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Community-Based Tourism Development Strategy in Bintan Regency, Indonesia

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Abstract: Local communities are an inseparable part of tourism destinations. The integration of local communities in the planning and development of tourism destinations is intended to ensure that local communities have the space and opportunity to participate in the tourism planning process. The integration framework starts with a basic understanding of tourism destinations. Community-based tourism is tourism development with a high level of local community involvement and can be accounted for from social and environmental aspects. Usually, the community's main source of income remains as before, for example from agriculture, plantations, or fish. It is hoped that the income from the tourism sector can be an added value in gaining the economy amid the uncertainty of the COVID-19 pandemic in Indonesia. The main objective of this research is to examine and identify the potential for developing community-based creative tourism in Bintan. The process of data analysis includes understanding and compiling primary secondary data that have been obtained methodically. The findings of the analysis and interpretation of this research data are used to develop the concept of community-based creative tourism in Bintan based on the city's potential to create creative zones centered on seven creative industries, in Bintan with the idea of sustainability and community empowerment to attract visitors, especially tourists from Singapore, due to Bintan's proximity and strategic position to Singapore. Of course, this is an opportunity that must be exploited in terms of attracting international visitors to Singapore as well as domestic tourists. At the same time, it is projected to increase tourist visits to Indonesia, especially to Bintan.

Keywords: Strategy, Community-Based, Tourism, Bintan Regency

1. Introduction

Bintan is the biggest of the Riau Archipelago Province's 3,214 islands. This 59,852.01-square-kilometer island is currently home to more than 117,000 people. Bintan Island has been recognized as Bintan Regency from February 23, 2006, according to Government Regulation No. 5/2006 [1]. Bintan Regency is strategically positioned geographically. Bintan is approximately around 40 kilometers from Singapore, the neighboring nation. The formation of the

Singapore-Johor-Riau (Sijori) Golden Triangle as an integrated growth region positions the Riau Archipelago in the forefront of ASEAN economic development [1].

Bintan Regency, being a developed archipelago, is readily accessible through marine transportation from a variety of locations. From Batam, motorboats departing every 15 minutes connect to three passenger ports in Bintan [2, 3]. Each day, many passenger ships sail from and return to Tanjungpinang in southern Bintan. Furthermore, Bintan Island is readily accessible by water

from Tanjung Balai in the Karimunjawa Islands, Lingga Island, and Natuna. Bintan Regency is also accessible directly from adjacent nations through sea. Due to the high volume of frequent clients for water transportation between nations, the Singapore - Tanjungpinang route is served by a variety of ferries [4, 5].

The boats voyage is less than an hour long. There are five ferry voyages from Tanjungpinang port to and from the Sitalang Laut port in Johor Bahru, Malaysia. To cruise this route, you must purchase a one-way ticket for 75 Malaysian Ringgit. Additionally, Bintan Island has a tiny airstrip named Kijang. This airport operates domestic flights with small passenger aircraft to destinations like the Natuna Island, Pekanbaru, Palembang, and Jambi. Bintan was conceived as a tourist and resort island from the outset. Beautiful beaches that have been enhanced with a variety of upscale amenities are largely concentrated on the island's north shore, namely in the Lagoi region. Lagoi was selected as a beach tourist location due to its year-round calm currents and proximity to Singapore and Malaysia.

The Exclusive Integrated Tourism Region of Lagoi (Bintan Resort), Sebung Perah Tourism Village, which specializes in marine tourism, and Sebung Perah Beach are all popular tourist destinations in this area. Numerous tourist amenities catering to the jet set are in this neighborhood, including multiple star hotels, restaurants and discotheques, luxury spas, and numerous golf courses [6, 7]. Not limited to the Lagoi region, Bintan Island also offers a variety of other tourist attractions, including natural tourism, ecotourism, cultural tourism, and historical tourism.

Tanjung Berakit Beach, Trikora Beach, and Kawal Fisherman's Village, as well as the beaches on the Small Island surrounding Bintan Island and the Bintan Leisure Park, as well as the Gunung Bintan Waterfall, Gunung Bintan Cave, and the Alam Tirta Bouksite Excavation Lake in Teluk Bintan sub-district, all provide alternative tourist attractions that are equally as beautiful as the Lagoi area. Ecological tourism may be accomplished by visiting and participating in tree planting projects around Bintan Island's east coast mangrove forests and protected forests [8, 9].

