

# Mapping Creative Amenities to Develop Tourism Potentials in a Post-Mining Area: A Case Study of Bantar Karet Village, Bogor Regency, Indonesia

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**Abstract.** In the past five years, hundreds of villages across Java have practiced tourism, including Bantar Karet, which projects tourism as a new economic structure. It has hosted gold mine activities for years by involving many villagers in non-formal mining activities. However, the ban on illegal mining activities by the government led to a search for new ways for the villagers to earn a living, leading to the operation of tourist attractions. This research discussed the socio-spatial aspect of organizing tourism in Bantar Karet Village using the creative class theory, arguing for its ability to explain the relationship between physical space and rural community development. This argument was tested using empirical data acquired through a mix-methods strategy. These include fieldwork to identify the location of tourism potential within the village, interviews with residents, and focus group discussions with key stakeholder representatives. Tourism potentials were analyzed using four creative measures, namely population, process, product, and environment. The findings subsequently showed several creative tourism traits being developed, as well as an unequal opportunity for the community to participate in tourism activities. Although the benefits to the village are still concentrated in the proximity of tourist attractions, this research confirmed the ability of tourism to enhance rural attractiveness to the creative class, facilitating their entry as tourists, residents, or employees.

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## 1. Introduction

Sociological research recognized the influence of the physical environment on community living patterns (Florida, 2003; Cater, 2012; Patanaude & Lewis, 2014). The physical environment provides various essential resources for community survival, particularly in rural areas, which depend on the environment for subsistence (Florida, 2014a; John et al., 2014; Delgado-Serrano, 2017). For instance, the dependency of Bantar Karet Village on nature was demonstrated by a decrease in the economy following the decline of gold reserves, mining activities at the foot of Mount Pongkor, as well as employment in the mining sector within 2 years. Meanwhile, the national mining corporation, as the concession holder, started preparing the Golden Mining Museum as an educational tourism attraction. This led to a planned social change from a mining-based to a tourism-centered village. Therefore, this research discussed the relationship between the environment and community in Bantar Karet, highlighting this change in the economy.

The creative class theory suggested that the economic growth of a region is linked to the presence of a creative class (Milligan, 2003; Florida, 2014). This class is a social group consisting of individuals with productive jobs that require a certain level of skill to generate knowledge and meaningful products. They are mobile human capital, who are attracted to places that offer quality experiences, tolerance, and opportunities, as well as can validate their creativity (Florida, 2014 a; Florida, 2014 b). Based on esteem traits, the creative class theory is commonly used to analyze population and development issues of the city, metropolitan, or urban areas (Lorenzen & Anderson, 2009). However, Florida stressed that

creative individuals prefer to reside in urban areas. This is not because of the discrepancy in facilities of urban and rural areas but the desire for a high level of 'civility' and 'tolerance,' which is more associated with modern communities.

The effort to link creative class theory with rural development is focused on creative individuals. Generally, rural areas may lose vast numbers of their young talents as school graduates migrate to urban environments for jobs, though some eventually return to help advance the village (McGranahan & Wojan, 2007). These areas also offer good environments, culture, community facilities, and other amenities desired by creative individuals (Jarábková and Marián, 2013). The creative class analysis suggested that the attractiveness of a rural community determines its pace of development. The presence of a local creative class may promote the creation of amenities and attract more visitors to villages (McGranahan & Wojan, 2007).

Meanwhile, tourism resolves problems resulting from changes in an economic structure, such as the decline of a mining-based economy. The development of tourism potential benefits rural communities in terms of job creation and increased economic activity (Richards, 2020; Sugianto, 2016; Thulemark & Hauge, 2014). This research highlighted the community effort of Bantar Karet Village to develop tourism as a reflection of dialog between physical place and community. Dialog refers to the mutual influence between place and community, which was explored using Richard Florida's creative class theory. According to this theory, individuals are drawn to places that offer experiences and interactions and validate their creative traits (Florida 2014b; Milligan, 2003).

