

## **Analysis of Inhibiting Factors in the Development of the Creative Economy at the Senggigi Beach Tourist Destination, West Lombok Regency**

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### **Abstract**

This study aims to analyze the factors inhibiting the development of the creative economy in the Senggigi Beach Tourism Destination, West Lombok. The research is motivated by the declining competitiveness of the destination, limited innovation among creative economy actors, and increasing competition from emerging destinations such as the Mandalika Special Economic Zone. A descriptive qualitative method with a case study approach was employed. Data were collected through in-depth interviews, observations, and documentation involving 28 informants from various creative economy subsectors. Data analysis was conducted using a root cause analysis approach, including a Fishbone Diagram and thematic coding. The findings reveal that the main inhibiting factors originate internally, including low product innovation and differentiation, weak digital marketing, limited human resource competencies, and inadequate use of technology and business networks. External factors include the decline in tourist arrivals due to earthquakes and the pandemic, competition with modern destinations, shifting tourist preferences, and suboptimal government support. The interaction between these internal and external factors creates a stagnation cycle that hampers the growth of the creative economy in Senggigi. The study concludes that an integrated strategy is required, encompassing capacity building for creative actors, strengthening digital marketing, enhancing pentahelix collaboration, and repositioning Senggigi as a culture-based creative destination.

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### **1. INTRODUCTION**

The creative economy has become a strategic sector in driving regional economic growth [1], especially in tourist areas with cultural potential and natural beauty. Senggigi Beach in West Lombok Regency is one of the leading destinations that has long been known for its charming beaches, local culture, and the presence of creative entrepreneurs such as handicraft artisans, culinary specialties, performing arts, and community-based tourism services. The presence of the creative economy in this region is expected to create added value, expand employment opportunities, and improve the welfare of local communities through innovation and creativity as the main drivers of community-based development [2].

Senggigi Beach is one of the oldest and most well-known tourist destinations on Lombok Island, a regional tourism icon. Its natural beauty and cultural diversity attract both local and international tourists. Visits to Senggigi Beach have opened up opportunities for

the development of creative economic businesses, such as artisans of Lombok handicrafts, culinary businesses, tourist photographers, local artists, and marine tourism service providers, making the Senggigi Beach area a region that supports the development of the creative economy. The development of the creative economy not only impacts the increase in community income but also creates jobs for local communities. The creative economy sector has a strategic role in building the uniqueness and differentiation of tourist destinations through creativity and innovation based on local culture [3].

In recent years, the development of the creative economy on Senggigi Beach has experienced a significant decline. This occurred due to the impact of the 2018 Lombok earthquake, which damaged infrastructure in the Senggigi Beach area. This was exacerbated by the COVID-19 pandemic, which drastically reduced tourist visits. This condition weakened the resilience of creative economy entrepreneurs due to declining income and depleted capital, further limiting their ability to adapt. The situation was exacerbated by the emergence of new, more modern tourist destinations such as the Mandalika Special Economic Zone (KEK), which diverted tourists' interest to visit Senggigi Beach. As a result, many creative economy entrepreneurs faced difficulties in maintaining income and maintaining the continuity of their businesses.

This research is directly related to creative economy theory, which emphasizes the role of creativity, innovation, and the ability to generate added value as the main foundation for the growth of the creative sector. Internal obstacles found, such as low innovation, managerial weaknesses, and limited technology utilization, indicate that the core elements of the creative economy have not been optimally implemented in Senggigi. This research is also related to the marketing mix theory (7P), because various obstacles such as product quality, price, digital promotion, service processes, physical evidence, and human resource competencies reflect the role of marketing strategies in influencing the development of the creative economy [4]. In addition, this research is relevant to tourism destination development theory, which emphasizes the importance of differentiation, service quality, and adaptation to market dynamics and destination competition, including the Mandalika Special Economic Zone [5]. Limited collaboration between business actors also emphasizes the relevance of the Penta helix-based creative economy ecosystem theory, which states that the development of the creative economy requires integrated support from the government, business actors, communities, academics, and the media. Thus, this research strengthens and empirically verifies how these theoretical factors play a role in inhibiting the development of the creative economy in Senggigi.

Several previous studies have shown that tourism and creative economy issues have been explored from various perspectives, but no study has specifically examined the factors inhibiting the development of the creative economy in the Senggigi Beach Tourist Destination. The first study focused on analyzing the contribution of tourism to regional economic growth at a macro level [6], then another study highlighted the role of creativity and innovation in a global context without linking it to operational obstacles at the local level [3], observing the influence of tourist visits on street vendors during the pandemic so that it did not identify structural obstacles to the creative economy sector [7]. Subsequent studies [7], [8], [9] focused more on the impact of the crisis and the socio-economic resilience of the community, without discussing the micro and meso challenges faced by creative economy actors in coastal areas. Meanwhile, studies [10], [11] made relevant contributions through identifying obstacles to the existence of creative economy actors.

This research presents a novel approach by comprehensively analyzing the factors inhibiting the development of the creative economy in the Senggigi Beach tourist destination, differing from previous studies that only focused on the impact of disasters, marketing strategies, or business continuity. The approach used integrates internal and

external analysis, the dynamics of competition with the Mandalika Special Economic Zone (SEZ), and changes in tourist preferences post-pandemic, which have never been studied simultaneously. Furthermore, the use of a fishbone diagram and thematic analysis provides a more in-depth and systematic mapping of the root causes, resulting in relevant strategic recommendations for the development of a destination-based creative economy.