Along with the tourist attractions distributed around Bintan Island, the local government hosts yearly cultural and athletic events, as well as other special events. Among them are the Lagoi Triathlon; the Bintan Tracking and Mountain Party; the Bintan Marine Festival (which includes the Dugong Boat Contest, the Jong Indah Contest, the Pillow Clap Contest, the Duck Catching Contest, the Areca Climbing Contest, and the Kite and Gasing Contest); the Bintan Tour; the Malay Food Exhibition; the Bintan Culture in Lagoi; and the Kite Festival. Singapore is one of the world's most popular tourist destinations [10-12].

The overall number of international visitors reached 10.3 million in 2007 and hovered around 14.4 million in 2012. Apart from being a well-known tourist destination, Singapore serves as a regional tourism Centre for Southeast Asia, which has a direct influence on the growth of tourism in Bintan. Additional strategic values include the following. Each year,

around 1 million Singaporeans visit the Riau Islands area, with approximately 15% of them visiting Bintan in 2012. Shares a similar market sector with Bintan, Attainable in 45 minutes by Fast Ferry (small distance) and, Singaporean expatriates with a higher-than-average income who may become prospective Bintan tourists [13-15].

It is intended that Bintan may act as a complement to Singapore rather than a rival, ensuring that Bintan's tourist growth is both prospective and strategic on the exterior front. Bintan can become a tourism option for regional visitors with the correct location for tourism development and the ability to capitalize on global tourism trends.

Offering a variety of tourist attractions in conjunction with Singapore and Malaysia would undoubtedly expand the number of tourist attractions available to visitors not only to Singapore and Malaysia, but also to Bintan. Along with strategic ties to Bintan in terms of tourism growth, Singapore requires the expansion of new tourism spaces and a diverse range of tourist attractions. Singapore's 15 million visitors provide a sizable market for Bintan, and Bintan can offer several new attractions not yet available in Singapore (resorts, culture, special interests).

2. Literature Review

Community-based tourism was a *sine qua non* of alternative tourism. Tourism is projected to offer an alternative to mass tourism, which is being phased out due to its increased deterioration and even devastation of the environment with natural and cultural and social [16-17]. Meanwhile, Community-based tourism as an approach to tourism development that places a premium on local communities (whether directly or indirectly involved in the tourism industry) by providing opportunities (access) in tourism management and development that result in political empowerment through a sustainable lifestyle [18-20].

More democratic, notably in terms of the equal allocation of profits from tourist operations to the local population. The elements of success are required for the development of community-based tourism [21-23]. As stated, the basic principle of the CBT concept's success is an activity carried out by the local community as the primary actor in realizing an activity based on local values such as nature, culture, history, and the local economy [16, 24]. Reaffirms that the tourist industry's success or long-term success is greatly reliant on the amount of acceptance and support from the local population [25-26].

To guarantee that tourism development in a location is managed appropriately and sustainably, the main objective must be to promote wide community engagement in the development process and to maximize the value of social and economic benefits from tourist activities [27-28]. As mentioned above, various points of community-based tourism are highlighted. Tourism growth has ushered in an age of sustainability by highlighting the economic, social, and ecological dimensions that are inextricably linked. In this situation, local community development (social sustainability)

will be coordinated with ecological development (environmental sustainability) to attract visitors, which will, of course, benefit local economic wellbeing (economic sustainability) [29-31].

The Creative Economy concept is an economic concept for the new economic age that emphasizes information and creativity by making Human Resources (HR) the primary component of production in economic operations. The global economy's structure is experiencing fast transition in lockstep with economic development, shifting from a natural resource-based economy (SDA) to one based on human resources, from the agricultural to the industrial and information eras [32-33].

Separates the wave of economic civilization into three phases in his thesis. The first wave is the agriculture economy's wave. Second, the industrial economy's wave. The third is the information economy's wave. The fourth wave, on the other hand, is projected to be the wave of the creative economy, which is based on innovative ideas and concepts [34-36]. The creative industry is described as one that is founded on the exploitation of an individual's creativity, abilities, and talents to provide affluence and job possibilities via the generation and empowerment of the individual's creative and creative force [37-38].

Creativity does not have to be focused on the arts; it may also be based on science and engineering. Economic assets such as ideas are much more valuable than the items highlighted in most economic theories. In a world constrained by physical constraints, it is the discovery of large ideas, as well as the discovery of millions of tiny ones, that sustains economic growth. Ideas are instructions for repurposing finitely ordered physical resources to create more useful ones [39-41].

Romer also argues that a country is impoverished because its citizens lack access to ideas that are used in national industry to generate economic value, even though the United States exported copyrighted works for the first time in 1996, with a sales value of US\$60.18 billion, far exceeding the exports of other sectors such as automotive, agriculture, and aircraft. According to Howkins, a new economy has arisen centered on creative sectors protected by intellectual property rules such as patents, copyrights, trademarks, royalties, and designs. The creative economy is the process of developing ideas built on creative assets with the potential to boost economic growth. In Indonesia, the creative economy is separated into four (four) sectors: media, cultural arts, design, and science and technology.

