

## Creative tourism development through storynomics tourism model in Borobudur

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**How to Cite This Article:** Christiani, L.C. et al. (2022). Creative tourism development through storynomics tourism model in Borobudur. *Jurnal Studi Komunikasi*, 6(3). doi: 10.25139/jsk.v6i3.4682

Received: 24-06-2022, Revision: 01-10-2022, Acceptance: 25-10-2022, Published online: 17-11-2022

**Abstract** So far, the development of tourism in Borobudur depends on The Borobudur Temple as a tourist destination. Meanwhile, sustainable tourism, can't only promote destinations, but also the strengthening of environmental sustainability, local wisdom, and sustainable economy. This study aims to explain the development of creative tourism through the model of *storynomics* tourism in Borobudur. The concept used in this research include creative tourism, storytelling in marketing communication, and *storynomics* tourism model. This research applies both quantitative and qualitative approach. Data collection was done through a survey, FGD, and interview. The result show that there are at least five sources of tourism creativity in Borobudur, namely creativity in nature, arts/craft, spirituality, gastronomy, and language. The creativity comes from collaboration between government, local communities, tourism service provider, and the tourism themselves. The development of creative tourism is done with the formation of cultural narrative that originates from culture, history, and relief of Borobudur Temple into story of economic value (*storynomics*).

**Keywords:** creative tourism; storytelling; storynomics tourism; Borobudur

### INTRODUCTION

Local tourism makes a major contribution to the economy of a country. Borobudur Temple in Magelang has certainly become an icon that is known not only domestically but also internationally. Since being registered as a world heritage by UNESCO in 1991, Borobudur has attracted the attention of both local and foreign tourists. Physically, Borobudur is surrounded by hills, mountains, and large rivers that support the value of its natural beauty. In addition, the original and unique local culture of the community is a tourist advantage in Borobudur (Hasanah et al., 2020). The government priorities the development of five super-priority tourist destinations in the 2020-2024 timeframe.

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Besides Lake Toba, Labuan Bajo, Likupang, and Madalika, Borobudur Temple is also included as one of these super-priority destinations for Indonesia's tourism. In the Borobudur area, there are approximately 15 tourist villages from 6 regencies that will be developed. Meanwhile, in Magelang Regency, the targeted tourist villages include Karanganyar Village, Wanurejo Village and Borobudur Village (Oneng et al., 2019.))

As is well known, Borobodur has a huge tourism potential in the fields of social, economic, and cultural. Regional potential mapping has been done quite often, yet tourist destinations are still becoming the primary focus (Kementerian PUPR/Ministry of Public Works, 2020). In fact, sustainable tourism cannot only prioritise destinations, but it also requires the strengthening of environmental sustainability, culture of local wisdom, and sustainable economy, as the aim of tourism itself is the welfare of the community. Sustainable tourism is not only about a business that is committed to social responsibility, but also involves three dimensions; economic, environmental and social protection. The collaboration of these three dimensions gives rise to innovation in the tourism sector (Streimikiene et al., 2021). In several research, tourism sustainability is associated with digital information facilities and digital marketing that used social media in image formation (Ivars-Baidal et al., 2021)).

In accordance with *Badan Pusat Statistik* data (BPS Magelang/Indonesia Statistics, 2020)the number of visitors to the Borobudur Tourism Area, particularly the domestic tourists, keeps increasing from 2018 to 2019. In 2018, the number of domestic tourists reached 3,663,054 and increased in 2019 to 4,774,757. Foreign tourists also increased from 192,231 in 2018 to 242,082 in 2019 (Table 1).

**Table 1.** Number of people visiting Borobudur Temple (2015–2019).

Type of visitor	2015	2016	2017	2018	2019
Domestic	3,392,993	3,594,684	3,551,326	3,663,054	4,774,757
International	185,394	200,616	224,473	192,231	242,082
Total	3,578,387	3,795,300	3,795,300	3,855,285	5,016,839

Source: BPS/Indonesia Statistics (2020)