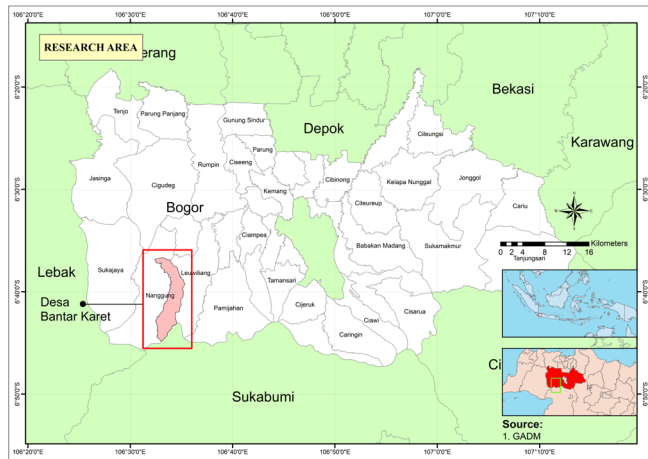


Figure 1. Bantar Karet Village is located at Nanggung Municipality, West Java Province, Indonesia

This research aimed to map creative amenities to measure the distribution of benefits obtained from the tourism development of the post-mining economy in Bantar Karet. The village location is depicted in Figure 1. The relevance of the creative class theory in analyzing the growth of an area with an economic structure limited to tourism was also tested.

### From Gold Mining to Creative Tourism

People develop attachments to physical spaces where they work, study, leisure, and/or commune. Since the 90s, Bantar Karet Village has been a spot for traditional gold mining activities. This increased a year after a state-owned mining company, hereafter referred to as 'the corporation,' started gold mining at the foot slope of Mount Pongkor. According to the locals, these activities were illegally performed by *gurandils*, who came from other regions, mostly Banten and Lampung, and were employed by financiers. Their jobs as miners took weeks and demanded temporary shelter, which was provided by Bantar Karet villagers, who subsequently participated in the mining process.

Bantar Karet villagers enjoyed economic growth for years by supporting the mining activities of the *gurandils*. Although mining benefits inhabitants of resource-rich regions, there are uncertainties surrounding the livelihoods of residents after the closure of these mines (Großmann et al., 2017). During the thriving period of the business, the villagers rented out places, sold food and daily necessities, provided transportation services, etc. These activities have lasted up to a dozen years, thereby creating a sort of dependency on gold mining. However, operations were banned in 2015, leading to a loss of livelihood and the release of youth dropouts.

Barely two years after the ban, at least 13 tourist objects have been identified in Bantar Karet. Rural development based on tourism was quickly initiated by villagers, as they strived to maximize the opportunities available in the business (Cater, 2012; Patanaude & Lewis, 2014). They created artificial tourism objects in the form of resorts for travelers and their families. A village-owned enterprise (BUMDes) was also established to manage the tourism objects belonging to the development of the Pongkor Geopark, such as Sawah Lega. These community initiatives demonstrated a new norm based on tourism entrepreneurship. The existence of tourism potential in the village signified a new development that exerted various economic and social impacts. Therefore, this research focuses on the socioeconomic shift in the community due to the

existence of tourism potential after conventional mining activities were banned.

Tourism development in Bantar Karet promotes the relationship between the community and the environment. Agro-tourism is being developed and invites tourists to learn about aspects of agriculture, such as plantation, livestock, forestry, and horticulture (Cahyono et al., 2017; Burns & Holden, 1995). Another element being developed is ecotourism, which explores local wisdom and well-being to generate profit as well as ensure community involvement. The tourism village has many offerings, such as arts and culture, access to the local infrastructure, and safety (Sugianto, 2016; Burns & Holden, 1995).

### Rural Tourism as Creative Tourism

There are four major approaches to measuring creativity, namely environment, product, process, and person (Taylor, 1988), which originally developed in psychology science and treated creativity as a quality of mind. However, some scholars in human geography and sociology have used these approaches to measure social and economic phenomena (Jarábková and Marián, 2013; Oman et al., 2012; Cabeça, 2019). This research continued the endeavor by using the four dimensions as a tool to identify amenities associated with creative class, which Florida proposed as factors desired to achieve creativity in individuals, including quality experience, productivity, and tolerance (Florida 2014a; Florida 2014b; Milligan, 2013).

