



Culture-Led Regeneration and Creative Tourism Development in Indonesia's City Slums: Some Findings from Tangerang City

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ABSTRACT

Tourism has been in the spotlight recently, especially in urban slum areas. Many studies have reviewed slum areas. However, transforming slums into creative tourism villages or kampungs is a new phenomenon that emerged in urban slums in Indonesia. Creative kampung, in particular, is a form of tourism that changes the slum area into a tourist destination. This study aims to explore the extent of the creative tourism kampung's sustainability and the role of stakeholders in ensuring the sustainability of this creative tourism village. This study employs descriptive analysis by combining in-depth interviews and literature analysis to unravel creative kampung in practice. This study found that the kampungs' transformation can be seen in physical, social, and environmental dimensions. Moreover, this study also outlines an appropriate strategy to ensure the sustainability of creative kampung. Stakeholders' collaboration to maintain social capital and economic value is proposed to sustain the creative kampung initiatives. It is because creative kampung provides a way to preserve culture and, at the same time, boost the local economy. Therefore, transforming slum villages in many cities into creative tourist villages is one of the solutions for dealing with urban slums.

1. INTRODUCTION

The development of tourism today faces different challenges, particularly due to the COVID-19 pandemic. Demands for physical distancing and the risk of virus airborne transmission have made people reluctant to travel to closed spaces. As a result, extensive outdoor tourism is in demand nowadays (Gössling, Scott, & Hall, 2020). On the other hand, tourists continually pursue more active involvement and direct interaction with local people (Higgins-Desbiolles, 2020; Richards, 2016). It has been one of the main reasons for developing creative tourism.

Creative tourism, which is frequently linked with urban tourism, is an effort to revitalize certain parts of urban areas through cultural regeneration, presented in a rather innovative way to attract tourists (Booyens & Rogerson, 2015; Tan, Tan, Luh, & Kung, 2016). To some extent, creative tourism may also occur in the urban areas' marginalized parts (Dias, González-Rodríguez, & Patuleia, 2020). Precisely, creative tourism initiatives in the slum area, for example, have frequently depended upon external stakeholders rather than the local community. An investigation is needed to explore the role of social capital in ensuring the sustainability of this type of creative tourism once external stakeholders stop the assistance.

The last decades have been associated with the emergence of the creative tourism phenomenon in urban destinations (Bogdani, 2018; Faludi, 2013). In particular, the development of the village improvement initiative as a part of creative tourism has involved parties other than the government. However, there are still limited studies that review the extent to which this village can survive without government assistance.

The idea of creative tourism in many ways in Asia has grown in recent years. ASEAN members have introduced creative tourism in the region, but other countries have developed various methods for establishing ties between tourism and creativity. In undertaking creative tourism, two broad approaches can be identified: the relatively top-down approaches to creative tourism development, such as in China and South Korea, and bottom-up approaches to involving local communities, such as Thailand and Indonesia (Richards, 2016).

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In Indonesia, informal urban settlements, or *kampung*, have been extended to include any informal settlement areas in the city during its development. Most of them were absorbed by the rapid expansion of urban areas. One notable thing is the remarkable capacity of *kampung* to absorb the spillover population of expanding urban areas. *Kampungs*, particularly in Java, typically occupy about 60 percent of a city's total area, are close to the city centers, and provide settlement for more than three-quarters of the people (Rahmi, Wibisono, & Setiawan, 2001).

Urban villages in Indonesian cities can be traced back to the 1980s due to increasing economic development. For a long time, the existing villages are now surrounded by new buildings relative to the larger communities. Compared to modern housing, most urban villages, or '*Kampungs*', are unstructured, unorganized, and informal (Ulfiana, Has, Makhfudli, & Efendi, 2019). *Kampung* comprises a group of houses that are part of the city (usually inhabited by low-income people). Residents have limited access to public services such as clean water, protection, and waste management, and they also have to look for a solution on their own (Mintorogo, Arifin, Canadarma, & Juniwati, 2015). Its location, in general, is close to the main street and tends to be a slum. Therefore, poverty and low quality of life are common features of *Kampung* (Ramadhani, Wulansari, Mawarsari, & Silas, 2014). In contrast, the community of *kampung* has a robust social character known as the traditional Javanese characteristic of '*rukun*' (social harmony, communality) and '*gotong royong*' (sharing burdens and cooperation) (Rahmi et al., 2001). Tauran (2018) also adds that *kampung* refers to a group with kinship relations, solidarity, inclusion, and support each other as a social structure.