3. Research Method

This study employs a qualitative approach. The research approach involves data gathering, sampling, and data analysis [42-43]. Primary data gathering methods include observation, interviews, and surveys, while secondary data collection techniques include interviewing relevant agencies and reading documents or literature research. Purposive sampling was utilized to choose respondents, who included representatives

from the Tourism and Culture Office of Bintan Regency, the tourism industry, and tourists.

According to Bogdan & Biklen, this research used qualitative data analysis approaches. Qualitative data analysis approaches include interacting with data [44, 1], organizing it, classifying it into manageable parts, synthesizing it, searching for, and discovering patterns, determining what is significant and learnt, and deciding what to tell others [45].

4. Result and Discussion

4.1. Contribution of the Tourism Economy and Creative Economy

Tourism and the creative economy contribute significantly to Indonesia's economy. The national tourism sector's role is becoming increasingly important considering the sector's growth and contribution through foreign exchange earnings, regional income, regional development, as well as the absorption of investment and labor, as well as business development in various parts of Indonesia. According to the Ministry of Tourist's Pocket Book (2016) on its official website, the tourism industry contributed 9% or IDR 946.09 trillion to the national Gross Domestic Product (GDP) in 2014. Meanwhile, foreign currency earnings from tourism reached Rp 120 trillion in 2014, generating job prospects for 11 million individuals [46].

Through a process of pull and push for other economic sectors associated to tourism, such as hotels and restaurants, transportation, and the craft industry, among others. Tourism can and does stimulate economic development and employment creation via its multiplier impact. As a result, boosting tourist development may result in increased economic growth and employment creation. Meanwhile, the creative sector contributed 7.44 percent to the national GDP in 2016 and is expected to continue growing. Culinary (41.69 percent), Fashion (18.15 percent), and Crafts were the three creative economy subsectors with the greatest wages in 2016 (15.70 percent).

Meanwhile, the fastest growing subsectors in 2016 were Television and Radio (10.33 percent), Film-Animation and Video (10.09 percent), and Performing Arts (10.09 percent) (9.54 percent). With a total of 8,203,826,00 IDR worth of firms involved in the economic and creative sectors in 2016. In 2016, the value of Indonesia's creative economy exports surpassed US\$20 billion, accounting for 13.77 percent of the country's overall exports. A 3.23 percent gain over the previous year when the creative economy's export value was US\$19.3 billion. Additionally, the top three export subsectors are Fashion, Craft, and Culinary.

Every area that invests significantly in tourism and the creative economy will see immediate benefits, such as increased welfare and a decrease in job seekers. As a result, each of these areas must continue to produce outstanding goods in the tourist industry and the creative economy. Meanwhile, areas around Indonesia face a slew of challenges

that must be solved to boost tourism and the creative economy. The tourism sector faces challenges in terms of infrastructure development, destination expansion, domestic and international tourism market expansion, institutions, and human resources, while the creative industry faces challenges in terms of creative industry development, business climate, and product market expansion, creative, technological, and content resources, as well as natural and human resources, as well as participants in the creative economy's access.

4.2. The Relationship Between ¹⁰ Tourism and the Creative Economy

To realize the community's welfare as the result of an independent national economic endeavor, it is critical to grow the tourist sector and its creative industries currently. The growth of this business is quite feasible, given Indonesia's abundance of charms, spanning from nature to history to culture. Tourism and the creative economy development have several beneficial effects on achieving social, cultural, environmental, and economic balance. Naturally, this cannot simply add value if it is not accompanied by attempts to pique consumer interest in visiting and enjoying diverse tourist attractions and the products of existing creative industries.

Among the efforts to generate market interest is the existence of periodic and continuous initiatives from the tourism industry to hold Visit Indonesia Years or exhibitions of industrial creativity and the work of the nation's children from various regions by introducing and promoting them to various countries throughout the world. One approach to do this is to develop ties among tourist industry players, namely the government, business sector, and community, direct involvement in a variety of tourism-related activities.

Given that the creation of a government strategy is immediately followed by attempts to offer professional services from the business sector and the existence of community support in the form of creative engagement, the national tourist movement is automatically accelerated, but must also integrate components of state security, namely intelligence and law enforcement. Because the presence of a terrorist or anarchist movement cannot be regarded lightly, regardless of religion, ethnic origin, or perceived unfairness in order.