Creative tourism emphasizes the enhancement of tourists' knowledge through interaction with tourism objects. According to Greg Richards, creative tourism enables the development of creative potential through participation in courses and/or creative experiences (Richards, 2020). Consequently, rural tourism has the advantage to offer authentic experiences that enable visitors to develop their creative potential and skills through interaction with villagers and traditions (Jarábková and Marián, 2013). The creative class considers local culture as a potential tourism product in which the community plays an important role in the preservation of its value and tradition (W. Setyaningsih et al., 2015). Community participation supports creative rural tourism development.

Meanwhile, the creative class theory assumed that creative individuals desire quality experience and tolerance. This can be acquired from the village landscape and community by developing creative rural tourism and displaying authentic ways of life through nature and culture-based tourism (Nurhidayati, 2015). Through dependence on nature as the main source of livelihood, the local community can modify their wisdom and tradition to further expand tourism offerings (Subadra, 2019). Creative rural tourism is community driven and offers attractions that reflect the village's way of life, related to their tradition and surrounding environment. The traits include nature-based, culture-based, and educational-based.

Community-based tourism can be the source of livelihood for rural communities in many ways. It potentially offers new employment, promotes community involvement during its management (Nurhidayati, 2015), and the potential profit serves as financial income to support village growth and improve the living standards (Nurkhayani & Adikampana, 2017; Sutawa, 2012).

The literature discussion above implies that creative tourism stimulates dialog between visitors and the tourism object and is designed to deliver learning experiences about nature and culture. The four types of learning experiences

relevant to this research were nature-based, culture-based, educational-based, and a combination of the three.

## 2. Methods

Bantar Karet Village was explored as case research of the relationship between physical space and community. The village's economic structure is limited to mining, agriculture, and tourism. The emergence of creative tourism was examined through the link between the creative class and rural development. Meanwhile, quantitative and qualitative methods were used for data collection.

The quantitative data collection aimed to map the location of creative amenities available in the village, comprising physical facilities desired by individuals to actualize their creativity. In this research, the geotagging application, 'Avenza,' was the tool used to mark the coordinates of each facility on the map. The three-day fieldwork was performed to wander the village and tag these locations as well as locate other physical facilities that support creativity, such as schools, mosques, etc. Subsequently, the data were organized with 'Arc GIS' to construct a map that informs the location of each tourism facility (Tooth, 2015; Cabeça, et al., 2019).

Taylor's four measures of creativity were used to identify the creative amenities in the village, namely people, process, product, and environment. Tourist attractions are understood as the product, while the local community belongs to the people category. Schools, mosques, and village halls are considered part of the process, as these places facilitate human interaction and help nurture tolerance, while the village landscape and the surrounding nature are included in the environment category. These amenities were recognized as potential resources to expand rural creative tourism and

were considered in formulating four quadrants of creative economic potential.

The geographical unit of analysis was set at the hamlet level, where each hamlet was placed into four quadrants according to their relative proximity to the types of creative resources. The quadrants, titled I, II, III, and IV, consisted of four, three, two, and one creative potential, respectively.

The qualitative method was intended to understand the perception of the ongoing process of tourism development in the village. The data collection techniques were field observations, interviews, and focus group discussions. The interview was conducted to acquire data and information on the social and economic change as well as stakeholder involvement in the establishment of the tourism potential. Focus group discussions were used to obtain information regarding the presence of tourism potential in Bantar Karet Village. The parties involved in the discussion were the village apparatus, community representatives, and a representative of BUMDes as a village business entity.

## 3. Result and Discussion

This section discussed the relevance of the creative class theory in analyzing rural development through two sections. First, the congruence between the developing characteristics of tourism in Bantar Karet and creative tourism. Second, the unequal distribution of tourism benefits within the community due to proximity.