Recent efforts have improved these villages (Letfiani & Widyasari, 2015). Nowadays, with the support of a large community group, *kampung* created public spaces with a minimum budget. The government, private sector, and professional artists supported *kampungs* in creating a lively and livable environment (Rahmi et al., 2001).

Based on the background mentioned above, this study attempts to unravel the phenomenon of Creative *Kampung* and what strategy is needed to ensure its sustainability. Several pieces of research have been undertaken in this direction, but most were done on a single case study. On the other hand, this research also provides an overview of multiple study cases and draws a general conclusion. Such a conclusion is expected to benefit other regions in undertaking the proposed strategy. Additionally, many studies focused on tourists' perspectives (Remoaldo, Matos, Gôja, Alves, & Duxbury, 2020; Sthapit, Del Chiappa, Coudounaris, & Björk, 2020; Tan et al., 2016) and lack of consideration of the process of producing creative tourism. This study also focuses on the contribution of residents (Hung, Lee, & Huang, 2016; Kastenholz & Gronau, 2020) since it may ensure the sustainability of creative tourism (Evans, 2015; Galvagno & Giaccone, 2019; Hung et al., 2016; Kastenholz & Gronau, 2020).

2. METHOD

This study employs descriptive analysis with a qualitative approach. A series of in-depth interviews is carried on in six *kampungs* in Tangerang City, representing other *kampungs* generated by the literature readings. A total of seventeen people were interviewed. Some questions are about what changes have occurred in the village and who is driving the change. Besides, literature reading is undertaken using the assistance of Publish or Perish software. Twenty-two articles on creative *kampung* in Indonesia were analyzed using the software. The initial keyword used is 'creative tourism,' searched in both Google Scholar and Scopus. The keyword 'creative *kampung*' is used in Google Scholar to get more results in the local context. These twenty-two articles were used to see the general view of the development of creative *Kampung* in Indonesia.

The results of the interviews and literature review from Publish or Perish are then coded using Nvivo12 software. It eventually led to three significant dimensions of *kampung* transformation in which efforts of stakeholders are undertaken to develop creative *kampung*.

3. RESULT AND DISCUSSION

Three Dimensions of Improvement in Indonesian Creative *Kampung*

Indonesia is the fourth most populated country today, with more than 260 million inhabitants. Indonesia is one of the countries with the highest urbanization rates in Asia. On the other hand, slum is also a significant problem for the country. Slum settlement is a social problem in Indonesia that is difficult to solve. In 2019, it was recorded that the slum area reached 87.000 hectares (Indonesian Ministry of Public Works). Various efforts and programs have been made to overcome them. However, there are still many low settlements on almost every city corner, accompanied by disorder in community life in urban areas. The most frequent complaints regarding these poor settlements in the low quality of the environment, inadequate facilities, infrastructure and building conditions (temporary/semi-majority), solid and irregular

(due to unplanned growth), poor environmental health and sanitation, low education level, low-income level, and high social vulnerability. The reason for a village becoming a slum can not be separated from the awareness of its inhabitants concerning their environment (Sugandi, Boer, & Alfando, 2020). The habit of littering, throwing garbage directly into the River, and low public awareness of the importance of protecting the environment has become difficult social habits to eliminate (Tauran, 2018). Slum settlements, therefore, are seen as one of the crucial problems in urban areas.

