

Analysis of the development of the tourism and creative economy sector in Bima Regency, West Nusa Tenggara

Rolland E. Fanggidae¹, Aldarine Molidya², Alexandre De Sousa Guterres³

Nusa Cendana University, Indonesia^{1&2}

Universidade da Paz, Timor Leste³

rolland_fanggidae@staf.undana.ac.id¹, aldarine.molidya@staf.undana.ac.id²,

aldessgguterres2022@gmail.com³



Article History

Received on 15 August 2024

1st Revision on 20 August 2024

Accepted on 27 August 2024

Abstract

Purpose: This study aims to analyze the development of the tourism sector and the creative economy in the Bima district and the extent to which the tourism and creative economy sectors have contributed to economic growth at both the regional and national levels.

Research Methodology: A descriptive qualitative approach was applied using SWOT analysis to identify internal strengths and weaknesses, as well as external opportunities and threats. Data were obtained through field observations, stakeholder interviews, and document reviews.

Results: The analysis shows that Bima Regency possesses diverse tourism resources and creative economy products, but their development is uneven. Only destinations with large capital investments have progressed, while many potential attractions remain underdeveloped. Key weaknesses include limited certified tourism human resources, insufficient culinary training, low innovation among MSMEs, and weak collaboration.

Conclusions: Tourism and creative economy development in Bima requires an aggressive S–O strategy that leverages strengths and opportunities by improving human resource capacity, enhancing MSME innovation, expanding culinary programs, and strengthening partnerships.

Limitations: This study focused only on Bima Regency, limiting the generalizability of its findings to other regions. The qualitative nature of the research also restricts the quantitative measurement of economic impacts.

Contribution: This study contributes to the regional development discourse by offering strategic insights for sustainable tourism and creative economy growth, aligning local initiatives with national policies to increase competitiveness and economic resilience.

Keywords: *Creative Economy, Development, SWOT, Tourism*

How to cite: Fanggidae, R. E., Molidya, A., & Guterres, A. D. S. (2024). Analysis of the development of the tourism and creative economy sector in Bima Regency, West Nusa Tenggara. *Journal of Multidisciplinary Academic Business Studies*, 1(4), 285-297.

1. Introduction

The global landscape of the 21st century is marked by the prominence of certain industries that play pivotal roles in shaping economies and influencing global dynamics. Among these, the tourism sector stands out as the world's largest industry, standing shoulder to shoulder with other economic powerhouses, such as the telecommunications and information technology sectors. This recognition by the World Tourism and Trade Center (WTTC) underscores the significant impact of tourism on the contemporary global economy. Indonesia, a sprawling archipelago covering an extensive area of 1,904,569 square kilometers, is a nation blessed with abundant natural resources and untapped potential.

Indonesia's vastness encompasses a diverse range of tourism prospects, from pristine natural landscapes to a rich tapestry of indigenous tribes, traditions, and historical heritage (Suheldi, Zitri, Ali, & Jaelani, 2024). The country stands at the crossroads of cultural diversity and natural beauty, creating a unique allure for travelers seeking immersive experiences (Emilova, Misheva, & Doneva-Yankulova). However, despite its immense potential, Indonesia faces fierce competition in the tourism sector from its neighboring nations, notably Malaysia and Thailand, which consistently attract higher numbers of tourists (Purwomarwanto & Ramachandran, 2015).

In response to this competitive landscape, the Indonesian government has strategically positioned the tourism sector as a key contributor to the national GDP. This strategic focus is especially pronounced in regions with abundant natural and cultural resources such as the Amazon. Initiatives have been taken to foster comprehensive tourism development strategies at the regional level, recognizing the pivotal role of collaborative efforts in the success of the tourism sector (Taufik, Ibrahim, Ahmad, Suni, & Nur, 2023).

A pivotal step in this direction has been the government's designation of ten priority tourist destinations, colloquially referred to as "New Bali" by President Joko Widodo. This visionary initiative has had a transformative impact on tourism development and economic growth in these areas. Among these priority destinations, Mandalika Lombok in West Nusa Tenggara and Komodo Island in East Nusa Tenggara have emerged as focal points that have spurred positive outcomes for the creative economy in their regions (Lasso, 2017).

These strategic efforts align with the provisions of Law Number 10 of 2009 concerning tourism, which mandates comprehensive development of the tourism industry, destinations, marketing strategies, and institutions. These endeavors are intricately linked to Law Number 24 of 2019, which focuses on the Creative Economy. This legislation emphasizes the role of R&D, educational enhancements, funding facilitation, infrastructure provision, marketing system development, incentives, intellectual property protection, and fostering creativity in advancing the creative economy (Bilan, Vasilyeva, Kryklii, & Shilimbetova, 2019). Consequently, tourism and the creative economy have become integrated into a collective endeavor to boost income levels for the nation and its regions (Nusraningrum & Pratama, 2019).

This backdrop of national strategies and legislative frameworks brings us to the burgeoning tourism potential of the Bima Regency, situated within the West Nusa Tenggara Province on the eastern end of Sumbawa Island. Bima Regency occupies a strategically pivotal position at the confluence of Bali, West Nusa Tenggara (NTB), and East Nusa Tenggara (NTT) regions, making it a magnet for global tourists. Its geographical advantage positions Bima Regency as a bridge between the tourism hubs of Bali and Lombok, with a burgeoning focus on halal tourism and the Special Economic Zone (SEZ) Mandalika. Additionally, it connects to the renowned Komodo Island and East Nusa Tenggara tourist destinations to the east.

