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Local creativity and economic growth: Creative economic potential in developing village tourism area

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Abstract

The aim of this research is to identify the potential of the creative economy in depth and formulate a model for strengthening the creative economy that can increase the attractiveness of tourism in rural areas.

This research uses qualitative methods with a participatory action research approach. Data was collected through observation, structured interviews, and triangulation to obtain comprehensive information. The research results show that the villages that are the focus of the research have a variety of potential creative economic activities that can be a mainstay in supporting tourism activities. Support from tourism stakeholders is an important factor in strengthening creative economic activities in village areas. Thus, this research provides an in-depth view of the potential of the creative economy in rural areas and formulates a strengthening model that can increase tourism attractiveness and have a positive impact on the welfare of local communities.

Keywords: Local Tourism; Creative Economy; Welfare; Innovation; Village Potential

1. Introduction

The variety of local wisdom, which is from natural resources, traditional custom from various pilgrim, language, and also culture heritage, shows the great potential which can be increased to improve community welfare in order to sustainable development in economic climate (Arsal et al., 2023). The difference in poverty level between urban and rural areas is a complex and relevant issues for state economic development. The poverty has various dimensions, ability to health service access, proper education, decent work, and also infrastructure (Warner & Sullivan, 2017)

Generally, if we compared with urban areas, the rural areas grapple more different challenges. Access to decent work, proper education and appropriate infrastructure are the trigger factors for urban problems. For examples, limited formal employment opportunity at urban area, became the main reason for villager to depend their income in agricultural sector or informal jobs with unstable earnings. (Sari et al. 2019). The challenge in educational in rural area are narrow access, availability of proper education, which is limited (minimum) facilities or qualified teacher at local schools. These can affect the student capability to receive the best education, and disturbing the chance for get better life in the future (Abdurahman, 2023).

The infrastructure factor is also an important concern. Villages may have limited access to basic infrastructure such as proper roads, clean water, and adequate health services. This can affect the overall health and quality of life of the rural population. Increased inequality between rural and urban areas can also be influenced by unequal government investment between the two areas. Greater economic development often occurs in urban areas, while rural areas tend to lag behind in terms of investment and development (Ngonde, 2023).

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Data from the Central Statistics Agency (BPS - Biro Pusat Statistik) showing the difference in the percentage of poor people between rural and urban areas, as mentioned earlier, can be used as an indication of the problem. To resolve these inequalities requires collaborative efforts between the government, communities and the private sector to improve access to basic services, infrastructure and economic opportunities in rural areas, thereby reducing poverty and inequality (BPS, 2023).

The data showing the inequality of expenditure between the poor in urban and rural areas confirms that the problem of poverty in these two areas is significantly different. The Poverty Severity Index, which is used to measure the severity of poverty, reflects this difference clearly. The percentage of the urban poor in September 2021 was 7.60 percent, falling to 7.50 percent in March 2022. Meanwhile, the percentage of the rural poor in September 2021 was 12.53 percent, down to 12.29 percent in March 2022. The Poverty Line in March 2022 was recorded at IDR 505,469.00/capita/month with a composition of the Food Poverty Line of IDR 374,455.00 (74.08 percent) and the Non-Food Poverty Line of IDR 131,014.00 (25.92 percent).

Strengthening the resiliency of an economy that grows in quality and equity, aiming to encourage inclusive and equitable economic growth between regions. Creating a guarantee of equity, where the government seeks to ensure that economic benefits and opportunities are available fairly to all levels of society, including in villages and cities. Pursuing a mental revolution and maintaining noble cultural values, with the aim of raising awareness of the importance of hard work, self-reliance, and a positive spirit in dealing with economic problems. Improve the competitiveness and quality of human resources, focusing on developing the quality of education, skills training, and increasing access to economic opportunities in various regions. This holistic approach is expected to provide a more comprehensive solution in reducing inter-regional expenditure inequality and improving people's welfare, especially for those in the most vulnerable conditions in both regions (Wahyono et al., 2023)

In the creative economy context, there are several aspects worth specifying. This sector focuses on innovation, creativity and originality in creating added economic value. In a supportive environment, such as a village area that is rich in natural resources, local wisdom, and cultural heritage. This includes the potential of natural resources, culture, language, and traditions that can be integrated into creative products or services to boost the economy. Focus on original creative ideas, such as the use of local wisdom to create new value-added products or services. Innovative approaches to utilizing cultural heritage can fuel a thriving creative industry. Preserving the culture, customs and language of the villages is also a key element. These activities are not only important from the point of view of a region's cultural identity, but also as an asset in the development of the creative economy.