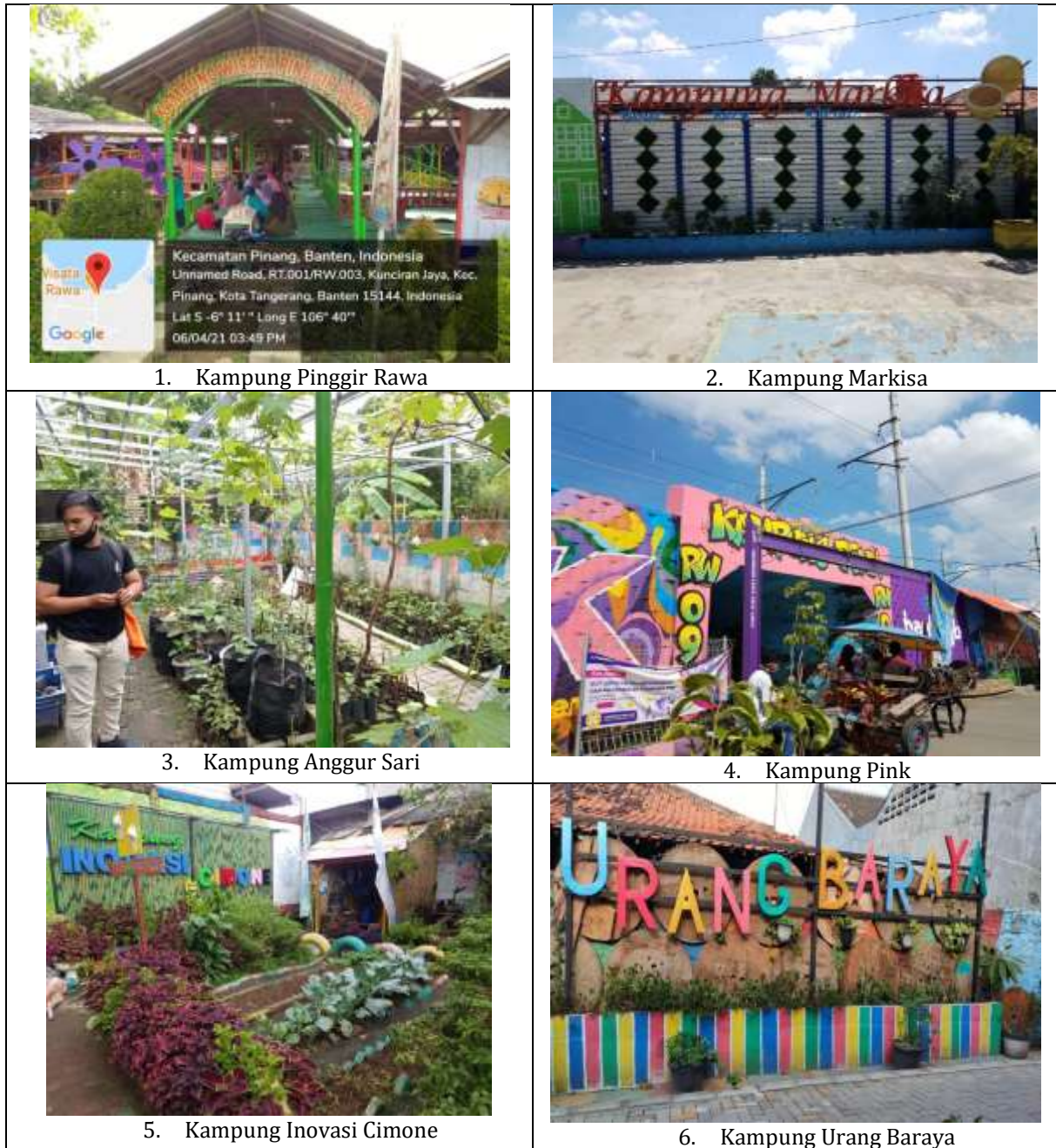


Figure 1. Several Creative Kampung in Tangerang Regency

This study analyzes the development of the creative kampung as a tourist destination from several dimensions: 1) the Physical dimension, referring to the physical development of kampung, which some manifested in colorful or rainbow kampungs; 2) the environmental dimension, referring to various efforts to improve the environment, and 3) social dimension, referring to multiple forms of attractions and the social life of the community.

