

# The Role of Creative Communities in Supporting Development of Urban Heritage Tourism Kota Tua Jakarta

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## Abstract

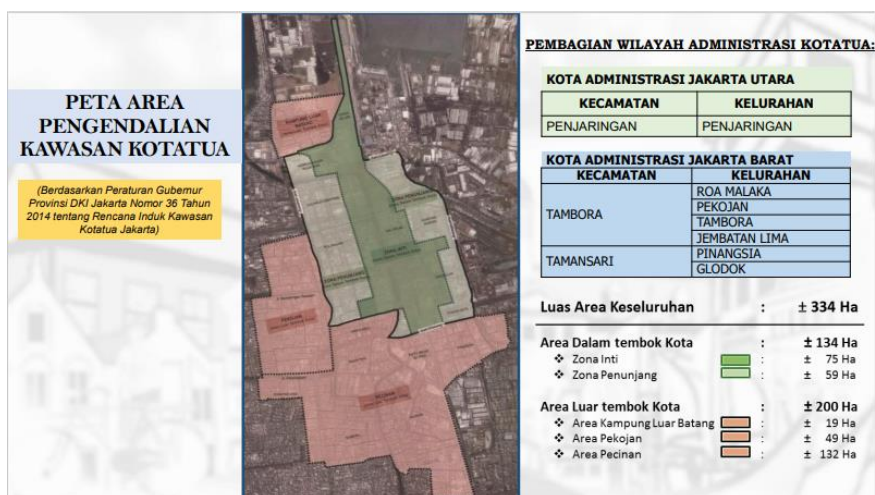
Kota Tua Jakarta or Jakarta's Old City is a Cultural Heritage Area as well as a National Vital Object. This area is managed by the DKI Jakarta Provincial Government as a historical tourist destination. The increase in tourist visits to this area is caused by various things, one of which is the existence of tourist attractions developed by the local creative community. The role of the creative community has not been identified thoroughly. This study aims to explain the role of the creative community as a supporting tourist attraction in Kota Tua area. In addition, identifying this role is also important to help the government plan regulations that have an impact on optimizing tourism potential. This study was conducted using a qualitative method with descriptive data presentation. The results of the study show that the creative community also plays a role in developing tourism in Kota Tua Jakarta. The role of the creative community is not only in providing new experiences, but also in being able to enliven the attractive atmosphere in the area of cultural heritage sites that have developed into tourist destinations. The creative community has also become a tourism identity in the Kota Tua Jakarta, apart from the physical side of the interesting colonial-style building architecture.

**Keywords:** *Creative community, Tourist attractions, Urban heritage tourism, Kota Tua Jakarta.*



## A. INTRODUCTION

Kota Tua Jakarta area is the forerunner of the development of the city of Jakarta and has an important capacity in the history of colonialism in Indonesia. Various historical relics in this area need to be preserved properly and correctly according to applicable rules, especially Law Number 11 of 2010 concerning Cultural Heritage. For this reason, the DKI Jakarta Provincial Government has created a Master Plan for the Kota Tua Jakarta Area which is stated in the Regulation of the Governor of DKI Jakarta Number 36 of 2014. Kota Tua Jakarta has also been designated as a Cultural Heritage Area in the Decree of the Governor of DKI Jakarta Number 1766 of 2015. In addition, Kota Tua Jakarta also plays a role as a National Vital Object in the Tourism Sector according to the Decree of the Minister of Tourism of the Republic of Indonesia Number KM.70 / UM.001 / MP / 2016. An area that is the context in this study is the Core Zone which is the Area Within the City Walls or better known as the Fatahillah Park area and its surroundings. This area has been developed into a tourism destination that has succeeded in attracting both domestic and foreign tourists.



