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The Development of Creative Industry Strategies as a Tourist Attraction in Banten Province, Indonesia

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Authors' contributions

This work was carried out in collaboration between all authors. All authors read and approved the final manuscript.

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ABSTRACT

Creative industry has a big influence on the development of tourism destination. Developing a creative industry which is the part of the tourism industry is an assertion in the present. The synergy between the creative economy and the tourism sector is a potential economic development model to be developed in Indonesia, including the Province of Banten. Banten has the potential of tourism commodities such as wicker, a local wealth of Batik Banten, and Weaving Baduy. Banten Province also has 34 centers of small and medium industries including snack center, footwear, metal, bricks, and tile scattered in Serang, Pandeglang, and Lebak. The purpose of this study is to understand the main actor and driving factor of the development of creative industry, to construct the strategy of creative industry development in Banten Province, and to analyze the potential of creative industry development as a tourist attraction in Banten Province. The research method of the study is a literature review with descriptive and explorative approaches. This research found that to develop the creative economy as a driver of the tourism sector requires connectivity, by creating creative

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product outlets in strategic locations and close to tourist spots. These outlets can be counter or craft centers that can be packaged in tour packages.

Keywords: Creative industry; creative economy; strategy development; tourist destination.

1. INTRODUCTION

Every country, including Indonesia, strives to compete in domestic and foreign markets. These conditions can be solved by encouraging a more competitive, sustainable, creativity-based, resource-based environment where ideas can provide economic and social well-being for society. Indonesia is being intensively built, in economic development, socio-cultural development, politics, and security, racing in joint progress with its people. It needs creative economic and economic development in Indonesia to be ready to take advantage and seize the market opportunities that are more competitive.

The development of the creative economy is the right choice to maintain economic resilience during global crisis conditions. Creative economy at the moment is considered to be able to contribute significantly, creating a positive business climate to build the image and identity of the nation, based on renewable resources to create innovation and creativity that is a competitive advantage of a nation and provide a positive social impact for the regional economy. According to the United Nations Conference on Trade and Development (2008), the creative industry contributes significantly to the country's economy, namely increased export value, large employment, and one contributor of Gross Domestic Product (GDP).

This opinion, supported by the results of the 2016 creative economic statistics shows that in the period 2010-2015, creative economy GDP increased from 525.96 trillion to 852.24 trillion (an average increase of 10.14% per annum). While the three countries export destination of the largest creative economy commodity in the year 2015 is the United States 31,72% then Japan 6,74%, and Taiwan 4,99%. For the creative economy sector, 2010-2015 has grown by 2.15%, where the number of creative economy workers in 2015 is 15.9 million people. The power of the creative economy lies in its human resources that rely on creative ideas and innovation [1].

Some ministries particularly who were interested in the creative industry such as The Ministry of

Commerce, The Ministry of Industry, The Ministry of Tourism, The Ministry of Manpower, and The Ministry of Communication and Informatics. The existence of cheaper and more efficient targets in the production and distribution process resulted in a shift in industrial concentration from western countries to developing countries such as Asia because it can no longer compete with cheaper costs in the Republic of China and Japan. This phenomenon directs industries in developed countries to optimize human resources and creativity. For that reason, since the 1990s the world economy has begun to shift towards an economy that is supported by creativity with the term creative economy through the creative industry.

In Indonesia, the creative industry last year contributed around 800 trillion rupiahs or 8 percent of the total Gross Domestic Product (GDP), with five percent growth annually. The creative industry is the fourth largest sector that absorbs labor. Seeing the potential's existence, the government continues to encourage startup to grow. In addition to providing a container for creative industry executives' outpour their ideas, the important is the equity of the internet. It must be acknowledged that the internet network plays an important role in the introduction and marketing of creative industry products. Online marketing system has a very wide reach and in a short time, equity of internet access becomes the obligation of the Ministry of Communications and Informatics for the creative digital-based economy can continue to grow. Currently, there are 16 sub-sectors that will continue to grow during 2015 - 2019, they are performing arts, fine arts, television and radio, game application, architecture, interior design, visual communication design, advertising, music, publishing, photography, product design, fashion, animated and video movies, crafts, and culinary.