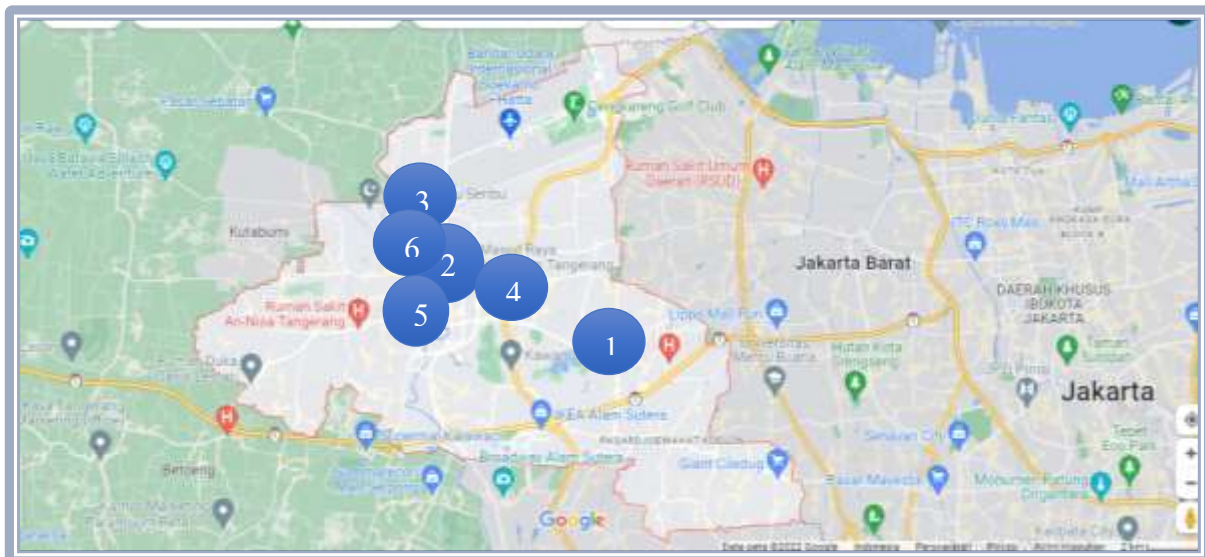


Figure 2. Six Kampung Location in Tangerang City

1. Physical Dimension

A clear example of how art can have a physical impact was created in many creative kampungs on Java Island, Indonesia. Kampung, or urban villages situated in the city center. In these areas, the wall is a decoration and productive space. The community process has transformed a place into a creative space and encourages residents to explore their local potential, thus creating a place of identity (Irwandi, Sabana, & Kusmara, 2020). Each of the *kampungs* in Tangerang City preserves its unique identity, such as the *kampung* with the grape yard in Kampung Anggur Sari, the *kampung* with the hydroponic system in Kampung Cimone, the *kampung* with scenic view in Kampung Pinggir Rawa and *kampung* with pink buildings in Kampung Pink. All of the six *kampungs* observed in Tangerang possess a significant change in terms of physical dimension (Figure 1).

A similar pattern is also observed in other parts of kampung on Java Island based on the literature. For example, Kampung Pelangi, or Rainbow Villages, is a village with a colorful concept to transform the slum village into a cleaner and healthier tourist destination. Some of the villages are located on the banks of the River in East Java, and there are Kampung Jodipan Malang, Kampung Kroman Grasik, Kampung Sungai Kalilo Banyuwangi, and Kampung Kenjeran Surabaya. In Central Java, there are Bejalen Ambarawa Tourism Village, Wonosari Color Village in Semarang, and several other cities such as Lubuk Linggau and Teluk Seribu Village in Balikpapan (Ulfiana et al., 2019). Besides, painting walls or murals is one of Dago Pojok's in Bandung City; West Java has creative inventions as an appreciation of art and imagination. Visitors visiting the vibrant village may also participate in a mural game. It is a fresh trend in tourism facilities as tourists can show their imagination on the wall (Rahmany & Djajadiningrat, 2014).

2. Environmental Dimension

Densely populated settlements can be modified with creative strategies by turning weaknesses into strengths. Several environmental programs can change an unclean environment due to residents' unhealthy behavior regarding waste management. Establishing greywater treatment is necessary to maintain a sustainable clean water requirement. That dwelling shall set up a treatment for greywater to help provide clean water (Mintorogo et al., 2015). This improvement program contributes to the environment in many ways, such as WWTP (wastewater treatment plant) used by local people in Kampung Maspati to water plants or wash vehicles. The residents of Kampung Maspati can save money for monthly water payments as clean water. Additionally, the composter in Kampung Maspati helped the city reduce waste and can be used as fertilizer. The application of the waste bank is very profitable for the kampung because the community can save through non-organic trash, such as plastic bottles, to be collected and sold. Finally, implementing urban farming in the Kampung Maspati contributes to food security, as kampung can provide vegetables for self-consumption and save up to ± 50,000 rupiahs monthly (Letfiani & Widyasari, 2015).

Another example comes from Kampung Gandhi, which made attractive living environments ranging from planting rows of fruit trees and vegetables and recycling plastic waste to other products. Kampung Jambangan, in Surabaya (East Java), is another positive example of creating a healthy, green, and clean ecosystem. They have planted many trees and flowers and bred birds to conserve the world of nature in the built environment. Residents also organized garbage recycling, such as plastic bottles, iron or aluminum

bottles, and paper. Another example is Kampung Dago Pojok, Bandung (West Java). The visitors/tourists will be provided with information and participate in activities about urban agriculture in the kampung. They use unused urban land to be converted into productive green farming land run by communities to generate income (Rahmany & Djajadiningrat, 2014).