However, data from previous studies show that the number of tourists who return to Borobudur is still considered low compared to other world heritage sites. Around 90.8% of Borobudur tourists visit the site for the first time, while 9.8% have visited the site for the second time. Then, the length of stay of tourists in Borobudur pointed to 2.84 days, lower than in Bali. Tourists repeatedly return to Yogyakarta by skipping Borobudur (Damanik & Yusuf, 2022). Domestic tourists' average length of stay has decreased from the range of 2017 to 2019, and it has become an unresolved problem so far. This low number illustrates the success or vice versa that an area has not yet optimally utilised the tourism sector and innovation as an opportunity for economic development. This also determines the economic growth of the community directly (Rediteani & Setiawina, 2018). Borobudur faces other several challenges, such as a narrow (creative) tourism product

offering, the over-reliance on cultural tourism, dependence on the domestic market, the lack of ability of local communities in taking advantage of economic opportunities, and the lack of tourist activities or experiences (PUPR/Ministry of Public Works, 2019)

The disruptive era brings society many rapid changes. Most of all industry lines point to creativity as a support to adapt to the disruption. On top of that, tourism without creativity is impossible to survive. The tourism industry is largely determined by environmental conditions that occur. Tourism often suffers from unforeseen circumstances, for instance disasters, endemics, and pandemics. Therefore, efforts to prevent unexpected situations through control models need to be replaced with adaptation models that are able to anticipate the future and identify strategic actions for tourism resilience and sustainability (Postma & Yeoman, 2020). In a study on Airbnb having to deal with COVID-19, Jang (2022) found that social resilience resources, community capital, and the environment have an effect on tourism. Adaptability of the community is needed in overcoming the crisis. In addition, tourism disruption needs to be responded to with openness to transformation and technological innovation that can provide new tourist experiences for tourists (Yamada et al., 2022).

Creativity has become a potential solution to various problems that arise, such as developing creative cities, creative industries, saving the economy, including revitalising local culture (Richards, 2020). Destinations are not the primary focus in tourism development, but instead creativity itself. The concept of creative tourism was first introduced by Richards and Raymond as a form of tourism that offers opportunities to develop creative potential through active participation in training and learning experiences that are tailored to the characteristics of the vacation spot where the tourists are located.

Creative tourism was originally synonymous with cultural tourism, where they argued that there was a shift from cultural tourism to creative tourism. Cities in developed countries are starting to develop their own potential. Destinations which previously relied on a static cultural product offering, are now turning to the creative process as a source of product innovation. Creative tourism has the potential to harness local skills, expertise, and traditions from various fields. These encompass arts and crafts tourism, design, gastronomy, health and healing, language, spirituality, nature, and sports. All these creatively based products are major growth areas in tourism today and will likely continue in the future (Richards, 2020). In February 2021, Wonderful Indonesia won an award at *Creative Tourism Awards*. This event recognises programs and destinations all over the world which demonstrate a commitment to virtuous tourism (*Wonderful Indonesia Raih Penghargaan Creative Tourism Awards | TIMES Indonesia*, 2021). As we know, Borobudur is one of the tourist destinations mentioned in the event. This means that Borobudur has started and will continue to run creative tourism that prioritises the tourist experience while also having an impact on the welfare of the community. This creative tourism will

later lead to lifestyle entrepreneurship so that people are able to build their communities through their own local wisdom (Jóhannesson & Lund, 2018).

The success of creative tourism can be seen from the active involvement of tourists to communicate with local communities, comprehend meaning, and appreciate the local authenticity of culture. Visitors are often staying with the local people to get directly involved with their local culture. Study by Bellani and Gitasiswhara (2012) which was done at the tourist site Saung Angklung Udjo (Bellani & Siswhara, 2012), indicates that the concept of creative tourism has a significant influence on the tourists' visiting decisions. In addition to increasing the number of visitors, other studies have shown that creative tourism can restore tourism sites that have fallen. Aside from helping the welfare, utilisation of the community in developing creative tourism can raise the degree of the local communities as well.

Study by Helpiastuti ("Digital Repository Universitas Jember," 2018) denotes that the development of creative tourism in the Mud Tourism area, Ledokombo District, Jember Regency has helped improve the quality of life of local people. Priyatmono (Nasional & Ums, 2012a) also points out the similar result, whereas Kampoeng Perhiasan Njayengan, Surakarta, was able to rise because of the development of the concept of creative tourism and community empowerment. Despite having so many guarantees for sustainable tourism, creative tourism has its own challenges. As it relies on locality and creativity of the community, the challenge that then arises is how to build the characteristics of the location itself, especially when there is more than one similar destination. Hence, it is substantial to find characteristics for each location so that it can appeal to tourists.