Banten Province is one of the provinces famous for its excellent products and culture and able to produce a variety of creative crafts. These can be mentioned, such as textiles, factory products, leather goods, timber and wicker, and stone articles. These goods are excellent for export and able to compete in the international arena. The product is a result of 320 SMEs that can compete with products from competitors [2]. It is

a product that must be developed creatively and innovative also strived to improve the quality of the business.

Banten Province is a province established based on Law Number 23/2000, administratively divided into 4 regencies, they are Serang, Pandeglang, Lebak, Tangerang, and 4 cities they are Tangerang, Cilegon, Serang, and South Tangerang. Banten position is very strategic because it is bordered by the nation's capital and supported by transportation infrastructures such as an airport, port, railway line and the number of industrial areas. Location of Banten is lied in the western end of Java Island positioned Banten as the gateway of Java and Sumatra and directly bordered to the Daerah Khusus Ibukota (DKI) Jakarta as the nation's capital. This geostrategic position caused Banten as the main liaison of the Sumatra-Java trade route even as part of the Asia and international trade circulation as well as the potential agglomeration of the economy and settlement. The northern boundary borders the Java Sea, the west with the Sunda Strait, and in the south is bordered by the Indian Ocean so that the region has considerable natural resources and human resources with a population of 11 million.

With considerable population potential as well as abundant natural resources and supported by adequate infrastructure, Banten should be able to outperform other provinces and be able to parallel with other provinces that have already been existed. There are many potentials that can be extracted to improve the welfare and economy of the Banten's people, one of them is by strengthening the creative industries produced by young people. The creative industry executants in Banten Province can develop their business by embedding the name of Banten to boost product marketing. Banten Province is considered to have a big name in terms of history, geography, culture, and economy so that it can be used in a brand approach to boost business in the region.

Banten itself has a variety of local products, especially in creative industries that have the potential to be developed, such as processed foods, weaving, and handicrafts. A variety of creative industry products with a local wisdom approach can provide benefits for the Banten's people if it developed and packaged properly. Banten also has many tourist destinations, from coastal tourism, nature tourism, and religious tourism, educational, shopping, cultural and

historical tourism. Those potentials will be mutually supportive and directly related to developing creative industries in Banten.

There are three main sectors in the creative industry that continue to be developed by the Ministry of Industry, among others culinary, fashion and handicraft which until now has become the biggest contributor to GDP. For the implementation in the regions, the role of the Industry and Trade Office, the Department of Cooperatives and MSMEs either province and regencies/cities has an important role in encouraging and strengthening the creative industries, in an effort to increase competitiveness and ready to enter the ASEAN Economic Community (MEA) competition.

In relation to the problem, this research aims to identify the strategy of developing creative industry in Banten Province, the development of the creative economy in the tourism sector, and the potential development of the creative industry as a cruiser in tourist destinations Banten Province. Furthermore, the research purposes are to understand the main actor and driving factor of the development of creative industry, to construct the strategy of creative industry development in Banten Province, and to analyze the potential of creative industry development as a tourist attraction in Banten Province.

2. LITERATURE REVIEW

2.1 Creative Industry

According to DCMS (Creative Digital Industries National Mapping Project ARC Center of Excellent for Creative Industries and Innovation, 2007), creative industry is an industry derived from the utilization of creativity, skills and individual talents to create welfare and employment through the creation and utilization of creativity and creativity Such individuals (NAF / WRT / 0011112009 January edition). While Mohammad Adam Jerusalem (2009), the creative industry is an industry that has authenticity in individual creativity, skills, and talents that have the potential to generate income and job creation through the exploitation of intellectual property. While UNCTAD (2008) in Mohammad Adam Jerusalem (2009), defines creative industries into several forms as follow:

- a. The cycle of creation, production, and distribution of goods and services using creative and intellectual capital as the main input;

- b. Part of a series of knowledge-based activities, focusing on the arts, potentially bringing in income from trade and intellectual property rights;
- c. Consists of touchable and intellectually untouchable products or artistic services with creative content, economic value, and market objectives;
- d. Cross-cutting between art, service, and industry; and
- e. Part of a dynamic sector of bam in the world of commerce.