3. Social and Cultural Dimension

The social and cultural dimensions can be demonstrated by the attractive arts created and performed as critical programs for creative *kampung* development. In Tangerang, for example, all of the six *kampungs* observed were initiated by the residents. These residents have frequently worked together (*gotong royong*) to keep their environment clean. Kampung Inovasi Cimone, for example, has been known for the activities undertaken by the female residents' group (PKK) in providing help for seed plantations. This activity has been empowering local youth, thus decreasing the crime rate in the area. After sometimes, then, assistance was proposed to external stakeholders, such as business owners and the government. Some of the assistance were: paint, toilet provision, souvenirs, etc.

In the literature, another example is found in Dago Pojok (Bandung, West Java). The *kampung* has developed local traditional sports, musical art, and theatrical art such as Reog and Gondang art, Pencak Silat, Jaipong, Degung, Kuda Lumping, Karinding, Calung art, and others. 'Komunitas Taboo', as the local community group, performed some of the performing arts. Through the campaign, Komunitas Taboo is helping to restore and raise local art to exist and generate economic value with its attractiveness. Not only traditional art but Komunitas Taboo also performs theatrical arts that reflect their understanding of the social, economic, and political environment that is taking place in Indonesia through collaboration with young people, mostly university students. To preserve the heritage of Sundanese art and culture, Komunitas Taboo organizes festivals such as the Kaulinan Budak Festival and the mural festival.

Factors Related to the Sustainability of Creative *Kampung*

Having discussed the aspects of creative *kampung* in previous part, this part further explores factors affecting the sustainability of creative *kampung*. Three factors are identified: stakeholder roles, social capital, and economic value. These factors are identified using Nvivo12.

1. Stakeholder Roles

The role of stakeholders has been proven to influence the sustainability of creative *kampung*. In particular, combining a bottom-up approach (resident initiatives) and external support is the key to sustainability (Galvagno & Giaccone, 2019). In this part, three stakeholders have been identified: the government, the private sector, the academicians, and the community.

1) Government Roles

One notable program carried on by the national government is developing a Slum-Free Program Collaboration Platform called KOTAKU. The program accelerates the handling of slum settlements and builds a collaborative platform by increasing the local government's role and the community. The KOTAKU program is implemented in 34 provinces spread over 269 districts/cities that have aimed not only to change the physical structure of the settlement but also to maximize SDGs (Sustainable Development Goals), carried out from 2000 to 2015. It would also guide achieving the global goal of sustainable development in 2030. One example of implementing the urban renewal program is the Kampung Deret program introduced by the Provincial Government of DKI Jakarta (Sugandi et al., 2020). On the other hand, the government of Bandung attempts to create as many creative villages as to provide ample opportunities for tourists. Now there have been 30 villages created, and the government is targeting one village for each sub-district (*kecamatan*) (Wisesa, Gunadi, Mbulu, & Attraction, 2018)

In the case of Tangerang, the improvement of *kampung* initiated by the residents has been supported by the government in various forms, such as training, manpower, paints, etc. This is also the case in Surabaya, where the Local Government has also been active in improving the environment and economic quality, such as through the Green and Clean program (Letfiani & Widyasari, 2015). In Semarang, the Mayor of Semarang 2017 brought several innovations, eventually turning the slums into clean, lovely, organized, and attractive areas. The Semarang City Government undertook the Thematic Village Program to enhance the community's capacity to increase awareness, insight, and basic skills in preserving its neighborhood. It enables them to participate in the development and foster self-reliance in initiatives and capabilities. As the earliest designated village, Kampung Batik is Batik Thematic Village from 32 urban thematic villages that underwent significant changes. The town, formerly known as the slum area and the criminal hiding place, and now known as a beautiful village and has become one of the tourist destinations in Semarang City. Stimulant from the City Government aligns with community participation in village management by relying on community-based management (Suliyati, Yuliati, Subekti, & Handayani, 2019).