Similar previous studies have discussed creative tourism as a form of strategy based on local culture. The focus of this research is to look at forms of creativity in tourism that produce a model of *storynomics* tourism in Borobudur that supports strengthening environmental resilience, local wisdom, and a sustainable economy from the point of view of communication science. In addition, another novelty lies in the application of mix methods to explain complex phenomena in tourism.

This research starts from the question of how the form of creative tourism development through *storynomics* model in Borobudur. Then the research aims to explain the forms of creative tourism that have emerged with the *storynomics* model that leads to sustainable tourism in the Borobudur area. Creative tourism is increasingly referring to all types of tourism activities which provide access to local sights that create links between local people and visitors (Jóhannesson & Lund, 2018). The experience base is something that has become a development in creative tourism potential in almost every part of the world.

Creative tourism provides opportunities for tourists and tourism providers to develop their creativity, to build atmosphere, creative space, and skills through experience. This so-called creative activity is

carried out through getting to know the character of culture, art, and the distinctive features of a particular place (destinations) (Richards & Marques, 2012). There are several characteristics in the concept of creative tourism, such as themes that are related to local culture, flexibility, active participation of visitors in exploring creativity, improving the traditional skill of the community, and local community development (Nasional & Ums, 2012b). This creative tourism demands participation as well as interaction through an authentic experience of the world of tourism. Thus, tourism providers are required to think creatively to attain tourist demands.

Marketing communication, particularly the storytelling strategy, will provide an explanation of the relation between creative tourism activities and the philosophy attached to the tourism experience. Sweeny (Lily Anita & Sukma Lestari, 2020) stated that storytelling determines the perceived value of consumers which consists of the emotional value, social value, and performance value. Storytelling is an effective tool to convey the identity of a product and possibly will frame it in the long term.

Tourism activities also require narratives so that visitors are emotionally attached and gain understanding all at once. More specifically, the concept of *storynomics* tourism opens a strategy for the development of creative tourism. This concept refers to the activity of conveying narratives to tourists (Kartika & Riana, 2020). Through this formula, the tourism narrative is embodied in numerous creative contents and cultures which existed in society (living culture). Borobudur has tourism potential, to which Borobudur Temple as the world's cultural heritage that can attract tourists worldwide. Geological, historical, and cultural heritage are elements that should have been developed in creative tourism.

## **METHODOLOGY**

This study applies mixed methods with both quantitative and qualitative approaches. Mixed methods as stated from Creswell is the procedure of collecting and analysing data in research by using quantitative and qualitative methods to understand reality (Creswell, 2014). This study is beneficial for describing complex phenomena. Data collection is done through survey, Focused Group Discussion (FGD), and observation to attain a comprehensive creative tourism mapping data. The study began by developing a survey instrument containing indicators of community-based creative tourism in Borobudur Temple. Following this, the quantitative data collection could be accomplished. The survey was carried out in several tourist villages with a distance limit of 5 km from the Borobudur Temple Area, namely Borobudur Village, Candirejo Village, Ngargogondo Village, Majaksingi Village, Karanganyar Village, Wanurejo Village, and Karangrejo Village.

The results of data collection are then analyzed and furthermore be continued by collecting the qualitative data. It is done through FGD, and interviews with the local communities and stakeholders to obtain

data on forms of creative tourism development that can be accomplished to create sustainable Borobudur tourism (Table 2). The qualitative data is then analysed to later be combined with quantitative data. The results of the survey, FGD, and field observations then become the primary data of this study. Meanwhile, secondary data are obtained from documents and library sources. The validity of the data was obtained through triangulation of sources and methods.

**Table 2.** Informant Background

No	Informant (Code)	Occupation/Role
1	FN	Community empowerment activist for tourism villages in Borobudur
2	SM	Cooperative Secretariat of Candirejo Tourism Village
3	BN	Head of Wanurejo Tourism Awareness Group
4	YY	Micro, small and Medium Enterprises in Wanurejo Tourism Village
5	BY	Operational Manager of Village Economic Centre in Majaksingi Tourism Village
6	JS	Supervisor of Village Economic Centre in Karanganyar Tourism Village