The strategic framework for developing tourism destinations in Bima Regency is underscored by the identification of six development zones by the local government. These zones include the Bintang Tambora Area, which encompasses the Sanggar and Tambora Districts, the Mandong Park Area spanning Madapangga, Bolo, Donggo, and Soromandi Districts, the Waworada Bay Area, the Metro Area Lewamori covering Woha, Belo, Palibelo, and Lambitu Districts, the Salawa Area (SApe-LAmbu-WAwo) encompassing Sape, Lambu, and Wawo Districts, and the Sangiang Api Area covering Wera and Ambalawi Districts (Bappeda Kabupaten Bima, 2018).

Each of these development zones signifies a unique opportunity for sustainable tourism development, tapping into the diverse assets of Bima Regency. From the cultural richness of Sanggar and Tambora to the coastal allure of Waworada Bay, each zone offers a distinct contribution to the overall tourism landscape of the region. The emphasis on strategic planning at the local level aligns with the broader national agenda of making tourism the cornerstone of economic growth in the country.

As the world evolves and global dynamics shift, the importance of sustainable and inclusive tourism becomes increasingly apparent. Bima Regency, with its rich cultural heritage, natural beauty, and strategic positioning, has the potential to not only attract tourists but also serve as a model for responsible tourism development. By leveraging its strengths, addressing its weaknesses, and maximizing the opportunities presented by national strategies, the Bima Regency can play a pivotal role in the continued growth of Indonesia's tourism sector and creative economy. The journey towards becoming a premier global tourist destination involves a collective effort at local, regional, and national levels, and Bima Regency stands poised to contribute significantly to this transformative endeavor.

Given the backdrop presented above, this study endeavors to address a central inquiry: How can the tourism sector and creative economy be effectively developed in the Bima District, West Nusa Tenggara?

2. Literature review

2.1 Tourist

Tourism development represents a systematic endeavor aimed at achieving integration in harnessing diverse tourism resources while encompassing all external aspects directly and indirectly associated with the enduring sustainability of tourism development (Buhalis et al., 2023). This comprehensive approach recognizes the intricate web of factors that contribute to the success of tourism initiatives (Dodds, Ali, & Galaski, 2018).

In the context of tourist attractions, Cooper et al. (1995:81) underscore the presence of four fundamental components essential for a destination to qualify as a viable tourist attraction: These components are:

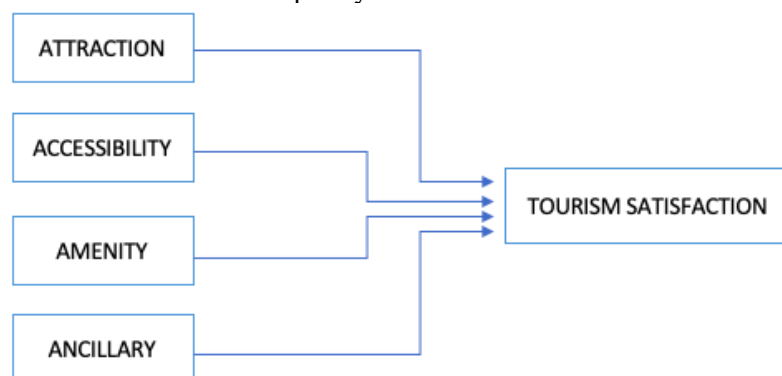


Figure 1. Tourism Satisfaction
Source: Cooper, 2023

Attraction to Tourist attractions plays a pivotal role in shaping the allure of a destination, offering unique and exceptional experiences that are not easily replicated elsewhere. The concept of attraction is central to tourism development, as it defines the essence of a destination and influences travelers' decision-making process. Attraction can be understood in three ways.

1. **Natural Resources (Natural Attractions):** Natural attractions encompass the inherent beauty and splendor of a location's landscape, geological features, and ecological diversity. These attractions include awe-inspiring mountains, pristine beaches, wildlife sanctuaries, and natural wonders that captivate tourists with their raw and unspoiled allure (Smith et al. 2022).
2. **Traditional Cultural Tourism:** Cultural attractions celebrate the rich heritage, traditions, and customs of a region. They provide visitors with the opportunity to immerse themselves in the local culture, participate in traditional festivities, and explore historically significant sites (Buonincontri, Marasco, & Ramkissoon, 2017).
3. **Artificial Attractions:** Artificial and man-made attractions are human-created marvels that offer visitors engaging and entertaining experiences. These may include theme parks, museums, architectural landmarks, and artistic installations designed to intrigue and captivate tourists (Rana, Saeed, & Gulzar, 2024).