2) Private role

The involvement of the private sector in the creative *kampung* initiative has been mainly to support activities undertaken by the community. This involvement aims to increase the company's positive image in public. An example of this involvement was the provision of paint by PT. Indiana Paints in Malang to paint buildings (Dana, 2019) and the provision of support funds to develop creative *kampung* in Banjarmasin (Febriandini, Warsono, Azlansyah, & Sipayung, 2019). A consortium named BCCF provided other forms of support to channel grant funds as a stimulus to develop creative *kampung* in Bandung. The funds, to some extent, could also be used for other activities such as capacity building, infrastructure improvement, and festivals (Utami & Sofhani, 2014).

3) Academics role

Academics triggers transformation in the creative *kampung* of the slum area in Malang (East Java). The initial initiator of the change of Kampung WARNA (the colorful village) is Muhammadiyah Malang University (UMM). The team was inviting the community to carry out the idea together. The idea was then communicated for a joint implementation to all Rukun Warga and Rukun Tetangga (sub-village levels).

Another example, in Bandung City, Rahmany and Djajadiningrat (2014) argue that the creative *kampung* initiative has led to an exciting mix of participants, including the government, industry, local people, and visitors. First, the initial strategy was initiated by the Bandung Institute of Technology, which focused on creating images and then developing connections with other networks and stakeholders. An annual festival could bring many visitors into the area, including several international tourists, which is one of the essential drivers of creative tourism. The organization of the festival emphasizes the importance of public participation. The festival is held to stress that visitors must interact with public space at the campsite (Richards, 2016).

4) The Community Roles

The role of community shown in the case of creative *kampungs* in Tangerang City, as mentioned before, was due to the awareness of the local people. They significantly contribute to designing attractive focal points for tourists or visitors. In particular, the residents ensure visitors can learn and do something during their *kampungs* visits. The residents have provided training (Suhartanto, Brien, Sumarjan, & Wibisono, 2018). Unique and personal experiences may affect visitors' satisfaction and increase their chance to revisit the *kampungs* (Sthapit et al., 2020).

The role of the community is also shown in Kampung Maspati (Surabaya City, East Java) as the winner of the 'Best of the Best Kampung' competition in the Green and Clean category in 2015. This camp was once a slum camp, but local communities have improved the quality of the campsite over time. The local community is gradually trying to improve the environment quality and its economic limitations through its awareness of protecting the environment. Collaboration between the local government, local private, NGOs, and mass media such as Jawa Pos and Radar Surabaya is one of the Surabaya Green and Clean collaboration programs (Letfiani & Widyasari, 2015).

Kampung Tridi pointed out different paintings and graffiti on the houses and created a 3D impression of Kampung Tridi (3D) paintings. As the painting began, an initiative was created to clean up the area. The local artists' group was responsible for maintaining the paintings and ensuring that old paintings were renewed every 3-4 months (Setiawan, 2019). Jodipan's and Kampung Tridi's stories attracted national and international attention through social media. According to TripAdvisor, this destination is one of the 7 top activities in Malang (TripAdvisor 2019) and has become a tourist destination. Today it is one of Indonesia's new tourist destinations (Sugiharto, 2019).

Another example in Kampung Pelangi in Sidoarjo involves the community targeting the most significant number of housewives who do not work. It is supported by groups that can support youth organizations and housewife organizations. The strategic stages in this process are forming creative ideas, realizing and strengthening the support system, providing space for creative activities, and evaluating the process. Batik Training Shibori is one of the activities the Community Service team held and collaborated with UMKM Grand Batik from Sidoarjo to provide dyeing batik training (Ulfiana et al., 2019).

It can be seen that human resources are a critical component of tourism growth, which defines program execution and tourism quality in a particular region. For example, nowadays, the tourism Kampung of Dago Pojok is organized by Pokjawis (LKM Tabu Tourist Working Group). This group includes Nature Tourism, Mural Tourism Working Group, Art Tourism Working Group, Urban Farming Working Group, Festival workgroup, and Art Tourism Working Party, with the support of LKM Taboo. Komunitas Taboo creates annual festivals such as a musical show, certain traditional events, competitions for drawing, 'Bazar rakyat,' and other creative activities (Rahmany & Djajadiningrat, 2014).