Source: Researcher Field Data, 2021

## RESULTS AND DISCUSSION

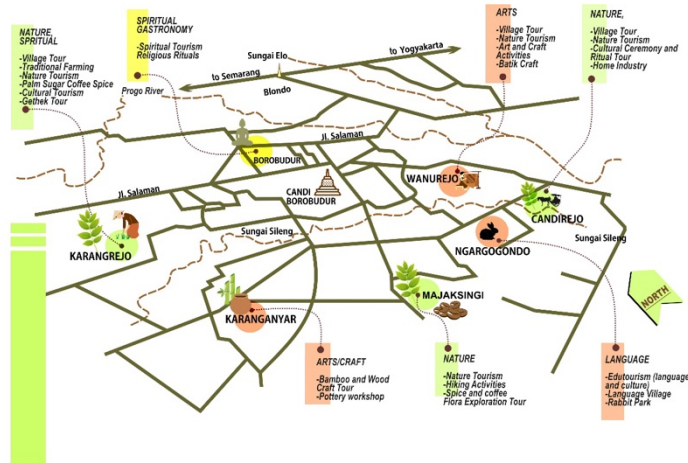
### Mapping of Creativity Resources in the Borobudur Tourism Area

Creative tourism mapping is needed as an initial basis to see the origin of creativity in the Borobudur tourism area. Survey results from the seven tourist villages produce a creative tourism mapping in the Borobudur tourism area which consists of at least five sources of form, namely nature, arts/craft, spiritual, gastronomy, and language (Figure 1). *Nature* refers to tourism creativity that comes from natural potential. Majaksingi, Candirejo, and Karangrejo tourist village use their nature potential to provide experiences to tourists through several activities, such as *live in Dolan Deso*, traditional farming, processing coffee beans into coffee powder, processing spices into herbs, hiking, river crossing and raft boat ride (*gethek*), camping, as well as any other kinds of nature exploration. This experience is developed as creativity which ultimately encourages the local people to embark on entrepreneurship through the home industry of their local products. Therefore, the results along with the manufacturing process, can be an attraction for domestic and foreign tourists.

On the other hand, arts and crafts creative tourism produces a type of tourism that comes from the culture and local skills of the community. This is reflected in their creative tourism products in several tourist villages, which are Wanurejo, Candirejo, and Karanganyar. Tourists will be presented with learning activities so that they can develop their skills in crafts and culture. Tourists can experience cultural rituals, such as Nyadran, Saparan Perti Desa, Arak Tumpeng, etc. Visitors can also learn traditional music, dance, learn the process of making batik, learn to carve bamboo and wood, and make pottery in the *Pottery Academy*.

Principally, creative tourism emerges through the concept of tourism that is responsible for the existence of local communities.

The next source of creativity is spirituality. Borobudur Temple itself is a place to carry out religious rituals for Buddhism. For its adherents, Borobudur Temple is a model monument of the universe and was built as a holy place to glorify Buddha and at once functioned as a place of pilgrimage to guide mankind from the realm of worldly desires to enlightenment and wisdom that following Buddhist teachings (Banindro, 2015).



**Figure 1.** Map of Tourism Creativity Resources in Borobudur  
Source: Research Processed Data, 2021

Gastronomy emerges as a source of creativity that focuses on culinary. A specific kind of local food is the outcome of utilising the natural potential in a certain area. One of them is *mangut ikan beong* (beong fish). Beong fish is one of the endemic animals that can be found in the Progo river. On top of that, *pothil karah* also became Borobudur's indigenous cuisine.

Lastly, language is also included as a source of creativity which is developed in Borobudur. Language village and English laboratory in Ngargogondo then developed into Japanese and ancient Javanese or Kawi language as the language used in the application of creative tourism. Local and international tourists are given the experience to be able to live in and enjoy the diversity of languages through the language skills of the local community. Language becomes the starting point of Edu tourism, such as angklung learnings, educational and traditional games, as well as the development of *Taman kelinci* (rabbit farming and park). The five forms of creativity themes in the Borobudur area described above are mapped in Figure 1.

### **Creativity as an activity**

Based on the survey results of the creative tourism mapping in the Borobudur Temple Area, each village has its own distinctive characteristics of creativity despite having a quite similar natural

potential. Creativity produces various authentic products and tourism services. Creative tourism is the result of interactions which generate synergies between tourists, tourism service providers, as well as communities and the local people (Richards & Marques, 2012). If previously there was the so-called tour package, whereas tourists can only choose from what is provided by the service provider, Creative tourism opens the opportunity for tourists to explore more so that their travel experience becomes special and extraordinary (*co-creating experience*). The basis of Borobudur tourism is creativity, how tourism providers and tourists choose destinations, and find tourism potential to be developed and commodified. However, in creative tourism, creativity is also determined by the active participation of the stakeholders along with the tourists themselves.