Understanding the diverse forms of attractions and their influence on tourist behavior is crucial for destination planning and development purposes.

a) Amenity

Amenities represent essential infrastructure and services that enhance the comfort and convenience of tourists during their visits to tourist attractions. It encompasses various facilities and services designed to make the tourist experience enjoyable and efficient. The key elements of amenities include the following:

1. **Lodging:** Accommodation options such as hotels, resorts, hostels, and vacation rentals cater to the diverse needs and preferences of travelers, ensuring a comfortable and restful stay (Kruger, van der Merwe, Saayman, & Slabbert, 2019).
2. **Restaurants:** Dining establishments offer a wide range of culinary experiences, from local cuisine to international fare, enabling tourists to save the flavors of the destination (Hernández-Rojas & Huete Alcocer, 2021).
3. **Transportation:** An efficient transportation network, including airports, roads, railways, and public transit systems, facilitates seamless movement within a destination and between attractions (Dileep & Pagliara, 2023).
4. **Travel Agents:** Professional services that assist tourists in planning their trips, booking accommodations, arranging tours, and addressing various travel-related needs, ensuring a well-organized and hassle-free experience (Mandal, Roy, & Raju, 2017).

A well-developed accessibility framework not only improves tourist experiences but also contributes to the sustainable development of tourist destinations.

b) Ancillary

Ancillary services represent additional support systems that facilitate the overall tourism experience and assist tourists in obtaining information and services related to tourism. These services are instrumental in providing tourists with comprehensive support, particularly when they visit unfamiliar destinations. Ancillary services encompass:

1. **Marketing:** Strategies aimed at promoting and advertising tourist destinations, raising awareness, and attracting potential visitors (Neuhofer, Celuch, & To, 2020).
2. **Physical Infrastructure:** The development and maintenance of critical infrastructure, including roads, railways, utilities (water, electricity, telecommunications), and other utilities, to enhance the overall quality of tourism-related services (Jamal, T. & Tan, D. (2021).
3. **Tourism Management Agencies:** Organizations and governing bodies responsible for overseeing and regulating tourism activities, ensuring adherence to standards, sustainability practices, and responsible tourism development (Li, McKercher, & Chan, 2019).
4. **Tourist Information Centers:** Facilities and resources that provide tourists with information, maps, guidance, and recommendations about local attractions, services, and cultural aspects, facilitating their exploration of the destination (Fesenmaier, Xiang, Pan, & Law, 2011).
5. **Travel Agents and Stakeholders:** Entities within the tourism industry, including travel agencies, local businesses, and community members, actively contribute to the development and promotion of tourism in the region, playing an integral role in shaping the visitor experience (Kekeocha, Anoke, Chukwuemeka-Onuzulike, & Ngozi, 2023).

2.2 Creative Economy Aspects

The creative industry has emerged as a focal point in discussions aimed at fostering regional economic growth. It is recognized as a dynamic sector capable of driving its own expansion, enhancing the competitiveness of other industries, and bolstering regional economic strength. The creative industry within a region has the potential to substantially contribute to the local economy (Bans-Akutey & Ebem, 2022).

2.3 Defining the Creative Economy

The creative industry is characterized by the generation of added value originating from ideas rooted in the creativity of human resources, often referred to as creative individuals. Value creation is predicated on the utilization of knowledge, which may include cultural heritage and technology (Szromek, 2022). At its core, creativity serves as the primary resource, defined as the capacity or ability to produce or conceive something unique, offer solutions to problems, or diverge from established norms (commonly known as "or thinking outside the box"). Creativity is the driving force behind the birth of innovation, leveraging existing inventions to create novel solutions and experiences (Florida, 2014; Sulaiman, Fitralsima, Fata, & Nawawi, 2023).

2.4 Creative Economy Profile

A comprehensive understanding of the creative economy landscape is obtained through data collection and analysis of creative economy ecosystems and actors. The creative economy profile encompasses both quantitative and qualitative data and provides a detailed depiction of the current state of the regional creative economy in Indonesia. The data collected during the creation of the creative economy profile serves as a foundation for identifying challenges and opportunities in advancing the regional creative economy (Hesmondhalgh & Baker, 2013; Kusa & Danladi, 2023).

2.5 Creative Economy Development Strategies and Designs

The formulation of creative economy development strategies and designs involves delineating indicative programs aimed at realizing the vision and mission of creative economic development within a region (Abu-Bakar & Charnley, 2024). These strategies and designs align with policy directions, strategies, and targets outlined in governmental decrees (Benhaida, Safaa, Perkumienė, & Labanauskas, 2024). Cross-regional discussions are essential to effectively establish these three components. These discussions facilitate the identification of priority subsectors for development, considering their potential, demand, likelihood of success, high value-added potential, and ability to generate a multiplier effect across other subsectors (Baron, 2024; Pratt & Jeffcutt, 2009).

2.6 Review of the Theoretical Creative Economy

Globalization and the evolution of global trade are inevitable outcomes of technological advancements, marking an era characterized by disruption. As described by Muthiarsih (2019), this era necessitates adaptability to avoid adverse consequences. Technological advances have blurred regional boundaries, allowing instantaneous connections between regions. One significant impact of this disruption is the emergence of newcomer businesses empowered by information technology, which are capable of absorbing labor and reshaping economic landscapes. The creative economy has witnessed robust development worldwide, delivering positive outcomes such as employment generation, augmented regional income, and enhanced international recognition.