By developing creative industries, rural areas can become centers of economic growth. The establishment of new jobs, especially in creative industries, can increase incomes and strengthen local economies (Nurhayati et al., 2022). Deeper research on the social and economic impacts of the creative economy in the townships is also important to understand how the sector impacts local communities, well-being, as well as economic growth at large. Through an academic approach, in-depth research on these factors can provide a more comprehensive insight into the potential and impact of the creative economy in the kampongs. Research methods, data analysis, and conceptual modeling are an important part of exploring this phenomenon in detail.

In 2022, the Gross Domestic Product (GDP) of the Creative Economy reached Rp 1280 T. According to a report by the United Nations Conference On Trade And Development (UNCTAD) and the United Nations Development Program (UNDP), the creative economy has great potential in driving economic growth. This potential can be realized through the creation of income, employment, and export earnings. In addition, the creative economy is also able to prioritize social aspects such as social inclusion, strengthening cultural diversity, and developing human resources. Thus, the creative economy is considered as one of the important drivers in driving the economic sector and improving people's welfare holistically (Kemenparekraf, 2023)

In the Indonesian context, the creative economy sector is becoming more important in economic development. Many regional economic development policies and strategies are carried out with a focus on creative economic development that refers to local potential, especially in villages. A village is an area that has local strengths that include aspects of culture, customs, and local wisdom that are recognized and respected in the regional government system. In rural areas, the agricultural sector is the dominant sector in economic activities. The main livelihoods of villagers tend to focus on agriculture, plantations, and traditional processing of natural products. Thus, creative economic development in villages provides an opportunity to utilize local potential, strengthen the agricultural sector, and drive various economic activities related to local wisdom and available natural resources.

Prosperity in villages often remains limited due to a lack of knowledge, productivity and technology in managing agricultural and natural products. In order to improve these conditions, integrated development is required through projects that support the self-reliance and development of village communities by providing financial support, technology advice and marketing strategies. Improving the quality of human resources in the villages to increase productivity and competitiveness by focusing on improving knowledge and skills. Building basic infrastructure in the villages, such as access roads, to support community mobility and connectivity. Create formal and informal institutions in the townships, such as community or legal-focused organizations, to drive economic growth and empowerment in the townships. Encourage the development of adequate transportation infrastructure to support the lives of rural communities. The importance of the presence of quality financial institutions to support the village economy, such as banking institutions, in an effort to advance welfare in the village (Kusumaningtyas et al., 2021).

Expanding the potential of the local economy to improve regional competitiveness is highly dependent on effective governance in the field of development. The village government is an extension of the central government that can have a strategic role in organizing the village or *kelurahan* community to accelerate the success of national development. Kampong development must be carried out with an approach that is in accordance with its nature and characteristics. One attempt that can be made to increase the socio-economic capacity of the village is to increase village community empowerment in the form of tourism development based on local creative economic potential. Various village areas in the East Java region have tourism potential that can be developed into something valuable for the commercial characteristics of the village. Currently, ecotourism is a growing trend, especially in terms of culture and natural conditions that are different from other places (Freedman, 2013; Rizal et al., 2021).

One of these areas is in Malang City. An urban area that relies on various potential agricultural wealth and natural resources in the development of the welfare of its people. Malang City, located at an altitude between 440 to 667 meters above sea level, is known as a tourist destination in East Java thanks to its natural wealth and climate. The city is astronomically located at 112.06° - 112.07° East Longitude and 7.06° - 8.02° South Latitude. Its territory is bordered by Singosari and Karangploso sub-districts to the north, Pakis and Tumpang to the east, Tajinan and Pakisaji to the south, and Wagir and Dau to the west. The city is surrounded by a number of mountains including Mount Arjuno in the north, Mount Semeru in the east, Mount Kawi and Pandoman in the west, and Mount Kelud in the south. However, recently with the efforts of various regional development programs launched by the government, many regions have begun to develop their regional advantages in the tourism sector and creative industries. Various tourism villages were initiated to be able to explore and explain their advantages in an effort to improve the welfare of the community. Empowerment began to be carried out in various communities or social organizations to be able to support efforts to provide added value for strengthening socio-economic competitiveness in the village (Putri & Hendarsin, 2023)

The Kampong is recognized as a legal entity with territorial boundaries and the authority to regulate local interests. Kampong development is important to reduce the development gap and poverty among regions. The focus of the research is on the potential of the creative economy in the kampong. Referring to the area within the village administrative area where the community has developed superior products in the creative economy sub-sector. This village provides added value and benefits to the economic growth of the village. Main Components of Creative Village Goods or services that provide added value and benefits to the village economy.