**Figure 1. Kota Tua Jakarta Area Zoning Map**

Source: Management Unit of Kota Tua Jakarta Area, Tourism and Creative Economy Office of DKI Jakarta Province

The concept of developing tourism in Kota Tua Jakarta can be classified as Urban Heritage Tourism. According to Martana (2003) on the Architectural Documentation Center (PDA) website, Urban Heritage Tourism is a simple concept that utilizes environmental conditions that have high historical value, is located in a city and can function as a means of education, recreation, and as a place to preserve the city's assets. Mandaka and Ikaputra (2021) stated that urban heritage tourism is a concept that combines tourism with the maintenance of historic buildings by understanding the principles of heritage. This concept is used so that historic areas can still be presented in the future, without having to reduce the cultural value contained in them. The uniqueness of the existence of cultural heritage buildings can be an aspect of forming identity and these assets are able to show the identity of a city. Kota Tua Jakarta area is proof of the history of the development of a city that has been around for hundreds of years and is still preserved, so that it can still be enjoyed by the next generation.

**Table 1. Number of Tourists to Fatahillah Park and Surrounding Areas**

| Year | Tourists |           |           |
|------|----------|-----------|-----------|
|      | Foreign  | Local     | Amount    |
| 2020 | 14.476   | 988.881   | 1.001.357 |
| 2021 | 2.830    | 208.501   | 211.501   |
| 2022 | 26.062   | 1.823.166 | 1.849.228 |
| 2023 | 43.363   | 2.402.141 | 2.446.295 |

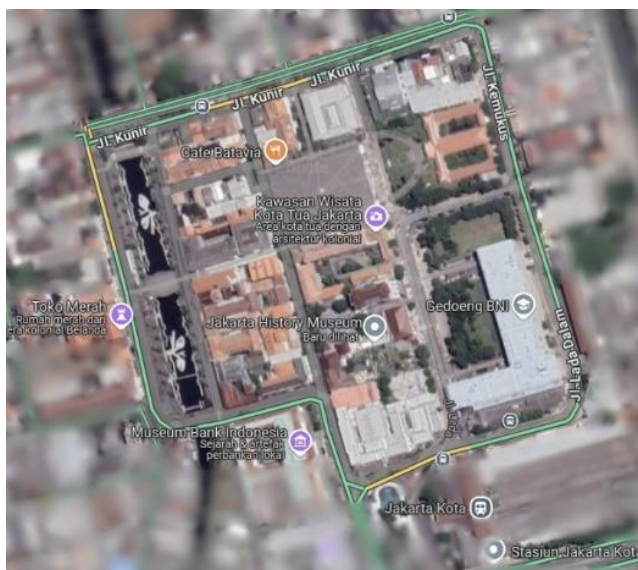
Source: Management Unit of Kota Tua Jakarta Area, Tourism and Creative Economy Office of DKI Jakarta Province

Tourist destinations are developed of course because they have tourist attractions. There are three main factors that are the benchmark for the success of a tourist destination, namely attractions, accessibility, and amenities (Pitana and Gayatri, 2005). Another opinion explains that there are four important components that a tourist attraction must have, namely attractions, accessibility, amenities or

accommodation, and ancillaries or managers (Sugiama, 2014). One of the components that is the main discussion in this article is tourist attractions. The existence of tourist attractions that are obtained when visiting Kota Tua Jakarta further increases the attraction for the community. According to the United Nations World Tourism Organization (UNWTO), tourist attractions themselves are defined as activities, objects, or activities carried out by people who travel to a place. According to Hidayah (2021), tourist attractions are anything that can encourage or motivate target customers to visit a destination like a magnet. Both of these definitions lead to the experience that tourists can get so that they feel satisfied with the tourist activities they do.

Kota Tua Jakarta area as one of the leading and affordable tourist destinations in Jakarta, has various tourist attractions developed by the local creative community. The involvement of the role of the creative community in public spaces is important for the formation of identity. Dini (2014) stated that the creative community has a reciprocal relationship. The identity of the public space can support the activities of the creative community. Likewise, the role of the creative community can be a unique attraction for people to come. On the other hand, creative tourism has channeled potential that has economic value, so that the creative community can become a livelihood that encourages creative employment. As happened in the Kota Tua Jakarta area, local community members have depended on the creative arts that have been developed.