2.7 Defining Creative Economy Sub-Sectors

Creative Economy embodies added value originating from intellectual property rooted in originality, born from human intellectual creativity, enriched by science, technology, skills, and cultural heritage. Presidential regulations, such as Presidential Regulation Number 142 of 2018, and publications, including the Ministry of Tourism and Creative Economy's "Economy Creative Indonesia's New Power Towards 2025," provide definitions of creative economy sub-sectors. These subsectors encompass a diverse range of creative fields, including

1. **Application and Game Development:** Involves the creation of software applications and games, showcasing the fusion of technology and creativity.
2. **Architecture:** Focuses on the design and construction of buildings and structures, reflecting artistic and functional considerations.
3. **Interior Design:** Involves the planning and design of interior spaces, emphasizing aesthetics and functionality.
4. **Virtual Communication Design:** Encompasses the design of virtual communication elements, such as graphics and interfaces, for various platforms.
5. **Product Design:** Involves creating innovative and aesthetically pleasing products by combining functionality and design.
6. **Fashion:** This encompasses the design, production, and marketing of clothing and accessories.

7. **Film, Animation, and Video:** Involves the creation of visual content, including films, animations, and videos, as a form of artistic expression.
8. **Photography:** Focuses on capturing and conveying messages through visual imagery.
9. **Crafts:** Involves the creation of handmade or artisanal products, showcasing traditional or contemporary craftsmanship.
10. **Culinary:** This encompasses the creative aspects of food preparation, presentation, and culinary experiences.
11. **Music:** Involves the creation, performance, and distribution of musical compositions.
12. **Publishing** encompasses the creation and distribution of written and printed content, including books and magazines.
13. **Advertising:** This involves creating persuasive and visually appealing messages to promote products or services.
14. **Art:** This encompasses various visual arts, including paintings, sculptures, and other forms of artistic expression.
15. **Performance:** Involves live artistic performances such as theater, dance, and other forms of entertainment.
16. **Fine Arts:** Encompasses traditional and contemporary fine arts that contribute to cultural expressions.

In conclusion, the creative economy is a multifaceted and dynamic sector that can drive economic growth, foster innovation, and enhance regional competitiveness. It leverages creativity, knowledge, and cultural heritage as key resources, resulting in the generation of added value and the creation of unique intellectual property. By embracing a diverse array of creative subsectors, regions can chart a course toward sustainable and inclusive economic development.

Definition of the Creative Economy Sector and Creative Economy Sub-Sector (Referring to Presidential Decree No. 96/2019, Presidential Decree 142/2018, KBBI, and Publication of the Ministry of Tourism and Creative Economy: "Creative Economy: Indonesia's New Strength Towards 2025, 2015-2019 Medium Term Action Plan"): Creative Economy: embodiment of added value from an idea or idea of intellectual property that contains originality, born from creativity.

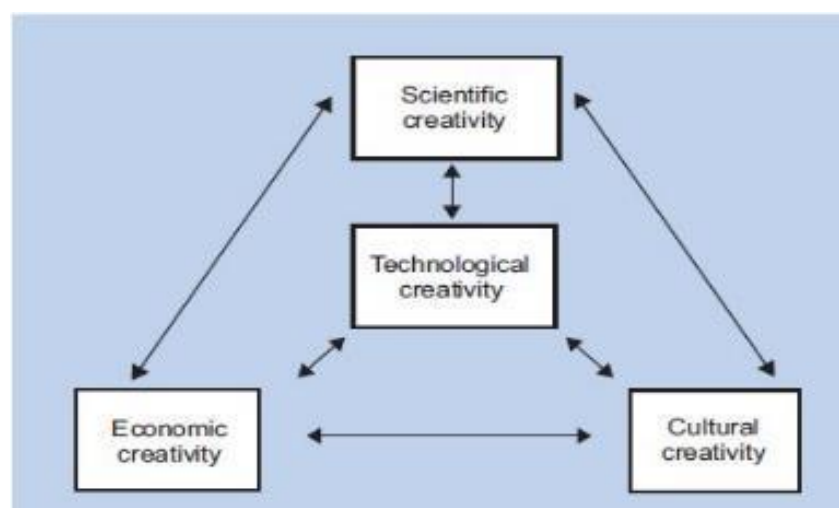


Figure 2. Creative Economy Formulation Chart
Source: Boys, 2023.

3. Research methodology

3.1 SWOT Analysis

SWOT analysis is a systematic identification of various factors to formulate a company strategy (Rangkuti, 2017; Tharu & Shrestha, 2019). This analysis is based on logic that can maximize Strengths and Opportunities but can simultaneously minimize Weaknesses and Threats. The strategic decision-making process is always related to the development of a company's mission, objectives, strategies, and

policies. Thus, strategic planning (strategic planner) must analyze the company's strategic factors (strengths, weaknesses, opportunities, and threats) under current conditions.

- a) Quadrant 1: This is a very favorable situation. The company has the strengths and opportunities to take advantage of existing opportunities. The strategy that must be implemented under this condition is to support an aggressive growth policy (a growth-oriented strategy).
- b) Quadrant 2: Despite facing various threats, this company still has internal strengths. The strategy that must be implemented uses strength to take advantage of long-term opportunities through a diversification strategy (product/market).
- c) Quadrant 3: The company faces enormous market opportunities, but on the other hand, it faces some internal constraints or weaknesses.
- d) Quadrant 4: This quadrant represents a very unfavorable situation in which the company faces various internal threats and weaknesses.

The tool used to compile the company's strategic factors is the SWOT matrix (Rangkuti, 2017:83-84). This matrix can clearly describe how the external opportunities and threats faced by a company can be adjusted to its strengths and weaknesses. This matrix can produce four alternative strategies.