### Mapping Creative Tourism Potentials in Bantar Karet

Bantar Karet spans an area of 841.04 ha, with a population density of 1.336 inhabitants per km<sup>2</sup>. Its northern border is next to Pangkal Jaya Village, Nanggung Sub-district, while the

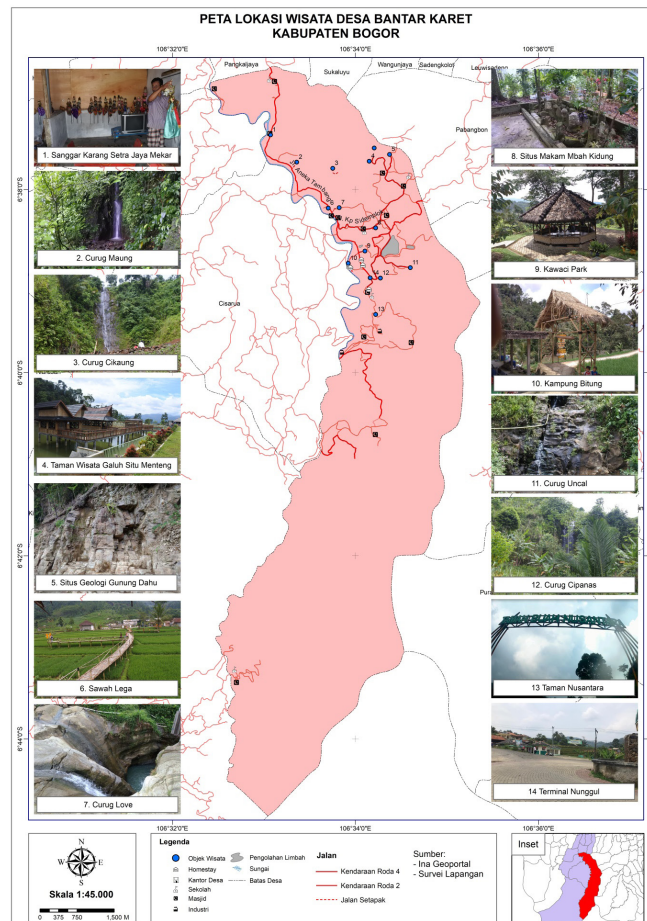


Figure 2. Map of tourism location in Bantar Karet Village, Bogor Regency

eastern border is Pabangbon Village, Leuwiliang District. On the southern side is Sukabumi District, and the western border is Cisarua Village, Leuwiliang District. Bantar Karet has lowlands, hilly, and mountainous land characteristics (BPS,2018). The distance from the village to the regency is 15 km, 70 km from Bogor Municipality, and 187 km from Jakarta, the capital city. The closest creative class cluster to the village is Bogor.

The land occupancy in Bantar Karet comprises rice fields (11718 Ha), dry land (10725 Ha), wetlands (6.5 Ha), settlements (580 Ha), public facilities (1.5 Ha), forestry land (380 Ha), and others (1.75 Ha) (BPS,2018). It accommodates 14 hamlets, 20 neighborhoods, 3094 households, 13 pillars of citizens (RW), and 42 pillars of neighbors (RT). The existing facilities and infrastructure include mosques, *Langgar*, markets, 2 health centers with a doctor and midwife, Polyclinic, Posyandu, Private Junior High School (1 location), State Elementary School, and Private Kindergarten (3 locations). Bantar Karet has a population of 11223 people consisting of 5751 men and 5472 women (BPS,2018). The majority are Muslim, with livelihoods as farmers, agricultural laborers, and mostly unemployed *gurandils*. The location of creative amenities is depicted in Figure 2.

Residences and physical infrastructure are concentrated on the northern side of the village, the southern side is a green, less exploited area, while creative tourism amenities are mostly in the eastern part. Although these locations are accessible through the village road, the organization of the region implies that only a few villagers directly interact with tourism activities. This is because most of the villagers live far from the main road and greater distances require more effort to participate. The proximity between creative amenities and villagers' residences is an important factor in participation because the means of transportation are limited.

**Social-Economic Potential of Bantar Karet as a Tourism Village**

The tourism potential of Bantar Karet was developed using a community-based approach, which emphasizes the development of tourism through environmental management in the form of eco-tourism and agrotourism managed by the local community (Nurhidayati, 2015). Tourism potential can be identified in several ways, such as the creation of a *green mapping community* that highlights the sustainability of life, nature, and social culture (Trirat et al., 2013). The mapping of the village potential noted 13 tourist attractions,

including natural, socio-cultural, and educational tourism. The characteristics of each tourist attraction are described in Table 1.