Sutardjo (2022) in his article stated that the role of the creative community greatly influences the strengthening of creativity in the formation of competence, and can have an impact on the wider realm of the existing social system. The development of this creative community can encourage community participation to create creative spaces and dare to express their creative ideas. Another important aspect is that the role of the community can have a direct impact on improving the economy (Wijaya et al, 2018). Improving the community's economy must of course be supported by collaboration between stakeholders and access to capital. Another study stated that the community has direct involvement in the development of the creative economy (Kushardiyanti and Suryadi, 2022). By utilizing community engagement, it contributes to the development of the creative economy with the uniqueness of each.



**Figure 2. Creative Community Area in Kota Tua Jakarta Area**

Source: google map

Identifying the role of creative communities in increasing the number of tourists in a tourist destination is important to map the existing potential. Empowering local communities can increase job opportunities, maintain the sustainability of the tourist environment and the security and order of the surrounding area, and further develop their creative products. The surrounding community has a role as an initiator, implementer, participant, supervisor, and beneficiary of tourism activities (Ikhlas et al, 2024). Furthermore, the surrounding community can form associations that can have a significant impact on the creative community that encourages the creation of various innovations and collaborations with other parties so that they are able to present valuable attractions, such as local arts (Gratheo, 2023).

In addition to initiatives from the community, of course, attention from the government is needed so that development synergy occurs. Government support has the potential to facilitate the development of creative communities, and the synergy of government programs can support the development of the creative economy and the formation of creative cities (Bintoro et al, 2019). This study aims to help explain the role of creative communities in developing their activities to support tourist attractions. This study also explains the extent of the role of local government in optimizing the potential of creative communities, to participate in building the identity or image of tourist destinations.

## **B. LITERATURE REVIEW**

The development of tourism and the creative economy are closely related to each other. This idea places humans as the main resource that has potential, dignity, and honor, so that tourism has an impact on increasing the economy and boosting the advantages of this nation (Prakoso and Lima, 2019). Technological advances require human resources as actors who are able to apply adaptation and innovation in order to compete. Pancawati and Widaswara (2023) stated that the development of the

creative economy is able to support economic transformation by implementing creative and innovative ideas to improve people's welfare. To analyze their research, the authors mention several supporting aspects of the creative economy development program according to Sari et al (2020), including creative human resources, creative communities, and creative groups. These three aspects support each other.

The role of the creative community in the tourism sector can develop if the organizing process goes well. Kartini and Nanang (2020) stated that the development of creative communities plays a role in improving the quality of tourism. In driving the community, there is one actor who is an agent of change who has a progressive soul by forming a creative society. The author uses the theory of the organizing process of Tan and Topatimasang (2003) which consists of five stages, namely analyzing the situation, formulating community needs, assessing community capacity, assessing strengths and weaknesses, and formulating appropriate actions. In addition, other supporting factors are attention from the government and the private sector, not only in the form of ideas, thoughts and energy, but also financially.

Along with the discussion of actors as agents of change, Nurcahyono (2017) revealed that every community has capital to support its capacity, one of which is human resource capital, as the main capital in a community. In addition, the role of social agents is very important for development and change. The author also explains social agents as drivers and regulators of strategies for building community capacity, so that communities can grow and develop effectively. The author reveals the strategies needed in developing community capacity according to Chaskin (2001) which include four things, namely leadership development, organizational development, community organizing, and collaboration between organizations. The initiation of social agents is very much needed to revive tourism that is in a coma by adopting innovation.

Sustainable tourism emphasizes community involvement to participate in driving all lines in the context of tourism production. Amelia and Susanti (2024) in their research on the role of local communities in building sustainable tourism revealed that communities are involved in various participations to develop tourism. One of them is in the provision of tourism services, the community offers various types of services to improve the visitor experience. In addition, the community also plays a role in developing tourism products. The variety of tourism products also adds to the attraction for visitors. Tourism products are not only in physical form such as typical souvenirs, but also in the form of experiences such as the presentation of tour packages. In addition, the community can also raise the traditions of the local community to visitors. Preservation of local culture and arts plays a role in fostering historical identity so that it can be known to the wider community. In Gratheo's research (2023) revealed that the significant role of associations is able to present the presentation of new tourist attractions and create tourism products by collaborating between members or artists in the community around the tourist destination.