Based on the opinions above, the creative industry is an industry based on innovation, new ideas from creative human resources.

2.2 Classification of Creative Industries

According to the Ministry of Trade of the Republic of Industry in the book Creative Industry Development Toward Creative Economy Vision 2025, creative industries can be grouped into 14 sub-sectors, which consist of Advertising, Architecture, Art Markets, Craft, Design, Fashion, Video, Film and Photography, Interactive Games, Music, Performing Arts (showbiz), Publishing and Printing, Computer Services and Software, Television & Radio (broadcasting), Research and Development (R & D), Culinary.

Creative economy will be potential if supported by three things, that is Knowledge Creative), Skilled Worker, Labor Intensive to be able to be used to so much space in creative product industry that keep developing in Indonesia such as crafts, advertising, publishing and printing, television and radio, Architecture, music, design, and fashion (Betti Alisjahbana (2009).

2.3 Indonesia Creative Economy Development Model

Creative economic development model developed for Indonesia in the form of buildings consisting of foundation components, five pillars, and a roof that mutually reinforce in accordance with their respective functions. Explanation of components of the creative economy building are as follows:

- a. Foundation: People (Human Resources), the main asset of the creative industry that characterizes almost all sub-sectors of the creative industry
- b. Five Pillars that must be strengthened in developing the creative industries are:
 1. The industry is a collection of companies engaged in the field of creative industries
 2. Technology is an enabler to realize individual creativity in the form of real work.
 3. Resources are inputs other than creativity and individual knowledge needed in the creative process, eg natural resources, land
 4. The institution is the social order (norms, values, and laws) that regulate the interaction between economic actors, especially in the field of creative industries
 5. Financial Intermediary is a financial distributor agency
- c. Roof: This creative economic building is shaped by triple helix interactions consisting of Business Intellectuals, Business, and Government as the main actors driving the creative industry.



Fig. 1. The Triple Helix
Source: Ministry of Trade of RI (2008)

2.4 The Triple Helix

The Triple Helix analysis was first expressed by Henry Etzkowitz and Loet Leydesdorff, and then reviewed by Gibbons et al (1994) in *The New Production of Knowledge*, and Nowotny et al. (2001) in *Re-Thinking Science*.

In the creative economy, the Triple Helix system serves as an umbrella linking Scholars (Intellectuals), Business, and Government within the framework of building the creative economy. Where the three-helix is the main actors driving the birth of creativity, ideas, science, and technology are vital for the growth of creative industries. The close relationship, mutually supportive, and symbiotic relationship of mutualism between the three actors in relation to the foundations and pillars of the model of the creative economy will determine the development of a strong and sustainable creative economy.

One of the reasons for the development of creative industries is the positive impact that will affect social life, business climate, economic improvement, and also impact the image of a region. Indonesia is known as a country with many tribes and cultures. A city can represent its culture through unique, innovative, and creative

ways. The development of the creative economy will also have an impact on the improvement of the urban environment, either aesthetically or environmentally.

In the context of tourism, creative spaces are needed for the craftsmen to be able to produce products typical of tourist areas that cannot be found in other areas. One of the most important places for a craftsman to be able to create work is a workshop or studio. The workshop or studio as a creative space should be connected to the tourist area so as to create linkage or connectivity. Such connectivity is necessary to facilitate the production chain [3]. Connectivity or linkage between a creative economy and a tourist can take the form of a sales outlet located in a tourist area. In other words, tourism becomes the venue for the creative economy for production, distribution, and marketing.

This is to consider in the implementation of the linkage model is the determination of the location of outlets that must be cultivated in strategic places and close to the tourist spots. For example is the batik industry in Kampung Laweyan, Solo Central Java. Tourists can see the process of making batik, and after seeing the process of it tourists can visit batik sales outlets to buy batik as a souvenir.