Socio-economic welfare refers to living conditions that ensure that individuals, groups or communities fulfill their physical, spiritual and social needs well. There are two aspects to this definition: first, the rules or orders that facilitate the fulfillment of these needs, and second, the conditions that make it easier for individuals or groups to fulfill these needs.

2. Theoretical study

2.1. Methods

The method used is based on a qualitative approach from the results of observations at the research location. This assistance strategy is a process carried out as an approach so that the process of research, learning and technical resolution of community social problems can be carried out in a planned, programmed and implemented with the community. The strategy used in empowerment in the field includes initial observation, participation mapping, formulation of problems that occur, strategy development, organizing stakeholders, implementing actions and reflecting on activities. In this research, activities were carried out in 5 potential thematic villages in the Malang City area, namely, Tridi Village, Polowijen Cultural Village, Glitung Water Street Village, Gribig Village, and Kajoetangan Heritage Village.

3. Result and discussion

Growing the spirit of creative economy in the village community is very good for economic progress. The development of increasingly sophisticated era requires new innovations and creativity to keep the economy running, especially in the villages. The public's perspective on the village is often wrong, many people think of the village as an underdeveloped area. This is very wrong thinking. The economic potential in the village is very large, it only relies on the resources of the village community whether they are able to manage this potential or not. For this reason, an understanding of the creative economy in the kampung community is needed.

The creative economy and the tourism sector are two things that influence each other and can work synergized if managed properly. The concept of tourism activities can be defined by three factors, which are there must be something to see, something to do, and something to buy. Something to see is related to the attraction in the tourist destination area, something to do is related to tourist activities in the tourist area, while something to buy is related to typical souvenirs purchased in the tourist area as a personal memento of tourists. In these three components, the creative economy can enter through something to buy by creating innovative regional products.

3.1. Potential of the creative economy

Some areas in Malang City have creative economic potential in forms of cultural art attractions and very interesting natural attractions. Kampung Warna Warni and its neighbor, Kampung Tridi, are located near or bordering the Jodipan Village area. In Kampung Warna Warni, there are around 107 houses decorated with various wall paints, using 17 different color variations. This initiative not only provides an attractive visual aesthetic, but also has a high artistic value.

Kampung Warna Warni is considered an attractive tourist destination for visitors. In spite of enjoying the different visual landscape of houses decorated with striking colors, visitors can also find interesting spots that are suitable for taking pictures and sharing moments through social media, especially Instagram. The visual beauty created by this mural art provides opportunities for visitors to capture their moments during their visit, especially for selfies and creative photography.

Kampung Tridi, a tourism kampung in Indonesia, is well known for its 3D art on the walls of houses. Most of the houses in this village are decorated with 3D paintings that create interesting optical illusions when photographed from certain angles. In this village, the industry focuses more on art and tourism, where local artists or artist communities participate in decorating the walls of houses with 3D paintings. This is a major attraction for tourists and visitors who come to enjoy the unique visual art and create a creative photography experience. In addition, there may be other small businesses related to the tourism industry, such as eateries or souvenir shops that support tourist visits in this village (Subaqin et al., 2020).

The medium home industry category consists of souvenirs and household goods. Meanwhile, the small home industry category includes woven plastic bags, sweet potato snacks, tempe chips and the manufacture of agricultural tools. Some of these business sectors have provided quite good results, this can be seen from the number of product shipments outside the city and even across the island. From some of the various livelihoods of the people of Kampung Warna Warni, it can be concluded that they have a heterogeneous nature. This diversity makes the life of the Kampung Warna Warni and Tridi community become harmonious and can foster a sense of solidarity between residents with mutual respect regardless of race, ethnicity, religion, and class.