Nafila (2013) conducted a study on the role of creative communities in one of the cultural tourism sites. In her article, it was stated that each tourism product

developed has its own characteristics that provide a different experience for tourism trips. In addition, creative communities also benefit the surrounding community by opening up opportunities for creativity, which has an impact on the addition of new jobs. The characteristics of creative communities are diverse, each with its own experience goals, offering tourism experiences to fulfill the consumption element which is one of the four main elements of tourism development. Consumption of tourism experiences and products needs to be facilitated properly in order to increase community satisfaction.

The role of creative communities in branding a tourist destination has also been carried out in several regions. One of them is in the research of Zulyan and Setiawati (2020) in Bandung. In her article, the author explains the efforts made by the arts and culture community in forming the city branding of Bandung City, as a differentiation in traditional cultural arts through tourism activities so that it can become a representation of one of the icons of Bandung City. This is done to help regional development through marketing in the tourism sector. City branding does cover a wide area, namely the city, but there is a part in it, namely destination branding, which is intended to attract tourists to certain destinations. The existence of this community is able to portray a positive image and strengthen identity.

### **C. METHOD**

This study uses a qualitative approach, by conducting research on natural object conditions, which places the researcher as an instrument, and its analysis emphasizes meaning rather than generalization (Sugiyono, 2020). The qualitative approach emphasizes data quality, so that the data obtained through observation and in-depth interviews. The data used in this study are primary data, namely data collected by the researcher himself and obtained directly from informants or sources who have been determined (Sugiyono, 2020). The data obtained in this study are described by providing an overview or description according to the conditions related to the role of the creative community in supporting tourist attractions in Kota Tua Jakarta area.

In-depth interviews were conducted with key informants and supporting informants. The key informants are the core administrators of the community, while supporting informants are determined based on data needs. Data analysis was carried out using a manual coding process, namely open coding, axial coding, and selective coding (Neuman, 2014). From the coding process, thematization will be carried out, and will be described in a comprehensive analysis. The analysis will lead to a focused discussion in accordance with the literature study. The discussion explains in detail how the role of the creative community as a tourist attraction in Kota Tua Jakarta. The formulation of conclusions is drawn from important points of discussion, as well as additional suggestions that are possible from the author's side.

## D. RESULTS AND DISCUSSION

Creative community has two important functions, namely as a creative actor or as a profession, and as a member of the community who has the awareness to develop new thoughts and creativity (Marzaman, 2018). The author further explains that the higher the growth of the creative economy, the more it can stimulate the creative industry in encouraging creative ideas. In addition, the community also has a role as a communicator to transfer values, ideas, and knowledge about an art, as well as a means to approach the community emotionally and as a place to actualize oneself or a place to work (Utami et al, 2019).

### The Existence of Creative Communities in Kota Tua

Creative communities in the Kota Tua Jakarta have existed for more than a decade, starting from people around the area who sought a living by becoming street musicians, performing attractions, and other unfocused creative activities. This happened around 2010 to 2014. During the administration of Governor Basuki Tjahaja Purnama, there was a process of controlling and coaching community members who sought a living with their respective potentials, becoming creative communities. The increase in the number of tourist visits went hand in hand with the increase in people carrying out economic activities in the Kota Tua area.

Various creative communities in Kota Tua Jakarta area have officially established organizations in the form of Foundations and have a deed of establishment that was legalized by the Ministry of Law and Human Rights on February 6, 2024. In the deed, the role of organizing is divided into Supervisors, Administrators, and Supervisors, each of which has a Chairperson. The names listed on the deed are representatives of the type of community. The establishment of the foundation was actually initiated in 2021, but due to the Covid-19 pandemic which greatly affected the income of the creative community, the foundation's legality was only obtained in 2024.