Fig. 2. The importance of creative economy
 Source: Ministry of Trade of RI (2008)

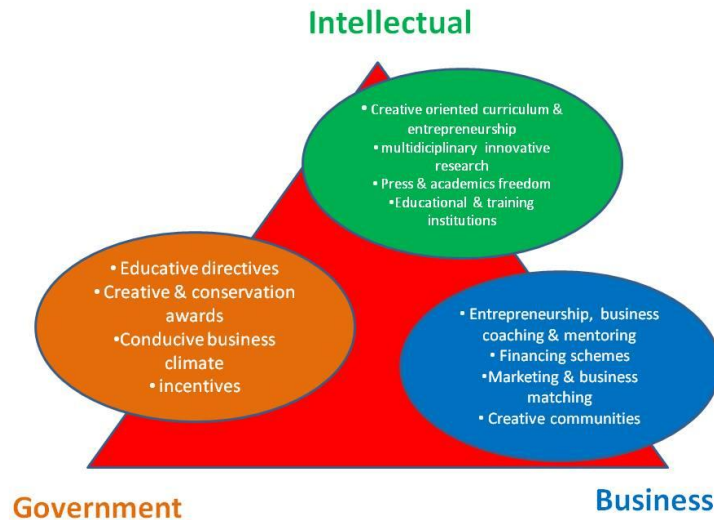


Fig. 3. Actors and drivers of the creative industry

Source: Ministry of Trade of RI (2008)

The significance of the creative economy as seen in Fig. 1 certainly requires the actors and the factors that will direct it to the point expected by all parties. There are three main actors in the development of the creative economy, namely: government, business, and intellectuals. Harmonization and integration of these three actors will be a huge "energy" in accelerating the development of creative industries in Indonesia, especially in Banten Province. Further explanation can be observed in Fig. 3. Based on the picture can be known factors that will encourage the development of a creative economy in Indonesia, namely:

- a. From the government side: educative directives, creative and conservation awards, and incentives.
- b. From the business side: entrepreneurship, business coaching, and mentoring, financing schemes, marketing and business matching, creative communities.
- c. From the intellectual side: creative-oriented curriculum and entrepreneurship, press and academic freedom, multidisciplinary innovative research, educational and training institutions.

2.5 Tourism Destination

Tourist destinations are an important element in the tourism system. According to Leiper (1990), destinations are places where the complexity of tourism activities takes place. To meet the needs and desires of tourists while traveling,

destinations try to offer products that are the characteristics and services of their choice. As mentioned earlier that motivation is a tourist driving factor and pulling factors are factors that influence when, where, and how a tourist travels. The choice of this destination is strongly influenced by the driving factors and attracting factors ([4,5]).

As a component provider (tourism supply) in the tourism industry, tourist destinations consist of a combination of tourism products consisting of attraction, accessibility, amenities, and ancillary services [6]. But in further developments, some academics have begun to develop components that makeup tourism products that were previously known as 4A today to be 6A ([7,8,9,10]), attributes of these tourist destinations are Attraction, Accessibility, Amenities, Available packages, Activities, Ancillary Service.

- a. Attraction: tourist attraction is anything interesting and worth to visit and be seen [11]. Edward Inskeep (1991: 77) states tourist attractions can be divided into:
 - Natural attraction: encompassing Site Attraction, in the form of climate, scenery, flora, and fauna, or historic place, and Event Attraction in the form of MICE activities (Meeting, Incentive, Conference, Exhibition), or sports events such as Olympic, World Cup, and others.
 - Cultural attraction: based on human activities such as *karapan sapi*, *ngaben*,

sekaten, megeret pandan, burial of the corpse in Terunyan, and others.

- Special types of attraction: This attraction is not related to the above two categories but is an artificial attraction like a theme park, circus, shopping
- b. Accessibility is a convenience for tourists to access a destination.
- c. Ancillary Service, provided by destinations to tourists and industry, in the form of marketing, development, and coordination between components of the destination. Such as organizations/government agencies, a private or joint government, and private agencies.
- d. Community Involvement, providing services and relationships created between tourists and the local community of a destination, will also influence whether the destination is good or not to be visited by tourists.