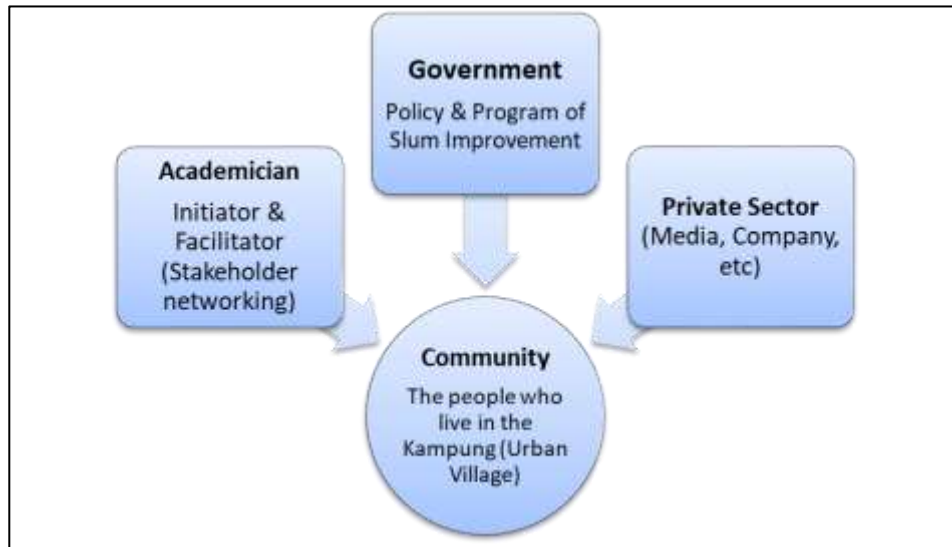


Figure 3. Quadruple helix in the transformation of urban Slum areas into Creative Kampung

The increasing attractiveness of the creative kampung comes from initiatives undertaken by non-government stakeholders such as educational institutions, communities, and private parties. These stakeholders play a crucial role in making kampung one of the tourist destination areas. This study found that the strength of collaboration is crucial in building the creative kampung initiative (Zhou, Tang, & Zou, 2019).

2. Social Capital

This research considers social capital to be one source of urban village communities to perform collective action, informal and formal alliances, and bridge and bonding networks. While the urban kampung village society has a low environment and sanitation, it appears to have an excellent social life. Most of the community is an indigenous person who has lived there for a long time. The community has social and cultural values that are part of the structure of the community, which still has community assemblies, congregations, and community organizations. The long-standing tradition of reciprocal cooperation represents the peace of society. There is robust community engagement whenever a civic activity happens (Danar, 2019).

In the case of *kampung*s in Tangerang, social capital became the key to creative tourism sustainability. Social capital such as trust, helping each other, kinship, and working together stimulate the community to undertake kampung improvement activities actively. Several follow-up strategies could be employed, such as retaining the younger generation in the villages with new business opportunities, intensive workshops, training in improving awareness and community skills, and maintaining the collaboration between stakeholders.

The historical potential, cultural heritage, and unique "Kampung" traditions bear social and cultural values. For example, Kampung Surabaya, a former town, has unique social structures and traditions: "Cangkrukan" and "Adu Burung Dara," which still last now. "Cangkrukan" is an expression used for the social activity of residents. "Cangkrukan" People (mostly adults) gather to socialize at a post office (there are posts in every neighborhood in Kampung Surabaya) or at a coffee stand at night. It could be anyone, people who do free chat are usually men, but women do it today. They chat, play cards, play chess, and eat food together from dusk until dawn so that they can watch the kampung so it is safe. The method is proven effective, and Kampung Surabaya won second place in the Safe Kampung Competition held by the Surabaya City Government (Ramadhani et al., 2014).

In sum, the social capital of the community should be strengthened through building community capacity, creating local pride and self-sufficiency, community engagement and stakeholder collaboration, developing new ways to work across the value chain of tourism through creativity and innovation; and empowering leaders to share a community-based approach to tourism. Developing meaning to engage a wide range of stakeholders is, therefore, crucial (Greg Richards, 2016, 2020)

3. Economic Value

The values of the economy may be derived from the inhabitants' creativity (Dias et al., 2020). For example, there have been initiatives to create valuable handicrafts to overcome household garbage

problems. Such initiatives have opened economic opportunities (Rani & Wulandari, 2018). First, as one of its traditions, Kampung Surabaya is also regarded as the "Kampung of arts and crafts." They won the Green and Clean competition by making a gate from plastic bottles of mineral water. They also made bags, purses, mats, flower decorations, and "wayang" (Javanese marionette, usually made from cow skin, red) out of detergent aluminum foil packages, apple packages, drink's/snack's package cartons, soft drink packages, etc. The handicraft is then sold outside kampung to people who want it (Ramadhani et al., 2014). Other examples are from the Dago Pojok Tourism Village in Bandung City. It has the potential of the cottage industry produced by local communities, such as recycled paper products, art painting, kampung snacks, painted t-shirts, batik, carved wood, and other creative handmade products. In this place, visitors are not only able to buy authentic souvenirs from Dago Pojok but can also participate in the process of handicraft production. Second, in Kampung Maspati, they offer visitors cultural performances, traditional food, crafts, traditional games, and hospitality. The group leader and women with no jobs ran the program. This program created the residents' income, enhanced unity among the kampung residents, and gave residents a sense of pride in their Kampung (Tauran, 2018).