Polowijen village has been a well-known center for craft and dance skills since the Dutch colonial period. In the early 20th century, Polowijen became strongly associated with the figure of Mbah Reni, who was known as a master of Malangan mask art and a distinguished leader in the wayang topeng troupe of his day (Zurinani et al., 2021). The historical record shows that Mbah Reni, a successful farmer, led the most famous group of wayang topeng artists at that time. This area is also a creative industry center with various types of production, including mask crafts, pottery, sculpture, and various other artworks

Polowijen offering visitors the unique opportunity to explore and learn about the history and art of Malang City. There are many chances for visitors to understand the artistic heritage and history of arts such as Topeng Malangan dance. They can also take courses in batik, pottery, and sculpture that interest them. Overall, this area is a suitable destination for those who want to explore and learn more about the rich history and art in Malang City (Subekti & Kurnia Putri, 2020).

Glantung Water Street (GWS) Village, located in RW 5 Purwantoro Village, Blimbing Subdistrict, is an artificial tourist destination ideal for family recreation. This area shows the concept of urban farming with an amazing aquaponics system, where food plants grow along the entrance of the village. During the visit, visitors can witness the development of this urban farming area that combines agriculture, fisheries and waste management. The aquaponic system implemented allows the growth of food crops as well as the raising of fish in one integrated system. Through the practice of urban farming using an aquaponic system, GWS village has successfully produced vegetables for their daily needs (Prakoso, 2019; Yuliyanti & Priyanto. E, 2019).

In addition, the village also creates innovations in the processing of fishery products, such as meatballs, sticks, sausages, nuggets, and sempol made from catfish. All these concepts, make Glantung Water Street a resilient village that offers an educational tourism approach involving fish and plant cultivation, perfect for families to enjoy together.

The Gribig kampong, which houses the grave complex of Ki Ageng Gribig, is located in Madyopuro Village, Kedungkandang Subdistrict, close to the Madyopuro toll exit. In this village, visitors can learn about the history of Malang's leaders in the past. There are tombs of Malang's first regents, such as Raden Tumenggung Notodiningrat I who served from 1819 to 1839 (Kusuma Ayu et al., 2023). In addition, there are graves of Malang Regent II Raden Ario Adipati Notodiningrat II, and Malang Regent III Raden Ario Tumenggung Notodiningrat III. In this village there are also graves of relatives of other regents, including the Regent of Surabaya, the Regent of Bondowoso, and the Regent of Probolinggo. Ida explains, "Kampung Gribig is a historical place with the graves of Ki Ageng Gribig who was the beginning of the formation of Malang City and the resting place of Malang Regents.

The exploration of Ki Ageng Gribig's history seems to be interesting and more wide reaching than might have been expected. For example, knowing that the traces of his history are not limited to Malang, but also spread across other regions, adds an important dimension to the cultural heritage and history of Islam in different regions. In other words, the information about Ki Ageng Gribig's real name, referred to as Sheikh Abdur Rahman Al Maghribi, is an interesting addition. This kind of discovery opens a new window to a deeper understanding of Ki Ageng Gribig's journey and contribution to Islamic history in the wider region

These data can provide a strong evidence base for enhancing and expanding special areas such as the santri village around the grave of Ki Ageng Gribig in Malang City. With a deep understanding of its broader history, the district development can be more focused and maintain the cultural heritage and historical values that characterize the district's identity.

Kampoeng Heritage Kajoetangan (Kayutangan Village) is an old village that has been transformed into a tourist destination in the center of Malang City. A thematic tourism village officially launched by the Malang City Government on April 22, 2018, this area emphasizes cultural richness by showcasing the authenticity of the village along with its historical heritage, building architecture, culinary specialties, and socio-cultural life. This attraction provides an interesting experience for visitors because it evokes memories of the past. Kayutangan Village in Malang City displays the diverse potential of the area, which can be divided into five main categories.

Kayutangan Kampong is highlighted by its distinctive heritage with 23 historic house spots. These buildings not only display architectural beauty, but also hold special stories that can be found when visitors explore the village area. Some of the buildings have been standing since 1870, carrying jengki-type architecture and pyramid houses, and most of them still maintain their authenticity. The presence of these houses is the main attraction and provides a unique travel experience. Kayutangan Kampong also offers religious sites that can be used as spiritual tourism destinations. The presence of these places of worship provides an additional dimension to the tourism experience, allowing visitors to immerse themselves in religious values and local history (Astawa et al., 2018; Pramono et al., 2021)

The unique local culinary and trading activities are an integral part of this kampong's potential. Visitors can enjoy a variety of local cuisines that reflect local culture and traditions. Additionally, trading activities in the village provide an opportunity for tourists to shop for specialty products and souvenirs that enrich their experience. Kayutangan Kampong encourages visitors to explore the beauty of nature through river exploration. This outdoor experience provides a fresh and different atmosphere, which can be enjoyed by those seeking a nature adventure.