2.6 Creative Economy and Tourism Development

Tourism is defined as a temporary travel activity from the original residence to the destination for the reason not to settle or earn a living but only to have fun, to curiosity, to spend leisure or holiday time and other destinations [12]. Meanwhile, according to Law No.10 / 2009 on Tourism, what is meant by tourism is a variety of tourism activities and supported by various facilities and services provided by the community, entrepreneurs, the government, and local government.

Someone or more who travels as well as doing tourism-related activities are called tourist. Tourists can be grouped into two, namely domestic tourists and foreign tourists. Domestic tourist is a tourist citizen of Indonesia who travels while a foreign tourist is a foreign citizen who travels.

Based on the results of a recent UNWTO and WTTC study that visa facilitation efforts will impact an additional 2.6 million jobs in the APEC region plus an estimated foreign exchange of US \$ 89 billion generated from an additional 57 million foreign tourists visiting APEC countries. The addition of direct flights and infrastructure in the regions will impact on increasing connectivity that will have a positive impact on the movement of the visit of foreign tourists and domestic tourists.

To develop tourism activities, tourist destinations should have at least the following components [12]:

- a. Object / attraction and tourist attraction
- b. Transportation and infrastructure
- c. Strategic accommodation
- d. Food and beverage business
- e. Other supporting services (things that support the smoothness of the tour, such as travel agents that organize travel tourists, sales of souvenirs, information, guidance services, post office, banks, money changers, internet, beauty salon).

"The creative economy and tourism sector are two things that are mutually influential and can be synergized if they are well managed" [13]. The concept of tourism activities can be defined by three factors, namely, there must be something to see, something to do, and something to buy [14].

- a. Something to see, related to attractions in tourist destinations,
- b. Something to do, related to tourist activity in tourist areas,
- c. Something to buy, associated with typical souvenirs purchased in tourist areas as personal memorabilia.

In terms of human resources, the existence of a number of SMEs has the potential to be directed as creative industries. Banten tourism potential also includes natural attractions, cultural tourism, to historical tourism. Potential development of the creative economy as a driving force of the tourism sector in Indonesia still cannot be implemented optimally. When compared to the pattern of overseas travel packages as described above, Indonesia adopted the form of the tour package into the tourist village. Until now, there have been many tourist villages emerging but only a small portion of the success (in the sense of being able to bring tourists regularly and improve the economy of its citizens).

The phenomenon of many tourist villages in Indonesia often happens not as a form of creativity, but more on prestige. The biggest weakness of the concept of the next tourist village is the lack of promotional efforts and there are no links to the creative industries for the production of souvenirs. Tourists simply come and go home without anything to remember (memorabilia) or to be promoted to other potential travelers.

In other words, it can be said that the creative economy and tourism sector in most cities in Indonesia have been running separately. The lack of unity between the creative economy and the tourism sector is seen from rare places selling souvenirs typical of the tourist area. Even if there is, the souvenirs' shop sold the souvenirs seem mediocre and can be easily found in other areas. Or in some cases, the souvenirs are located too far away. In essence, almost most cities/regencies in Indonesia have the potential to develop the creative economy as a driver of the tourism sector. Cities/regencies in Indonesia have different tourist attraction to be processed into a creative economy.

3. METHODS

The method used is a literature study with an explorative descriptive approach. This research is qualitative research which is based on secondary data. The sources used are relevant to the creative industry developers and tourism destination is the first step that the author did with the intent to explore theories relating to the authors of research reports as secondary data by reading and studying books or reports that can help the continuity of the author preparing the research report. Research brings empirical evidence to the importance of creative industry development, the finding of this work is expected to highlight the opportunities and strengthening creative industries in Banten Province.

4. RESULTS AND DISCUSSION

4.1 Potential of Creative Industries of Tourism Destinations in Banten Province

One of the provinces in Indonesia that continues to develop tourism is Banten Province. The province formed in 2000 has many tourism potentials that can increase the number of tourists visiting. But until now, there are still obstacles faced to develop Banten Province as a

leading tourist destination in Indonesia. Banten Province in addition to having the potential of creative industries also have a lot of potential in tourist destinations, which can be developed. Based on data from the Tourism Office of Banten Province, there are more than 400 tourist objects. Objects offered can be grouped into natural attractions (81), cultural tourism (81), and special interest tours (36).

