps show the ability of a village to be able to stand-out be compared to other tourist villages. Managerially and operationally, such a capability means the capability to create tourism product packages, tourism activities and programs, and to promote tourism products.

In the development stage, tourism villages depend on nature-based tourism attractions, which can be a cool climate, mountains, or other landscapes. Even tourism villages which are based on creative industries (that is, Krebet tourism village as one of the case studies in this research) also initially perceived that tourism villages would be able to attract tourists if they offered nature-based attractions.

Having studied the behavior and preferences of tourists, nature-based tourism develops into cultural tourism, where cultural potentials (both intangible and tangible) become products offered to tourists. These cultural tourism products turned out to be well-liked by tourists. Subsequently, cultural tourism products are developed into creative tourism products, where the concept of co-creation of experience becomes an important characteristic in the products and experiences offered to the tourists. This creative tourism products have now turned out to be tourism products that are in great demand by tourists. However, the case studies of successful creation of creative tourism products by three tourism villages in this research depict the importance of systematic planning, institutionalized as a solid community organization and codified as a the village's tourism masterplan.

MANAGERIAL IMPLICATIONS IN THE CONTEXT OF SOUTHEAST ASIAN CONTEXT

This research provided case studies on the development of creative tourism in rural areas, that is, in the form of creative tourism villages. The creative economy has been acknowledged as discipline within the economics in the 1960s. Basically, the creative economy is based on the utilization of ideas. The creative economy serves as the intersection of economics, innovation, social value, and sustainability.

The economic contribution of the creative sectors was recorded significant. It contributes over 6.1% to global GDP (Gross Domestic Products). The contribution of the creative economy to national GDP ranges from 2% to 7%. Further, the creative industries can generate revenues of over US\$2 trillion and creates 50 million jobs globally.

Managers in the Southeast Asian countries should be aware that the development of creative economy should benefit the local people in the rural areas. This research shows that the development of creative tourism villages can become one of the drivers of economic growth in the Southeast Asian region. In 2019, the tourism industry contributed over 393 billion U.S. dollars to the its GDP (<https://www.statista.com>).

Managers should be aware that a sustainable business can be realized if it involves local communities. For countries in Southeast Asia, the majority of which are emerging economies, the inclusiveness of the economic development will contribute to overall economic development. Further, the development of creative tourism villages can provide opportunities for businesses to create effective Corporate Social Responsibility programs, which can demonstrate the business's responsibility towards the society as well as strategic initiatives that encourage sustainable business development.

THEORETICAL IMPLICATIONS

Such results serve as an elaboration and contextualization to the existing discourse of the development of tourism village. ([Ciolac et al., 2022](#); [Jarábková & Hamada, 2012](#); [Radosavljevic et al., 2022](#)) argued that the ability of local communities to create tourism products from local's tourism potential requires ability as entrepreneurs as well as leadership quality of the village leaders. The findings of the present results proposed more insights, that is, in the development of creative tourism in tourism villages, there are several specific capabilities that play important roles in the development of creative tourism products. The three main capabilities are (1) packaging and programming, (2) marketing, and (3) networking (with multiple stakeholders). Packaging is the combination of related and complementary services into a single-price offering. Meanwhile, programming is a technique closely related to packaging which involves developing special activities, events, or programs to increase customer spending, or to give added appeal to a package or other travel services ([Morrison, 2019](#)). The creative tourism products should be marketed to attract visitors. Marketing and branding must be applied to help create a destination image. In a more competitive market, good marketing serves to identify and differentiate a destination.

Table 3. Critical Elements in Creative Tourism Development

Aspect	Description
Stages of Development	Nature-based tourism → Cultural Tourism → Creative Tourism
Key Factors Contributing to the Development of	1. External Supports 2. Leadership

Creative Tourism	3.	Entrepreneurship
Specific Capabilities needed	1.	Packaging and Programming
	2.	Marketing
	4.	Networking (with multiple stakeholders)

CONCLUSION

In general, there are three main factors that are the keys to the successful development of creative tourism in tourism villages. The three factors are (1) External Supports, (2) Leadership, and (3) Entrepreneurship. As elaborated earlier, evidence from Nglanggeran, Krebet, and Kelor tourism villages consistently showed that external supports (especially from the government) were needed to stimulate and facilitate the development of creative tourism in tourism villages. The role of local leadership was particularly prominent in Nglanggeran Tourism Village, but also important in Krebet and Kelor tourism villages. Finally, entrepreneurship was important for the villages to embrace new trends and creatively develop new products and experiences.

Future research should follow up the results from this present study by formulating a conceptual framework and empirically testing the relationships amongst the variables. The conceptual model can contribute to the discourse of the development of creative tourism in the context of tourism villages and in turn will enhance our understanding both in the development of creative tourism and community-based tourism.

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