Through organizing various events and activities, the village seeks to enrich visitors' tourism experience. Cultural festivals, art performances, and other activities become a venue to introduce the richness of local culture and art to tourists. Thus, this village is not only a static destination, but also provides a variety of activities that can be enjoyed by visitors. Pokdarwis is committed to optimizing all local potential, including natural and human resources, in order to support the development of the tourism sector and creative economy. Through these various aspects, Kayutangan

Kampong becomes an attractive, diverse destination, and enriches the tourism experience for every visitor (Lestari, 2020; Mulyadi & Fathony, 2021; Setiawan & Rahadian, 2019).

3.2. Collaboration in supporting the development of tourism villages

Each village has a variety of basic potentials such as husbandry, plantations, fisheries, agriculture, tourism, culture, and superior commodities. Creative entrepreneurs, in this case, play a key role in assessing these potentials and determining what products or services can be developed and added value to create significant economic value. For example, if a village has great potential in tourism and culture, the creative group can formulate two main development categories. Collaboration can focus on preserving and developing the cultural aspects of the village. It involves efforts to identify, care for, and promote local cultural heritage. The developing of traditional art performances, village handicraft exhibitions, and other cultural activities can be part of this strategy. Collaboration with local artists, cultural leaders, and indigenous communities can help ensure the sustainability and authenticity of cultural wealth.

In addition, creative groups can arrange creative activities that involve the participation of tourists. It could include traditional handicraft classes, art workshops, or hands-on experiences in the daily life of the village. The involvement of local people as teachers or tour guides can also create sustainable local economic opportunities. Collaboration between creative groups, local government, and village communities is key to success in developing creative economy models. The government can give support in the form of facilities, training, and promotion, while the community gives support in environmental management and preservation as well as active participation in creative economy programs. Thus, this collaboration establishes a favorable environment for innovation, sustainability, and sustainable economic development for tourism villages.

The enhancement of Creative Village brings tourists to be not only observers, but also active participants in creative activities. Tourists can participate in various activities such as handicraft making, batik making, weaving, or enjoying typical village cuisine. In addition, they have the opportunity to purchase handicrafts and souvenirs, attend art performances, and experience the overall atmosphere of the village. The type of Creative Village can be adjusted to the most dominant creative economy subsector developed in the village. For example, in the previously mentioned Creative Village development, there are touches of fashion, craft, and culinary. However, there is one subsector that may dominate and specialize in the village, such as performing arts which is the leading sector.

Furthermore, based on their level of development, Creative Kampong can be grouped into four categories. Initiative Kampong is a village that has just started the initial steps in creative economic development. Usually, this village is looking for its identity and creative excellence

Productive Kampong is a village that has been able to produce creative products or services consistently. Creative economic development in this village has shown a good level of productivity. An Innovative Kampong is a kampong that is not only productive but also active in innovation. This may involve the use of new technologies, innovative production methods, or involvement in research and development. Finally, a Sustainable Kampong is one that has a sustainable business and management model. The creative economy in this village is not only successful now but also has the potential to continue and grow in the future.

The Penta helix concept is a collaborative approach involving five key stakeholder elements, which are government, academia, business, community, and media. This collaboration creates synergy among all parties involved, ensures various interests are taken into account, and supports the growth of the creative economy in Creative Village holistically. By involving all these elements, it is expected to create an environment that supports innovation, economic growth, and empowerment of local communities. Penta helix concept becomes the cornerstone of effective collaboration in the development of Creative Kampong.

Every stakeholder element in the Penta helix has a specific role to support the success and sustainability of Creative Kampong. As a regulator, the government has an important role in providing policies and regulations that support the development of Creative Villages. These policies can include fiscal incentives, infrastructure support, and regulations that facilitate the sustainability and growth of the creative economy.