Table 1. SWOT Analysis Matrix

	<i>Strength (S)</i> Internal strength factors	<i>Weakness (W)</i> Internal weakness factors
<i>Opportunities (O)</i> External opportunity factors	Strategi SO Create strategies that use strengths to take advantage of opportunities	Strategi WO Create strategies that minimize weaknesses to take advantage of opportunities
<i>Threats (T)</i> External threat factors	Strategi ST Create strategies that use strengths to overcome threats	Strategi WT Create strategies that minimize weaknesses and avoid threats

Source: Rangkuti, 2023.

The analysis was conducted in the following stages.

- a) The data obtained for processing were grouped.
- b) Do a SWOT analysis.
- c) Enter it into the SWOT matrix.
- d) Analysis of the SWOT matrix strategy.
- e) A strategy developed for the manager is recommended.

4. Results and discussion

4.1 Data Analysis

Internal factors, including strengths and weaknesses, originate from tourism in Bima Regency and in West Nusa Tenggara. External factors, which include opportunities and threats, come from outside the tourism sector in West Nusa Tenggara Bima Regency. The identification results from interviews with several informants, accompanied by field observations and documentation from related parties, are as follows:

4.2 IFAS (Internal Factors Analysis Summary)

1. Strength (quadrants I and II)

a) Diversity of tourism resources

Bima Regency has a variety of tourism resources which are strengths in developing tourism, including beautiful natural tourist attractions with attractions in the form of Nature (Maritime Culture (Tourism Village & Horse Racing), Sangiang Darat, Sangiang Api and Snake Island, Pulo

Tourism Village. bajo and sari, Dutch boat diving, horse racing, traditional weaving, traditional boats, traditional culinary, the Komodo Biosphere Reserve, and diverse culture.

- b) The availability of creative economy products Creative economic products in Bima Regency are supported by existing UMKMs to produce products that can be marketed, including weaving producers, traditional boats, and traditional culinary.
- c) As a culinary development program or typical food of the Bajo Pulo community, the people of Bajo Pulo in Bima Regency innovate by developing culinary or typical Bajo Pulo food as one of the attractions to attract tourists to the Bima district.

2. Weaknesses (Quadrants III and IV)

a) Tourism human resources (HR) are still low

Human resources in the tourism field in Bima Regency are still low; as a result, many tourism human resources are not yet certified, and the impact on service quality and tourism management is not good. This is an important concern for the Bima Regency government, so that tourism human resources can be increased by providing training and improving human resources for tourism actors.

b) There was no certification or culinary training provided.

In fact, to support and improve tourism, it is not only looking at and paying attention to tourist objects but also has its own charm for tourists who come to visit. To produce food that suits the tastes of tourists, a professional chef is certainly needed. However, many chefs have not yet been certified as such. Therefore, government intervention is needed to provide culinary training for chefs.

c) Creative innovation is still lacking

UMKM products and the creative economy are not yet well developed. Innovations are still needed in UMKM products and the creative economy to produce unique products that have the characteristics of Bima Regency.

d) Partnership and Cooperation were not maximized.

Although there are various internal strengths and external opportunities for tourism development in the Bima Regency, cooperation and partnerships in tourism management have not been maximized.

Bima Regency has significant internal strengths, particularly in its diverse tourism resources and creative economy products. However, addressing weaknesses, such as the shortage of certified tourism human resources, lack of certification and culinary training, creative innovation deficiencies, and underutilized partnerships, is crucial for maximizing the region's tourism potential and ensuring sustainable development. Government intervention and strategic initiatives are recommended to enhance the overall tourism experience in Bima Regency.

4.3 SWOT Matrix Analysis

Based on the assessment of each factor (strengths, weaknesses, opportunities, and threats), tables were compiled for the internal factor analysis summary (IFAS) and external factor analysis summary (EFAS). Based on the IFAS and EFAS tables, it can be seen that the value of the calculations between internal and external factors can then be identified with the right strategy. The results of the calculation of internal and external factors were positive, and the conditions of tourism and the creative economy in Bima Regency were good. When viewed from the position (quadrant) of the resulting coordinates between internal and external values, it is in position (quadrant) I ($X = 2.2$ and $Y = 1.96$). This means that the appropriate development analysis used by the regional government of Bima Regency is an aggressive strategy (S–O strategy).

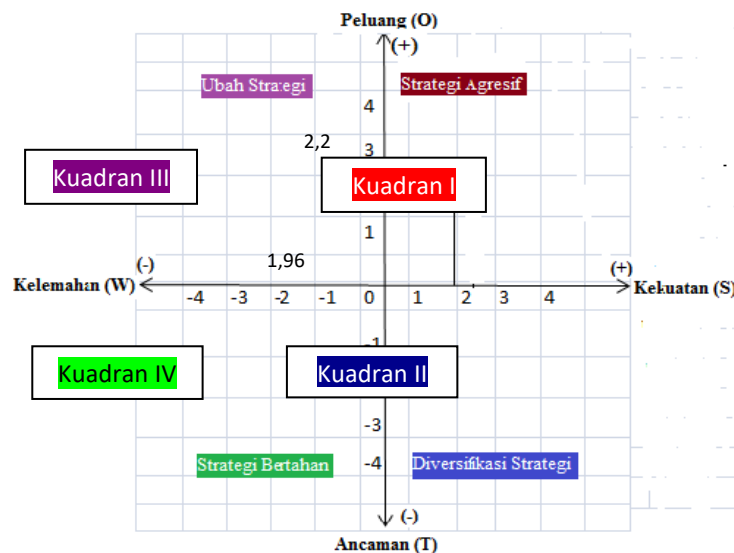


Figure 4. SWOT diagrams
Source: Data processing researchers' results, 2022.