Most Kampung village is a slum area with dense populations and jobless people, far from prosperity. There were diverse occupations of its surrounding people, such as pedicab drivers, housemaids, workers on the flea market, and many more, but most were jobless. With the establishment of Creative kampung, there are many improvements to job opportunities. The activities include decorating the entrance with flower arrangements and changing mural painting once a couple of months (Danar, 2019).

The results of this study have confirmed the importance of place-making practices in the form of creative kampung (Adamo, Ferrari, & Gilli, 2019). In particular, place-making in the tourism context has positively impacted both places and their inhabitants. Further, this study also found stakeholder collaboration's significance and positive effects. Stakeholder collaboration improved the quality of place-making and local identity and further maintained the sustainability of the place in the physical, social, and economic dimensions.

This analysis showcases the increasing importance of shaping creative development strategies and forms within them to ensure this creative village's sustainability. In addition to strengthening the role of cross-stakeholders, it is also necessary to support the community. When outside stakeholders are no longer helping, the community can independently develop its area by sharing innovations and maintaining economic value and environmental effects. Heritage, service quality, and participatory experience are crucial in constructing creative tourism (Dias et al., 2020).

To ensure sustainability, it is crucial "to use their endogenous resources, capacity building, and bottom-up creativity. (Greg Richards, 2019) In this way, they can avoid the 'creativity trap' of following generic creativity models and develop modes of creative tourism more appropriate to their size and capabilities." The lesson learned is no model fits all, so the approach should be adapted to the local capabilities and characteristics.

Finally, Kampung in Indonesia is not only a residential area but also a dynamic residential area and home-based entrepreneurs. Several kampungs produce food, household goods, and handicrafts in their homes and then sell them. They can also organize the association with different levels of education, occupation, and social backgrounds. The remarkable thing is that they are transparent and quick to formally and informally collaborate with other classes. They are agile in creating a network with government, businesses, NGOs, schools, universities, and communities. Therefore, their capacity contrasts with the kampung people's story, which is portrayed as uncivilized and incompatible with urban culture (Tauran, 2018).

4. CONCLUSION AND RECOMMENDATION

Research in slums has been numerous in numbers. However, it is crucial to stress that slum upgrade programs affect physical conditions and enhance social well-being and local networks. Other stakeholders have also noted that empowering people in the areas reduces social inequalities rather than the government. In particular, creative kampung tourism comes as a solution to problems derived from urban development. Indeed, two-thirds of the city's population live in the kampung, most people with low and middle income. This study confirms the importance of a comprehensive approach in developing kampung areas. In particular, recognizing different conditions, potentials, and drawbacks in each kampung could contribute to a more robust understanding of local identity and pride, prosperity, social connections, and quality of life. This, in turn, would result in the sustainability of creative kampung tourism programs undertaken by the residents. Creative kampung tourism has essential implications for tourism. 'Placing' creativity in specific local contexts, rather than seeing it as a global panacea, allows for more balanced approaches to integrating top-down and bottom-up initiatives. The content of actions and courses in kampung was associated with painting, crafts, dance, or gastronomy elements. They attempted to share and

transmit local culture to tourists from a source of lifestyle entrepreneurs. To summarize, using creative tourism for urban reformation in Indonesia is based on stakeholder collaboration between the government, academicians, the private sector, and community. It is a new approach that involves creative spaces by local artists and the creative group. The incremental transformation of urban villages required more social interaction among the external participants and residents. Such an approach would lead to a relatively non-invasive place-making non-invasive, more authentic and sustainable. This paper's contribution lies in applying creative placemaking to tourism development based on stakeholder collaboration initiatives. This study addresses several strategies to ensure creative kampung's sustainability in the urban village. Further studies may dig into how to mainstream creative kampung tourism in policy-making. Further studies would also benefit from using mix-method analysis by incorporating quantitative data.

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