In the context of Kampung Kreatif, academics contribute by providing relevant concepts and theories. Through studies and research, academics can provide an in-depth view of the creative potential of a village, helping to formulate sustainable development strategies. The role of businesses is very important in providing input on market trends and consumer needs. By understanding the market and the latest trends, businesses can help direct the development of products and services in Creative Village to match the expectations and needs of tourists

Creative Group members, or local people who are directly involved in the implementation of the Creative Kampong concept, have a role as implementers and initiators at the local level. They implement the Kampung Kreatif concept in their daily lives and become agents of change in their communities. The media has a critical role in promoting and publicizing creative tourism activities and destinations. By providing wide exposure, the media helps to attract the attention of potential tourists and increase the popularity of Creative Villages. Through this Penta helix collaboration, it is expected that Kampung Kreatif can develop holistically, combining aspects of policy, academic knowledge, business innovation, community participation, and media visibility

3.3. Impacts of strengthening the creative economy

Strengthening the creative economy gives a positive impact on the income of the people in the village. With the development of creative businesses, such as handicrafts, culinary specialties, or tourism services, the community gets new opportunities to increase their income. The development of creative MSMEs in the village creates new jobs. Whether in the craft, culinary or tourist services sectors, local communities can be actively involved, reducing unemployment rates and increasing their economic engagement. With attractive creative economic activities, the kampong becomes an attractive destination for tourists. This contributes to an increase in the number of visitors, which in turn supports the growth of the tourism sector in the village. The increase in creative economic activities also has an impact on community awareness. The community becomes more aware of the potential and uniqueness of their village, and participates in efforts to develop creative tourism villages.

Through involvement in creative endeavors, communities are empowered. They can manage local resources more effectively and have an active role in the development of their village. Increased creative tourism activities are often accompanied by efforts to preserve culture and the environment. Communities tend to be more concerned about preserving local cultural and environmental values. Strengthening the creative economy opens up opportunities for diversifying the tourist experience. They can enjoy the uniqueness of the village through various creative activities, such as learning to make crafts, cooking typical food, or enjoying local art.

Business development in the context of the creative economy in tourism villages is influenced by the innovations implemented to identify and capitalize on existing opportunities. Local communities understand the domino effect of the interaction between supply and demand related to tourism activities in their area. Some aspects to be considered in the development of creative economy businesses in tourist villages involve creative products and target markets/consumers, as well as the importance of innovation in these products.

The effort to increase production/service capacity involves workforce training to improve the skills and knowledge of businesses and human resources in the tourism industry. Infrastructure upgrading, including transportation facilities, accommodation, and recreational areas, is an important factor to support tourism activities. The utilization of digital technology can improve service efficiency and expand the reach of promotions through online platforms. To improve marketing, a joint strategy between tourism businesses, local communities, and the government can increase destination visibility. The utilization of social media is an effective tool to promote tourism destinations and reach a wider market. Involvement in marketing events and exhibitions also increases exposure and attracts potential tourists.

Institutional capability aspects include establishing clear rules and regulations to manage the relationship between tourism activity providers and consumers, providing legal certainty, and increasing trust. Strengthening the human resources of creative economy actors involves training, mentoring, and institutional support. Improving institutional aspects, including coordination among stakeholders, is an important step in ensuring sustainable tourism management. By bringing together the Penta Helix concept, a more sustainable and highly competitive tourism business model can be produced.

4. Conclusion

The village areas that were studied have a variety of potential creative economic activities in the form of performing arts attractions, unique community cultural rituals, and certain handicraft workshops. Strengthening creative economic activities in agropolitan village areas gets support from tourism stakeholders who carry out the functions of contribution, activity, and legal protection. The synergy builds greatly affect the management and governance of creative economic development that supports the innovation of existing tourism activities

With the development of tourism activities, the socio-economic welfare of local communities has improved in the form of additional income and access to education. The results show that the investigated village areas have the potential for

diverse creative economic activities, including performing arts attractions, unique community cultural rituals, and specific handicraft workshops.

The enhancement of creative economic activities in agropolitan village areas received support from tourism stakeholders, involving contributions, activities, and legal protection. The synergy that has been established has a significant impact on the management and governance of creative economic development, providing support for innovation in existing tourism activities.

With the rise in tourism activities, local communities have improved levels of socio-economic well-being. This was reflected in additional income and better access to education and information for local people.

Compliance with ethical standards

Disclosure of conflict of interest

No conflict of interest is involved.

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