The tourist attractions available in Bantar Karet have creative traits. Five tourist destinations have an element of education, namely the Sanggar Karang Sentra Jaya Mekar, the Mount Dahu geological site, Sawah Lega, Kawaci Park, and Nusantara Park. Most destinations commodify nature as tourist attractions. Besides the 13 facilities mapped out, the village has other tourism potentials, such as 14 hamlets, each of which offers a unique culture. Meanwhile, the supporting accommodation for tourists requires improvement, such as culinary, homestay, and lodging amenities. This accommodation facility is also an opportunity for the villagers to be involved in tourism development.

The relationship between the creative class and Bantar Karet's growth can be expanded through creative tourism practice within the village. The dynamic of such a relationship is measured using four dimensions as follows:

a. Creative people

Creative rural tourism relies on the community's initiative and participation, which nurtures their sense of belonging to tourism activities. The growth of Bantar Karet Village is inseparable from the role of various parties within other communities, tourism industries, local governments, and private sectors. Cooperation among internal and external actors is significant (Nurkhayani & Adikampana, 2017). The internal actor is from the community and initiates tourism development, while an external actor is an initiator who comes from outside the community. Based on the fieldwork findings, the internal actors involved in tourism development are community leaders, including Hj. Aceng, the BUMDes, and village apparatus. The external actor is the national mining corporation, which has contributed to the establishment of some tourist attractions, such as the currently developing Kawaci Park and Gold Mine Museum.

One of the key factors in the creative class theory that attracts creative individuals is tolerance, which local communities possess. Despite the limitation of financial benefits to the directly involved participants, the villagers generally support tourism development compared to illegal mining activities. They are welcoming to visitors and willing to share their houses to provide homestays when requested by BUMDes officials.

b. Creative process

Originally agriculture-based, Bantar Karet underwent a social change when the residents participated in illegal mining activities or *gurandils* (Martono, 2011; Großmann, 2017). Creative rural tourism has created a new economy, transforming the village from a mining-based to a tourism-based area and providing an alternative source of income for the community. Creative tourism development is strengthened by the vast amount of nature-based tourism elements around the mining sites. The community approach contributes to formulating good packages and managing tourism development with the BUMDes. As the business progresses, the number of involved villagers also increases.

c. Creative product

Tourism products include areas that modify natural landscapes, such as waterfalls, hills, values, norms, customs,

Table 1. The characteristics of the tourist attractions in Bantar Karet Village

Tourism Attractions	Tourism Characteristic
Sentra Jaya Mekar Workshop	socio-cultural – educational
Maung Waterfall	Nature
Cikaung Waterfall	Nature
Galuh Situ Menteng Tourism Park	Nature
Geological site of Mount Dahu	educational - nature
Sawah Lega	educational – nature
Love Waterfall	Nature
Mbah Kudung Tomb site	socio-cultural
Kawaci Park	educational – nature
Bitung Village	socio-cultural
Uncal Waterfall	Nature
Cipanas Waterfall	Nature
Nusantara Park	educational - nature

culture, local wisdom, agriculture, and plantation. It also involves human-made facilities, such as museum visits to achieve education tourism, places of worship, and schools that support creativity and the community in developing its tourism potential.

Three tourist destinations offer educational experiences, namely the Setra Jaya Mekar workshop, the Mount Dahu geological site, the Mbah Kidung tomb, and Kampung Bitung. In addition, eight tourist destinations have a natural beauty that provides a unique experience for tourists. The locations also possess proximal accommodations, such as culinary shops and homestays as lodging. These supports are an opportunity that can be utilized by the villagers interested in tourism.

#### d. Creative environment

The environmental dimension is essential for the proper functioning of tourism development. It includes infrastructure for the main road to tourist destinations and within the sites. The infrastructure to reach the tourist areas in Bantar Karet is generally in a good condition. The main road is paved, though the smaller roads are wavy. Most of the tourism areas are part of the National Park Halimun Salak, which is protected and potentially offers a return-to-nature experience for tourists seeking 'untouched' forests.