The local uniqueness of Banten Province is actually supported by the location, Banten Province which is advantageous. Because of its strategic location, Banten Province has tremendous tourism potential so that often become the choice of a tourist spot for Jakarta residents and its surroundings. Tourism village is very potential for the economic empowerment of local communities. One of tourism village in Banten is Baduy Tribe. It is a tribe that still strong Sundanese custom, and it is one of the original tribe in Banten. Baduy handicrafts which have several kinds of products such as souvenirs, woven fabrics, *lomar* (traditional headband), clothes, *koja* bags (made from the root of the tree), scarves and machetes, attracted by foreign tourists from various countries visiting the Baduy Tribe's inland at Lebak Regency. The potential of handicrafts in Banten Province can be seen in Table 1.

In terms of human resources, the existence of a number of SMEs has the potential to be directed as creative industries. Not stop there, Banten tourism potential also includes natural attractions, cultural tourism, to historical tourism. Potential development of the creative economy as a driving force of the tourism sector in Indonesia still cannot be implemented optimally. When compared to the pattern of overseas travel packages as described above, Indonesia adopted the form of the tour package into the tourist village. Until now, there have been many tourist villages emerging but only a small portion of the success (in the sense of being able to bring tourists regularly and improve the economy of its citizens).

Table 1. Household craft industry in Banten Province

Kind of craft	Location / District
Fossil Stone Sajira	Lebak Regency
Bumi Jaya Pottery	The village of Pottery in Bumi Jaya Village, Ciruas District, Serang Regency
Bendulu Ceramic	Bendulu Village, Serang Regency
Ciomas Machete	Ciomas Districts
Baduy Tribe Crafts	Baduy Village, Lebak Regency

Source: Adopted by Yoeti, 1985

The phenomenon of many tourist villages in Indonesia often happens not as a form of creativity, but more on prestige. Very often encountered tourist villages whose infrastructure is not ready to be visited by tourists. The biggest weakness of the concept of the next tourist village is the lack of promotional efforts and the absence of links with the creative industries for the production of souvenirs. Tourists simply come and go home without anything to remember (memorabilia) or to be promoted to other potential travelers.

Based on data RIPPDA (Tourism Development Masterplan Banten Province, 2005), it is seen that 18 tourist areas in Banten Province there are 81 natural tourist attractions, cultural tourism 81 and special interest tours 36. Tourism potential can be developed through the creative economy. The creative economy here not only involves society or community as a quality resource but also involves the elements of bureaucracy with the pattern of entrepreneurship. The concept of bureaucratic engagement in the creative economy is that bureaucracy not only spends but generates (income generating) in a positive sense (Obsore and Gaebler, 1992). Tax clashes for budgeting bureaucratic units should be stopped and bureaucracy must be able to create new "revenue" through the creative economy (Gale Wilson, Former City Fairled Manager, California).

5. CONCLUSION

This study concluded that Banten province has the potential to develop tourism-based creative industries. One of the requirements that must be implemented is innovation in every creative product from each region. This research is limited to empirical facts between creative industries and the tourism sector.

This study found that the right strategy in developing creative industries in the province of Banten is to maintain the characteristics of each region's culture. These characteristics will distinguish between Banten products from other regions. In addition, local content can also provide added value for creative products. Therefore, creative industry players are expected to continue to innovate to create products that interest the market.

Synergy and cooperation need to be improved between local governments, stakeholders, business, and academics to encourage the

development of the creative industry in Banten. Each party has their respective roles in driving a business based on creativity. local government plays a role in designing policies that support the growth of the creative industry. while academics play a role in improving the quality of human resources, especially in remote areas. This can be done by providing training to improve skills, especially in packaging and promoting their products. then creative industries and local communities are expected to collaborate to create a healthy competitive climate. Banks or financial institutions are expected to provide relief in terms of loans with conditions that are easily accessible to the public.

The growth of the creative industry is believed to be able to support the development of the tourism industry, and vice versa. The good growth of the tourism industry will drive demand for creative-based products.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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