When viewed from the position (quadrant) of the resulting coordinates between internal and external values, it is in position (quadrant) I ($X = 2.2$ and $Y = 1.96$). This means that the right strategy is used by Bima NTB Regency to carry out tourism development and the creative economy, namely the "aggressive" strategy (S-O Strategy), namely developing integrated tourism through managing tourism human resources, providing creative and innovative economic products to be able to compete with similar products or even the same product, as well as culinary development programs or special food for the Bajo Pulo community to increase the number of tourists. Competent and quality tourism human resources should be developed by increasing certified training and empowering people engaged in tourism training so that innovation can be created in the products produced. Optimizing the management of tourist villages so that funds can go into village income so that they can be used to manage tourist villages, community culture besides woven, special culinary, and create additional cultural tourism products.

The results of this study are as follows:

1. Internal Factors: Strengths and Weaknesses

a. Strengths of Bima Regency's Tourism

o Diversity of Tourism Resources

According to Porter's Diamond Model, the diversity of resources, including natural and cultural assets, can contribute to a region's competitive advantage in the tourism sector. The availability of diverse attractions enhances the overall tourism experience and attracts a broad range of visitors to the destination.

o Creative Economic Products

Richard Florida's Creative Class Theory emphasizes the role of creative industries in regional development. Bima Regency can leverage its creative economic products to not only attract tourists but also foster innovation and economic growth within the community.

o Culinary Development Program

Sayers highlights the significance of culinary tourism in destination marketing. Bima Regency's culinary development program can be aligned with the trend of gastronomic tourism, attracting travelers seeking unique and authentic culinary experiences.

b. Weaknesses in Bima Regency's Tourism

o Low Tourism Human Resources (HR):

According to the Tourism Area Life Cycle model proposed by Richard W. Butler stated that addressing the human resource gap is crucial for transitioning from the "exploration" to the "involvement" stage. Bima Regency may need to focus on capacity building and training to enhance the skills of its tourism workforce.

- **Lack of Culinary Certification and Training**
The Tourism Destination Competitiveness Model by Robert C. Ford and Derek R. Hall emphasizes the importance of certifications and standards in enhancing the competitiveness of a destination. Bima Regency should consider investing in culinary certifications to ensure quality and safety, thereby attracting a wider audience.
- **Lack of Creative Innovation in MSME Products.**
Drawing on Joseph Tidd and John R. Bessant's Innovation Model, which fosters a culture of innovation, is essential for the sustained growth of micro, small, and medium enterprises (MSMEs). Bima Regency could benefit from implementing innovation programs and providing support for creative ventures within the local economy.

2. External Factors: Opportunities and Threats

a. Tourism Opportunities for Bima Regency

- **Beautiful Natural Tourism**
The Destination Competitiveness Model also underscores the significance of natural attractions in destination competitiveness. Bima Regency can capitalize on its natural beauty by promoting sustainable tourism practices that preserve the environment.
- **Creative Economic Potential**
Florida and Tinagli emphasized the positive correlation between a region's creative economy and its attractiveness to tourists. Bima Regency can further develop its creative economy to enhance its appeal as a vibrant and innovative destination.
- **Culinary Development:**
Cai's Destination Image and Perception model highlights the impact of culinary experiences on destination image. Bima Regency can enhance its culinary offerings to create a positive and distinctive destination image.

b. Tourism Threats to the Bima Regency

- **Competition with Other Tourist Destinations.**
The Tourism Area Life Cycle model suggests that destinations face increased competition as they mature. Bima Regency should continually innovate to stay competitive and differentiate itself from other destinations.
- **Changes in Tourism Trends**
According to Butler's Tourism Destination Evolution Model, destinations must adapt to changing tourism trends to remain attractive. Bima Regency should monitor global trends and adjust its offerings to align with evolving traveler preferences.
- **Changes in Regulations or Government Policies**
Dallen J. Timothy's work on Political Economy of Tourism emphasizes the impact of political decisions on tourism. Bima Regency needs to actively engage with policymakers to ensure that regulations support sustainable tourism development.

3. SWOT matrix analysis and strategy recommendations

- **Position (Quadrant), I**
Drawing on Igor Ansoff's Growth Matrix, Quadrant I signifies a focus on market penetration and product development. Bima Regency can capitalize on its internal strengths to exploit external opportunities.
- **Aggressive Strategy (S-O)**
In alignment with Henry Mintzberg's Emergent Strategy Theory, aggressive strategies involve seizing immediate opportunities. Bima Regency should aggressively pursue the development of tourism resources, creative economy, and human resources. This is in line with the SWOT analysis, which emphasizes the optimization of strengths to leverage external opportunities.
- **Partnerships and Cooperation**
Collaborative strategies, as suggested by the Resource-Based View of tourism, can amplify the impact of individual efforts. Bima Regency should actively seek partnerships with government bodies, businesses, and community stakeholders to collectively address weaknesses and confront external threats.