Particularly when this nation is targeted by capitalism. Therefore, whether we are aware of it or not, our nation has evolved into a battleground between capitalism and terrorism. Because it is still fresh in our thoughts how unusual it is for mankind that a bomb detonated in a tourist area. This event is not the fault of tourists' ranks, but rather of state securities. As a result, the tourist industry's synergies with many government sectors, including various components of security and law enforcement, must be strengthened.

The issues confronting this country, as well as determining which sectors might bolster the nation's dominance and provide it with a negotiating position, can be equivalent, if

not one step ahead of other countries. Naturally, for tourism professionals, this sector is tourism since it can establish proximity and even improving performance in economic and other vital areas, therefore realizing the ideal of freedom to live a secure, peaceful, just, and wealthy life for all Indonesians. Tourism may be utilized to help people see themselves as human beings with potential, dignity, and value.

The first item that must be enhanced is the quality of tourism, which is often defined in terms of length of stay and visitor expenditure. Second, the development of tourism attractions, namely creative economy goods and services, may serve as the primary draw for a tourist destination region. Thirdly, marketing, specifically creative economy goods and services, is an efficient medium for promoting a tourism location, and vice versa.

4.3. Bintan and Singapore Tourism Products Comparison

The tourism market in Bintan is composed of travelers interested in intimate and natural experiences; this is because most international tourists that visit Bintan are from Singapore. These visitors go to Singapore for the purpose of urban/city tourism, which is more mass in character. As a result, Bintan must provide more private/special interest tourism to attract more international visitors from Singapore.

By presenting Lagoi as a tourist magnet and positioning and supplying the appropriate tourist attractions for Bintan's tourism growth, Bintan can become a viable tourism option for regional travelers. Offering diverse tourism attractions from Singapore would undoubtedly increase the number of visitors for travelers to visit not just Singapore, but also Bintan. **Bintan is focused on the tourism sector and industrial estates which include the maintenance, repair, and overhaul (MRO) industry, the halal industry, food processing, maritime defense, and the sports industry.**

Tanjungpinang is focused on the heritage tourism sector, the halal industry, the fishing industry, the business center, and the center of the integration zone. The development of tourism areas in the Bintan Region will be carried out in an integrated manner, including the Lagoi Tourism Area, Trikora Tourism, and Tanjungpinang Heritage Tourism.

4.4. Identification and Analysis of Creative Economy Products in Bintan

Bintan Regency boasts exceptional goods in the creative industry sector that have the potential to significantly improve the area economy. Bintan already has exceptional creative and creative products in seven industrial sectors, out of the fifteen created by the Ministry of Tourism and Creative Economy. As previously said, tourism and the creative economy are inextricably linked. Where these items and services from the creative economy will become a tourist magnet. A region with distinctive cuisine, performing arts, music, and fashion might be promoted as a gastronomic tourist destination, a fashion shopping destination, or a cultural tourism destination, among others.

One strategy for tourist development is to establish creative zones inside tourism hotspots. This creative zone has the effect of stimulating community creativity and innovation by allowing residents to express their skills via creative ideas based on indigenous knowledge, therefore enriching the trip experience, producing creative works, and adding value to the surrounding community. Bintan's goods and services will be used to construct future creative zones, which will be classified according to the creative zone development program's categorization.

5. Conclusion

In line with the growth of an increasingly competitive tourism industry and the dynamic nature of global market trends, tourism development in Bintan Regency must be accelerated and directed appropriately to increase the comparative and competitive advantage of Bintan Regency tourism on regional, national, and international tourism maps. Bintan has a more significant international tourist market sector; Bintan receives more foreign tourist visits (80%) than the local market 20 percent.

This is primarily determined by the qualities of the items offered and the geographical closeness of Bintan to neighboring nations (Singapore), as seen by Singapore's market dominance in Bintan's international tourist market group. This is in addition to Singapore, which serves as an international tourist hub. This fact may be used to benefit Bintan tourism by encouraging some visitors who visit Singapore and tourists from Singapore to visit Bintan. From some of the issues identified, some recommendations can be made for the tourism development strategy of Bintan Regency, namely the strength of culture creative economy.

It is hoped that Bintan can develop as a tourism destination that offers something different than Singapore as a major tourism destination, and thus complement Singapore as a modern tourist destination. Then By implementing a plan for community-based creative tourism development, Bintan is predicted to grow into a highly competitive tourism destination while maintaining a high standard of service, and the last one introduces the notion of sustainability and community empowerment via reference to efforts to promote destinations in a responsible way with the objective of maximizing benefits to local communities while remaining sustainable. In this scenario, marketing a location is not just about maximizing visitor numbers but also about taking into consideration the area's environmental carrying capacity and available resources.

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