The role of the creative community as a tourist attraction in Kota Tua Jakarta area has an influence and impression on tourists. This is shown by the existence of communities whose types are diverse and become their own attractions. The diversity of types of communities is a complement to increasing public interest. The following is a mapping of the creative communities in Kota Tua Jakarta area:

**Table 2. Number of Creative Communities in Kota Tua Jakarta Area**

| No | Community Name            | Members |
|----|---------------------------|---------|
| 1  | Fotografi                 | 9       |
| 2  | Seni Karakter             | 33      |
| 3  | Seni Membaca Garis Tangan | 9       |
| 4  | Lorong Rupa               | 7       |
| 5  | Seni Grafir               | 11      |
| 6  | Kotattooera (tato)        | 19      |
| 7  | Musik Kota Tua Bersatu    | 16      |

|              |                                  |            |
|--------------|----------------------------------|------------|
| 8            | Musik Unik                       | 2          |
| 9            | Musisi Lesehan                   | 6          |
| 10           | Akustik Kota Tua                 | 15         |
| 11           | Reggae Kota Tua                  | 19         |
| 12           | Musik Angklung                   | 13         |
| 13           | Musik Showback Latin             | 3          |
| 14           | Paguyuban Sepeda Onthel Kota Tua | 36         |
| 15           | Himpunan Pramuwisata Kota Tua    | 3          |
| <b>Total</b> |                                  | <b>201</b> |

Source: Management Unit of Kota Tua Jakarta Area, Tourism and Creative Economy Office of DKI Jakarta Province

### **The Role of Creative Communities as Tourist Attractions and Products**

Kota Tua Jakarta area is a historical heritage tourism area located in the middle of the city. The main value of this tourism is certainly due to the existence of various buildings with typical colonial architectural styles that cannot be found in other areas in Indonesia. Batavia as a center of trade and government that developed rapidly during the colonial period left a history that must be preserved. A site with many cultural heritage buildings does not allow for large-scale renovations considering that the concept of preservation is the main thing. In developing tourism in cultural heritage areas, tourist attractions can be obtained through supporting activities. One of them is the existence of creative communities.

Initially, the creative community had not been given guidance so that it did not have a direction for developing creativity. Over time, Kota Tua Jakarta area Management Unit provided assistance and curation to the communities, to carry out activities or attractions that were in line with the concept of developing historical and cultural tourism. Creative communities now have their own values and characteristics that are not too deviant, for example the character art community which initially featured cartoon characters, currently features more puppet characters and warrior figures. Tourists can take pictures with human characters posing as statues at various points in the area.

In addition to character art, tourists can also enjoy other attractions such as *onthel* bicycles. These bicycles are rented and can be enjoyed by tourists at certain rates and times, equipped with hats that match the bicycles. The presence of bicycles in this area is one of the attractions that attracts the public. For tourists who are interested in getting tattoos, there is a community that helps make temporary tattoos. In addition, for tourists who are interested in reading their fortunes, they can try reading palms.

To accompany the crowds of tourists visiting Kota Tua Jakarta area, there are various music communities spread across various points. The arrangement of the points is determined by the community so that the sound does not interfere with each other. There are at least six music communities that have their own characteristics, for example reggae music and angklung music. The community is also often involved in

event celebrations held in the area, for example the celebration of the Independence Day of the Republic of Indonesia or Jakarta City anniversary.



**Figure 3. Colorful Onthel Bicycles**

Source: koridor.co.id

### **The Role of Creative Communities in Environmental Conservation**

The Kota Tua Community Foundation regularly carries out community service activities. This is done to maintain environmental sustainability, including order, cleanliness, comfort, and security. The community service activities are included in the work program outlined in the weekly agenda. Kota Tua area consists of various buildings and structures managed by the government, private sector, and individuals. Although each building has human resources who guarantee cleanliness and security in their respective areas, outside the building, cleanliness and security are coordinated by the Kota Tua Area Management Unit. There are cleaning and security personnel who guard the area 24 hours a day.