By integrating these theories and research perspectives, Bima Regency can enrich its strategic approach to tourism development, ensuring a holistic and sustainable growth trajectory.

5. Conclusion

Several things can be done to develop tourism in Bima, including:

1. Optimizing the potential of tourism resources: Bima Regency needs to take advantage of the diversity of tourism resources, such as beautiful nature tourism and existing creative economic products. Efforts must be made to increase the promotion and marketing of tourist destinations in the Bima Regency more broadly and intensively at the regional, national, and international levels.
2. Improving the quality of tourism human resources: Low tourism human resources (HR) is a weakness that needs to be addressed. Bima Regency needs to conduct training and certification for the tourism workforce, both in terms of tourism services, culinary skills, and tourism business management. By improving the quality of human resources, it will provide a better tourist experience for visitors and increase the competitiveness of Bima Regency as a tourist destination
3. MSME product innovation and the creative economy: The Bima Regency needs to encourage innovation in existing MSME products and the creative economy to attract tourists to the area. Support in terms of product development, design, branding and promotion of MSME products and the creative economy originating from Bima Regency needs to be increased, both in local and international markets
4. Increasing partnerships and cooperation with related parties: The Bima District needs to strengthen partnerships and cooperation with various related parties, such as the government, private sector, local communities, and tourism community. Good collaboration between various parties can increase synergy and effectiveness in tourism development in Bima Regency in terms of promotion, management of tourist destinations, product and human resource development, and regulation and policy arrangements.
5. Monitoring changes in tourism trends and regulations: The Bima Regency must actively monitor changes in tourism trends and regulations that may impact tourism development. Changes in tourism trends, such as changes in tourist preferences, travel patterns, and technology, must be monitored and accommodated in the Bima Regency tourism development strategy. In addition, changes in government regulations or policies, both at the local and national levels, need to be monitored and responded to quickly so as not to hinder the tourism development of Bima Regency.

By adopting an assertive strategy (S-O) that capitalizes on its inherent internal strengths and external opportunities, the Bima Regency aspires to unlock the full potential of its tourism resources. This strategic approach aims to enhance the quality of tourism human resources and foster innovations in Micro, Small, and Medium Enterprises (MSMEs) and the creative economy. Additionally, concerted efforts should be made to strengthen partnerships and cooperation within the region to maximize the synergy between various stakeholders. Strategic vision extends beyond the current landscape, ensuring adaptability to changing tourism trends and regulations, thereby positioning Bima Regency as a dynamic and competitive player in the global tourism arena.

Acknowledgement

We would like to thank Bima Regency for permission and the data that provided us with our research.

References

- Abu-Bakar, H., & Charnley, F. (2024). Developing a strategic methodology for circular economy roadmapping: A theoretical framework. *Sustainability*, 16(15), 6682. doi:<https://doi.org/10.3390/su16156682>
- Bans-Akutey, A., & Ebem, D. (2022). E-leadership and adaptation to technological development of telecommunication businesses in Ghana. *Annals of Management and Organization Research*, 3(4), 259-269. doi:<https://doi.org/10.35912/amor.v3i4.1420>