In Maslow's hierarchy of needs, creativity goes into the higher hierarchical level. Whilst primary needs have been fulfilled, humans tend to seek happiness and satisfaction as well as challenges (Tan et al., 2013). This can only be obtained by developing a special interest experience in tourism. Adding value to experience is the key in creative tourism. The value of uniqueness in experience becomes creativity when it comes to the realm of choosing, creating, and reflecting. This is where the co-creation of consumers lies.

The application of creativity as an activity can be seen in the potency of pottery in Karanganyar village, Borobudur. This tour will only be visited merely when creativity becomes the background of the tour. But once craft creativity becomes a creative activity, it will create a meaningful experience for tourists. The craft of making pottery is provided as a workshop, where tourists can learn and create products, as well as reflect on the narrative in the reliefs of Borobudur Temple. Likewise, in other creative activities such as making batik, farming, river crossing, spice processing and coffee plantation. Furthermore, the making of cultural narratives that centered on temple reliefs becomes the key in creating meanings of the creativity.

### **Storynomics Tourism Model in Borobudur**

In addition to the aspect of creativity, the aspect of forming meanings through storytelling is essential in creative tourism, both for Borobudur Temple and the tourist villages that surround it. The data in the study indicate that the formation of meaning for creative tourism activities is centred or sourced from the Borobudur Temple as a world cultural heritage. The temple itself is a tangible cultural heritage site which is also strongly bound with intangible cultural heritage such as customs, folklore, rituals, traditional knowledge, crafts, arts, and language. From the mapping data of creative tourism in the tourist villages of Borobudur, it can be inferred that the source of tourism creativity comes from the culture and is associated with the history of Borobudur Temple.

This creative tourism is still based on local wisdom. Local wisdom is a tradition that is carried out from generation to generation that is

maintained by a group of people regarding the system of knowledge, values, and way of life (Pariwisata Pesona ; Komariah et al., 2018). This local wisdom is manifested in the local people's daily activities to meet their needs.

Cultural storytelling of Borobudur starts from the history of the temple construction to the story that is depicted in the reliefs of Borobudur Temple. Then it is drawn into creative activities in the tourist villages of the temple area. Until nowadays, no written evidence about who built the Borobudur Temple has been found. Historians estimate that Borobudur was built around 800 BC at the height of the glory of the Syailendra dynasty with its king Samarattungga. This sacred building was formerly made for religious activities as its main function.

There are folktales or stories going around that are related to the temple construction. One of which is about the journey of transporting stones that are used to build the temple. Borobudur is near the confluence of the Elo and Progo rivers, which according to the records of religious artists is precisely appropriate for a sacred building. This is supported by the temple which is surrounded by seven mountains and is in a straight line with the placement of other Buddhist temples such as Pawon and Mendhut Temple (Balai Konservasi Borobudur/Centre for Borobudur Studies, 2015). Based on the data mentioned above, it is narrated that Borobudur Temple was built from the stones which are taken from the Elo and Progo rivers. The journey to transport the stones becomes a folklore that builds meaning for creative tourism in Borobudur, particularly in the tourist village of Karangrejo in the *journey of stone*. The tour offered are the *gethek* ride (raft boat) at the confluence of the river and river crossing. Tourists will reflect on the spiritual journey while enjoying the serene natural scenery of the river.

Folklore and legends always contain myths, wonders, as well as mysteries that are constantly sought after by tourists. Often this leads to self-discovery through emotions, more than material needs. Narratives from the folklore and cultural history of Borobudur are interpreted to be the "soul" of the tourist destination. With narrative development, experiences provide not only entertainment, but also emotional bonds.

In addition to the history of the temple construction, the value of Borobudur tourism experience is built from the stories contained in the temple reliefs. The reliefs tell the life of Gautama Buddha with reference to the Lalitavistara Sutra. Moreover, other stories such as in Karmawibhangga, Avadana, Jataka, and Gandavyuha provide models/examples that invite people to reflect on the values of wisdom, patience, love, self-sacrifice, and honesty (Balai Konservasi Borobudur, 2015); (Bhikkhu, 2016)). Karmawibhangga describes karma (cause and effect), between good and evil, pain in hell and happiness in nirvana. The Jataka and Avadana are almost the same in narrating the actions of the Bodhisattva in his previous life, to which reincarnation and self-sacrifice for Buddhahood. In contrast, only the Avadana manuscript does not place Bodhisattva as the main character. While Gandavyuha

describes Sudhana who is trying to achieve wisdom. With the relief of Borobudur Temple, creative tourism is developed in tourism themes.