#### The Quadrant of Tourism Potential in the Village

A wide range of formal economic activities has emerged in the village, including the sale of tickets in tourist areas, souvenirs, local handicrafts, food stalls, and homestays. In addition, there are various emerging non-formal economies, such as parking services or local guides, which were initiated by the villagers as a way to participate in or benefit from village tourism (Cater, 2012). These economic potentials arising from the tourism village can be a new source of livelihood for local villagers.

This research used the proximity between facilities and community residences to explore the relationship between creative amenities and the local community. This approach was utilized as an interpretation of the creative class theory, which suggested that creative individuals support the construction of creative amenities, and in rural contexts, resource distance is a significant factor for participation. Consequently, each hamlet was categorized into four quadrants, namely I, II, III, and IV, which consisted of four, three, two, and one dimension, respectively.



Figure 3. Map of Bantar Karet Hamlets

The results of the hamlet identification based on their creative economic potentials are depicted in Figure 3. The

Figure 2. The Results of Hamlet Identification Based on Creative Economic Potential

Quadrant I	Quadrant II
Sindang Sari Hamlet	Tela Hamlet
Jatake Hamlet	Cicanggar Hamlet
LeuwiBolang Hamlet	Bojong Sari Hamlet
Cikaung Hamlet	Wates Hamlet
Bantar Karet Hamlet	Mutug Hamlet
Sidempok Hamlet	Gunung Dahu Hamlet
Leuwibuluh Hamlet	
Quadrant III	Quadrant IV
Nunggul Hamlet	Cadasleugur Hamlet
Pabuaran Hamlet	Ciguha Hamlet
Leuwibitung Hamlet	Cikaret Hamlet
Pamanggon Hamlet	Cimaganten Hamlet
	Sinarsari Hamlet

matrix reveals an unequal distribution of the amenities among the hamlets, with most built near the main road. Quadrants I, II, III, and IV, contained seven, six, four, and five hamlets, respectively.

The hamlets in Quadrant I comprised four creative economic potentials and were located close to tourism objects, namely Sanggar Karang Setra, Curug Maung, Cikaung Waterfall, Bitung Village, Galuh Situ Menteng Tourist Park, Sawah Lega, Kawaci Park, Kampung Bitung, and Taman Nusantara. Besides their proximity to tourism resources, these hamlets are close to amenities that support creative processes, such as schools, *Madrasahs* (Islamic Schools), and Mosques, and have good infrastructure. The hamlets in Quadrants II and III are generally close to the village tourist objects, such as the Maung, Love, Uncal, and Cikaung Waterfalls, Mount Dahu geological site, and the Waterfall Cipanas. The hamlets in Quadrant II are close to the sources of the creative process and environment that support village tourism. On the other hand, those in Quadrant III are located far from the village tourism center but close to other sources of creative processes or supportive environments. The hamlets in Quadrant IV only possess the potential of the community, though some are close to the source of creative processes, such as mosques or the natural environment like forest areas.

Based on the analysis, the proximity of community residences with creative sources enables the development of tourism potential, and vice versa. This potential is necessary to attract tourists and develop human capital to ensure the operation of tourism activities. The development of creative rural tourism is not detached from the role of community participation (Prabhakaran et al., 2014), as residents synergize with various parties to develop tourism potential. In addition, dependence on the environment can encourage the community to manage and develop its environment (Subadra, 2019). This leads to an economic potential that can replace the mining-based economy and improve the living standards of the community.

## 4. Conclusion

1. The research finding is congruent with previous efforts to link creative class, tourism, and rural growth (Jarábková and Marián, 2013; McGranahan, 2007). Although the theory is commonly associated with the city and urban development, creative tourism associated the creative class theory with rural development. Tourism increases

- the attractiveness of rural areas to creative individuals, promoting their entry as new residents, tourists, or employees.
- Local tourism-related businesses provide creative amenities that may attract the creative class. However, further research is required to test the level of attachment of creative individuals to the village and community and determine the contribution of rural tourism to alleviating poverty and reducing income inequality.
  - The socio-economic analysis of the tourism potential in Bantar Karet Village revealed that the hamlets can be divided into four quadrants. Quadrant I possesses all four dimensions of the creative economy, namely people, processes, products, and environment. This shows that the hamlet and community can be empowered by developing tourism potential.

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