- Baron, J. V. (2024). Climate change awareness and adaptation by rice farmers in Surallah, South Cotabato. *Journal of Social, Humanity, and Education*, 4(3), 193-204. doi:<https://doi.org/10.35912/jshe.v4i3.1854>
- Benhaida, S., Safaa, L., Perkumienė, D., & Labanauskas, G. (2024). Creative tourism: Two decades of conceptual evolution and characterization. *Administrative Sciences*, 14(8), 172. doi:<https://doi.org/10.3390/admsci14080172>
- Bilan, Y., Vasilyeva, T., Kryklii, O., & Shilimbetova, G. (2019). The creative industry as a factor in the development of the economy: dissemination of European experience in the countries with economies in transition. *Creativity Studies*, 12(1), 75-101. doi:<https://doi.org/10.3846/cs.2019.7453>
- Buhalis, D., Leung, X. Y., Fan, D., Darcy, S., Chen, G., Xu, F., . . . Farmaki, A. (2023). Tourism 2030 and the contribution to the sustainable development goals: the tourism review viewpoint (Vol. 78, pp. 293-313): Emerald Publishing Limited.
- Buonincontri, P., Marasco, A., & Ramkissoon, H. (2017). Visitors' experience, place attachment and sustainable behaviour at cultural heritage sites: A conceptual framework. *Sustainability*, 9(7), 1112. doi:<https://doi.org/10.3390/su9071112>
- Dileep, M. R., & Pagliara, F. (2023). Transportation Systems and Tourism. In M. R. Dileep & F. Pagliara (Eds.), *Transportation Systems for Tourism* (pp. 1-25). Cham: Springer International Publishing.
- Dodds, R., Ali, A., & Galaski, K. (2018). Mobilizing knowledge: Determining key elements for success and pitfalls in developing community-based tourism. *Current Issues in Tourism*, 21(13), 1547-1568. doi:<https://doi.org/10.1080/13683500.2016.1150257>
- Emilova, I., Misheva, M., & Doneva-Yankulova, V. Development of a Tourist Experience Model with the Aim of Increasing Economic Efficiency—On the Example of the Destination Sofia.
- Fesenmaier, D. R., Xiang, Z., Pan, B., & Law, R. (2011). A Framework of Search Engine Use for Travel Planning. *Journal of Travel Research*, 50. doi:10.1177/0047287510385466
- Florida, R. (2014). *The rise of the creative class--revisited: Revised and expanded*: Basic Books (AZ).
- Hernández-Rojas, R. D., & Huete Alcocer, N. (2021). The role of traditional restaurants in tourist destination loyalty. *Plos one*, 16(6), e0253088. doi:<https://doi.org/10.1371/journal.pone.0253088>
- Hesmondhalgh, D., & Baker, S. (2013). *Creative labour: Media work in three cultural industries*: Routledge.
- Kekeocha, M. E., Anoke, A. F., Chukwuemeka-Onuzulike, N., & Ngozi, N. H. (2023). Work-life Balance and Employees' Commitment in Plastics Manufacturing Firms in Anambra State, Nigeria. *Annals of Human Resource Management Research*, 3(2), 141-154. doi:<https://doi.org/10.35912/ahrmr.v3i2.2047>
- Kruger, M., van der Merwe, P., Saayman, M., & Slabbert, E. (2019). Understanding accommodation preferences of visitors to the Kruger National Park. *Tourism and hospitality research*, 19(2), 170-185. doi:<https://doi.org/10.1177/1467358417715678>
- Kusa, N. D., & Danladi, N. Y. (2023). Entrepreneurial passion on the success of SME's in Plateau State, Nigeria: The role of entrepreneurial skills. *Journal of Sustainable Tourism and Entrepreneurship*, 5(1), 57-74. doi:<https://doi.org/10.35912/joste.v5i1.2124>
- Lasso, A. H. (2017). The Double-edged Sword of Tourism: Tourism Development and Local Livelihoods in Komodo District, East Nusa Tenggara, Indonesia. doi:<https://DOI:10.9790/487X-2010046773>
- Li, T., McKercher, B., & Chan, E. (2019). Towards a conceptual framework for diaspora tourism. *Current Issues in Tourism*, 23, 1-18. doi:10.1080/13683500.2019.1634013
- Mandal, S., Roy, S., & Raju, A. G. (2017). Exploring the role of website attractiveness in travel and tourism: empirical evidence from the tourism industry in India. *Tourism planning & development*, 14(1), 110-134. doi:<https://doi.org/10.1080/21568316.2016.1192058>
- Muthiarsih, T. (2019). Strategi Pemasaran di Era Disruption. *Syntax Literate; Jurnal Ilmiah Indonesia*, 4(3), 179-186.
- Neuhofer, B., Celuch, K., & To, T. (2020). Experience design and the dimensions of transformative festival experiences. *International Journal of Contemporary Hospitality Management, ahead-of-print*. doi:10.1108/IJCHM-01-2020-0008

- Nusraningrum, D., & Pratama, A. (2019). The tourism development through creative economy. *International Journal of Engineering and Advanced Technology*, 8(6), 300-308. doi:<https://DOI:10.35940/ijeat.F1049.0986S319>
- Pratt, A. C., & Jeffcutt, P. (2009). Creativity, innovation and the cultural economy: snake oil for the twenty-first century? *Creativity, innovation and the cultural economy* (pp. 3-19): Routledge.
- Purwomarwanto, Y. L., & Ramachandran, J. (2015). Performance of tourism sector with regard to the global crisis-a comparative study between Indonesia, Malaysia and Singapore. *The Journal of Developing Areas*, 49(4), 325-339. doi:<https://doi.org/10.1353/jda.2015.0149>
- Rana, M., Saeed, F., & Gulzar, M. (2024). Exploring the Staging of Experiences and Success Factors of Theme Parks through an Integrated Product Development Approach. *Journal of Development and Social Sciences*, 5(3), 718-732. doi:[https://doi.org/10.47205/jdss.2024\(5-III\)65](https://doi.org/10.47205/jdss.2024(5-III)65)
- Rangkuti, F. (2017). *Customer care excellence: meningkatkan kinerja perusahaan melalui pelayanan prima plus analisis kasus jasa raharja*: Gramedia Pustaka Utama.
- Suheldi, R., Zitri, I., Ali, M., & Jaelani, M. A. (2024). Enhancing Senggigi as a Lombok Tourism Destination: A Development Strategy. *KOMUNITAS*, 15(1), 51-78. doi:<https://doi.org/10.20414/komunitas.v15i1.9457>
- Sulaiman, E., Fitalisma, G., Fata, M. A., & Nawawi, R. (2023). Empowering local communities engagement: Rural tourism and business innovation for SDGs desa. *Journal of Sustainable Tourism and Entrepreneurship*, 4(3), 331-344.
- Szromek, A. R. (2022). Value propositions in heritage tourism site business models in the context of open innovation knowledge transfer. *Journal of Open Innovation: Technology, Market, and Complexity*, 8(3), 161. doi:<https://doi.org/10.3390/joitmc8030161>
- Taufik, M., Ibrahim, M. A., Ahmad, B., Suni, M., & Nur, M. (2023). Collaborative government in tourism sector development. *KnE Social Sciences*, 530–547-530–547. doi:<https://DOI:10.18502/kss.v8i17.14148>
- Tharu, N. K., & Shrestha, Y. M. (2019). The influence of bank size on profitability: An application of statistics. *International Journal of Financial, Accounting, and Management*, 1(2), 81-89. doi:<https://doi.org/10.35912/ijfam.v1i2.82>