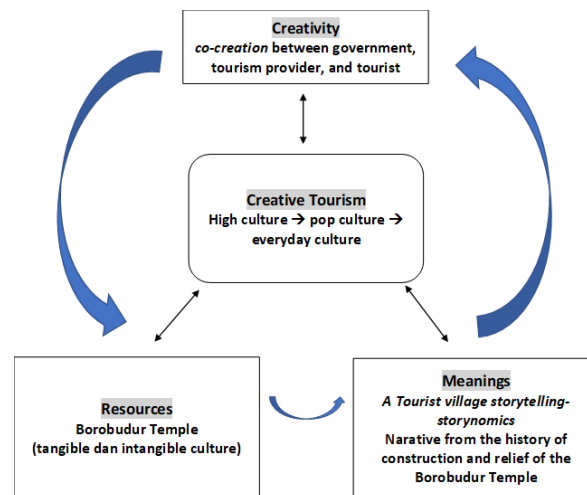
*Waluku* (field plough) is one of the themes used in the development of creative tourism. *Cultivating Civilization* interprets the life of the Javanese people during the Syailendra dynasty which developed through the tradition of farming. This narrative was developed along with the public knowledge system about constellations, period of times, seasons, and the human ability to read nature.

From these farming activities, narratives were developed in the *dolan deso* tours of Karangrejo and Candirejo villages. Tourists will be invited to carry out traditional farming activities that have been carried out by the ancestors for centuries (as depicted in the reliefs). This experience is then combined with reflections on the *sego wiwit* spiritual culture which illustrates gratitude to Dewi Sri for the harvest. Camping activities are offered as part of the co-creation of tourists for storytelling about reading nature and the constellations.

Narrative from reliefs is also developed for creative tourism in the tourist villages of Karanganyar and Wanurejo. In the reliefs, specifically in the Karmawibangga manuscript, it is told that there are activities to make pottery in the form of pots, urns, plates, jars, pans, saucers, and bottles. This narrative is used as part of creative tourism that brings tourists to the workshop on how to make pottery. From pottery, hand skills tours then are continued with batik experience including bamboo crafts. Moving further, the tourist village of Ngargogondo raised the theme of Edu tourism, which drew the theme from Jataka, the fable narrative in the reliefs of Borobudur Temple. The animal symbols of the characters become creative activities in the form of storytelling, learning languages, painting animals, or interacting with rabbits at the Borobudur rabbit park. In the temple reliefs, art narratives can also be found through the depiction of musical instruments and dances. This became part of an educational tour both in Ngargogondo and Candirejo. The development of creative tourism can also be seen in hiking activities, which is based on the story of the diversity of flora (63 species) in the reliefs of Borobudur Temple as well as in the book of Lalitavistara. The processing of coffee and spices into herbal medicine also becomes a remarkable feature that stands out.

The narrative that originated from the relief becomes a story of economic value (*storynomics*) which is widely spread amidst the community as a tourism brand. Tourist destinations that initially came in the form of Borobudur Temple (material), then spread and continue to grow so as to engage spiritual emotional experience between the destination and the tourist. For the local people, this creative tourism encourages them to have an entrepreneurial lifestyle and build their community through their local wisdom. In its process, tour guides become one of the key groups that need to be strengthened and assisted in the dissemination of narratives. In this regard, the government has provided numerous efforts and training.

Creativity is one of the strategies to make a city, region, or tourist destination become recognised and developed along with the creative industry of the local community in it. Borobudur tries to apply creativity as a symbolic value that is continuously added to tourist experiences. Aspects of creativity, resources, and meanings are the three elements that collaborate to create authentic creative tourism in the Borobudur Temple area (Richards, 2020). The following figure 2 is a creative tourism scheme in Borobudur:

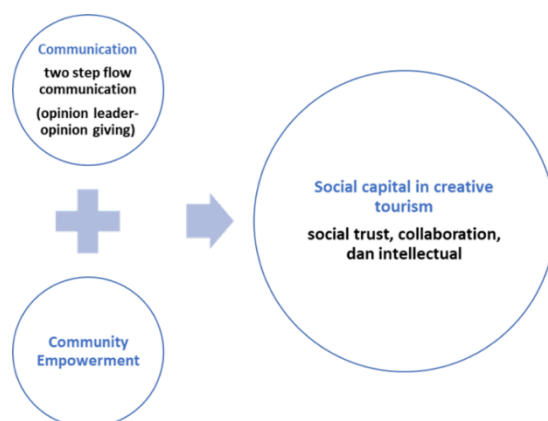


**Figure 2.** Borobudur *Creative Tourism*  
Source: Research processed data, 2021

Figure 2 explains that in the context of Borobudur creative tourism, tourism creativity is formed from the collaboration between the government, tourism service providers, and tourist participation (creativity element). This interaction encourages tourism actors to provide an adequate space for tourists to create their own experiences and develop their travelling skills. Special interest tourism in Borobudur is the result of the co-creation process. The results show that creative tourism in the Borobudur area originates from the Borobudur Temple itself (resource element), which is a tourist destination site with strong cultural and spiritual content. Sustainable creative tourism can be established from the correlation between Borobudur Temple as a resource of narrative formation that led to historical *storynomics* and temple reliefs (meaning element). Borobudur has so far attracted tourists interested in the realm of culture (*cultural tourism*). With the creativity aspect, the high culture will shift into popular culture, which is then implemented into people's daily lives (creative tourism element). When this image is captured by the wider community, more people will be interested in travelling to Borobudur with a longer stay.

However, the natural potential capital and the narrative capital with a cultural basis are not enough to realise sustainable creative tourism. As shown in figure 3, social capital is the major element in achieving the expected goals. This social capital can be achieved by the two-step flow of communication by strengthening the role of opinion leaders and

community empowerment. The community is equipped with varied skills regarding tourism services, especially tour guides as the key in *storynomics* tourism approach. Moreover, community empowerment is held as the modal in creating creative content as a form of material from *storynomics*.



**Figure 3.** Strategic Capital for *Creative Tourism* in Borobudur  
 Source: Research processed data, 2021

The results of this research indicates that the story has succeeded in developing tourism themes in Borobudur. The concept of relevant *storynomics* is used to see the communication process that contains the values and emotions of Borobudur to visitors. Story has also succeeded in encouraging the development of creative tourism themes, the result of the co-creation of various tourism elements.

The *storynomics* model is not only a tourism destination promotion strategy, but also a strategy to build and develop sustainable tourism in the Borobudur Temple Area. In this research, narratives that have economic value (*storynomics*) only run effectively when the storytelling communication strategy is equipped with social capital as depicted in Figure 3, namely the two-step-flow-communication concept (the role of opinion leaders) and community empowerment. The community is equipped with various skills in tourism services, especially tour guides as a key group in the *storynomics* tourism approach. Community empowerment is a strong social capital that makes creative tourism in the Borobudur Temple area sustainable.

## CONCLUSION

There are at least five sources of creativity in creative tourism in the tourist village of the Borobudur area, namely *nature*, *arts/craft*, *spirituality*, *gastronomy*, and *language*. This creativity development comes from collaboration between the government, local communities, tourism service providers, and tourists themselves (*co-creation*). Creative tourism development is carried out through *storynomics* tourism models, focusing on cultural storytelling that comes from culture, history, and reliefs of Borobudur Temple. The high culture of Borobudur Temple shifts into popular culture, which is then portrayed as

the local people's daily lives/custom. The stories then add value to the tourist experience. Creative tourism encourages special interest tourism which provides space for tourists to explore according to their interests. Communication and community empowerment are the keys to the sustainability of creative tourism in Borobudur.

The theoretical implication that emerges from the results of this research is how marketing strategies in tourism need to be complemented by strengthening social capital through the role of communication actors (opinion leaders). The *storynomics* model will have magic power in tourism sustainability in the Borobudur area when it is supported by the application of the two-step flow communication concept in empowering the tourism community. This empowerment in turn encourages creative tourism in Borobudur.

This study focuses on the development of creative tourism in Borobudur. However, there is still not much data regarding the tourist experience associated with the developed creative tourism. The meeting point between the two aspects can be explored in further research.

## ACKNOWLEDGMENTS

The authors would like to express gratitude to Tidar University and the Administrators of Borobudur, Karangrejo, Majaksingi, Karanganyar, Candirejo, Wanurejo, and Ngargogondo tourist village.

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