The creative community has a sense of ownership of the area where they work to earn a living, so that the preservation of the area to support tourism is also their concern. In carrying out community service, Monday was chosen because that day all museums are closed and there are fewer tourists than other days. Every Monday, the community determines the location where community service will be carried out, based on observations over the past week. Examples of what is done are pruning trees that cover buildings, as well as repairing andesite on damaged floors in the area.

### **The Role of Creative Communities in Forming the Identity**

Jakarta is a metropolitan city, as a meeting point for various ethnicities with different cultural backgrounds. Although there has been a mixture of people in it, Jakarta still has unique values that other areas do not have. One of them is the existence of a creative community in Kota Tua Jakarta area. This area is a leading tourist destination, which was once a National Tourism Strategic Area as stated in Presidential Regulation of the Republic of Indonesia Number 3 of 2016. Together with Borobudur, Mandalika, Labuan Bajo, Bromo Tengger Semeru, Wakatobi, Tanjung

Lesung, Morotai, and Tanjung Kelayang, the Old Town Area and Seribu Islands are included in the 10 Priority Tourism Destinations. In 2014, the Old Town Area was also proposed as a UNESCO World Cultural Heritage, but failed because it was considered not yet worthy.

Although it failed to be designated as a UNESCO World Heritage, Kota Tua Jakarta area remains one of the urban heritage tourism in Jakarta. The urban heritage tourism approach to advance this area in terms of tourism is carried out by highlighting the superiority of the attraction of historical building tourism. In addition to these characteristics, it seems that the creative community also supports the formation of a tourism identity in Kota Tua Jakarta area. The colorful bicycle attraction has become a magnet that attracts tourists to try renting it. People are interested in spinning around Taman Fatahillah and Jalan Lada using bicycles, while taking pictures with the background of the surrounding cultural heritage buildings. In addition, the existence of character art is also a tourism identity in Kota Tua Jakarta area. Many tourists are interested in taking pictures with the human characters who are frozen at various points, as a souvenir of having visited Kota Tua Jakarta area.

The tourism experience that cannot be obtained at other tourist attractions makes the area have an identity or branding. Kota Tua Jakarta area was developed massively by the DKI Jakarta Provincial Government by referring to related regulations. The revitalization carried out by the government in the area which coincided with the Covid-19 pandemic, had a significant influence on the existence of the creative community. The development of pedestrian areas, the implementation of the Low Emission Zone, and other policies have been felt to be beneficial for the surrounding community, including the creative community because it expands the scope of land for them to develop the potential to encourage tourism attractions.

## E. CONCLUSION

Kota Tua Jakarta area has become a place and source of livelihood for creative communities that utilize their potential. The success of creative communities working in this area is influenced by the existence of social agents or agents of change who move the community to increase their capacity. The importance of the role of agents also functions to bridge ideas and thoughts so that solutions are obtained to achieve common goals. The role of the founder of the foundation is very influential for the existence of the community in the future. The legality of the existence of the creative community is also an important point, to avoid possible conflicts of interest. Wetlands are often fought over by many people, such as in Kota Tua Jakarta area, where people not only travel, but also make a living. This area is located in a densely populated residential area with a lower middleclass economy, so the role of this area as an economic catalyst for the surrounding population cannot be avoided. The need for the role of the government to pay attention and supervise the potential problems that arise is very much needed.

In developing tourism in Kota Tua Jakarta area, the creative community that is part of the Kota Tua Jakarta Foundation plays a role in various things, especially

related to the provision of tourist attractions and tourism products, participation in environmental preservation, and the formation of tourism identity in relation to branding. The creative community is growing after the revitalization of the area, where the pedestrian area has become wider so that there are more points for people to enjoy tourism in one of the urban heritage tourism areas in Jakarta.

This study is limited to the perception of the creative community and general observations of tourists in the Kota Tua Jakarta area. Further studies can be focused on the role of the government in assisting the creative community and the perception of tourists towards the existence of the creative community. The government certainly has full authority in providing creative space for communities, but in this case it can be further explained through regulations that regulate and can be used as a guideline by the community. Tourist perceptions are important as input for the government in managing existing creative communities.

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