Based on the background description that has been described previously, the problem formulation in this study is to identify and analyze internal and external factors that inhibit the development of the creative economy at the Senggigi beach tourist destination, West Lombok Regency.

The purpose of this study is to identify and analyze internal and external factors that hinder the development of the creative economy at the Senggigi Beach Tourism Destination, West Lombok Regency, and to provide a comprehensive understanding of the root causes that affect the competitiveness and sustainability of the sector.

## 2. RESEARCH METHODS

This research uses a descriptive qualitative method with a case study approach to deeply explore the root causes and obstacles faced by creative economy actors in maintaining the sustainability of their businesses [12]. Informants were selected through purposive sampling techniques, taking into account the representation of the creative economy subsectors involved in tourism activities in Senggigi. The informant criteria include: having been actively in business for at least two years, having direct interaction with tourists, and being willing to provide information related to business challenges. Based on these criteria, this study involved 28 informants, consisting of handicrafts, local culinary, performing arts, fine arts, photography services, tourism equipment rentals, local tour guides, and community-based homestay managers. Data were collected through interviews, observations, and field documentation using guidelines compiled based on indicators of internal and external obstacles. Data analysis was carried out using root cause analysis through a Fishbone Diagram.

## 3. RESULTS AND DISCUSSION

### 3.1. Identify the main problem

Data analysis, conducted through in-depth interviews, participant observation, and field documentation with 28 informants from various creative economy subsectors in Senggigi, revealed that the primary obstacle to creative economy development is low structural and systemic business competitiveness. This weak competitiveness arises from a combination of mutually reinforcing internal and external factors, creating a stagnant environment for creative economy development.

Field findings indicate that internally, businesses face limited product innovation, characterized by design similarities, a lack of diversification, and an inability to adapt to changing tourist preferences. This lack of innovation indicates a lack of creative and adaptive capacity among businesses in leveraging local cultural and resource potential for differentiation. Furthermore, ineffective marketing, particularly the lack of digital media utilization, weak branding, and distribution that relies solely on tourist visits, makes it difficult for Senggigi's creative products to compete in the broader market. This situation is exacerbated by limited human resource capacity, including weak managerial skills, low digital literacy, and limited foreign language skills, resulting in inconsistent service quality and a less-than-satisfactory tourism experience.

From an external perspective, the decline in tourist numbers following the 2018 Lombok earthquake and the COVID-19 pandemic were the primary drivers of the weakening of creative economy activity, given that most businesses are heavily

dependent on tourist demand. Furthermore, the emergence of new destinations, the Mandalika Special Economic Zone (SEZ), in particular, with its modern infrastructure and international-scale promotion, has diverted visitor traffic away from Senggigi. The shift in tourist preferences toward more digital-friendly destinations offering event-based experiences further strengthens the position of these new destinations. Meanwhile, local government support in the form of infrastructure, tourism promotion, and facilitation of creative MSMEs is deemed insufficient to support post-crisis recovery and strengthen regional competitiveness.

Thus, the main problem identified is not only a decline in income or the number of tourists, but rather a structural unpreparedness of business actors and destinations in facing the transformation of modern tourism. The interaction of internal weaknesses and external pressures results in systemic barriers that require intervention at the level of business actor capacity, marketing strategies, supporting infrastructure, and more proactive and adaptive destination policies.

### 3.2. Creating a fishbone diagram

To identify the root causes of the problem, a Fishbone Diagram analysis was carried out, which grouped the causes into two large categories: internal factors and external factors, which are shown in the following table:

Table 1. Table of main factors and sub-factors that hinder the development of the creative economy.

Main factor categories	Sub-factors causing	Cause and effect description
Internal factors		
1. Product	<ul style="list-style-type: none"> <li>• Low innovation</li> <li>• Unstable quality</li> <li>• There is no product differentiation</li> </ul>	The product is not attractive to tourists, thus reducing purchasing power and interest in visiting.
2. Promotion and distribution	<ul style="list-style-type: none"> <li>• Minimal digital promotion</li> <li>• Weak branding</li> <li>• Limited distribution</li> </ul>	Business visibility is low, and the market is not growing because marketing is not optimal.
3. HR and services	<ul style="list-style-type: none"> <li>• Low managerial skills</li> <li>• Minimal foreign language skills</li> <li>• Inconsistent service process</li> <li>• Low business actor regeneration</li> </ul>	Tourist experiences are inconsistent, and service quality is declining.
4. Technology and collaboration	<ul style="list-style-type: none"> <li>• Low digital literacy</li> </ul>	Business actors are not adaptive to technological developments and have

	<ul style="list-style-type: none"> <li>• Not utilizing the online system</li> <li>• Limited capital</li> <li>• Minimal networking/collaboration</li> </ul>	difficulty expanding their market networks.
Internal factors		
a) Disasters and crises	<ul style="list-style-type: none"> <li>• Impact of the 2018 earthquake</li> <li>• The impact of the COVID-19 pandemic</li> </ul>	The number of tourists has decreased drastically, so that business owners' income has also weakened.
b) Market competition	<ul style="list-style-type: none"> <li>• The emergence of the Mandalika Special Economic Zone</li> <li>• Tourists prefer modern destinations</li> <li>• Digital-friendly tourism trends</li> </ul>	Senggigi is losing its competitiveness because it has not adapted to changing tourist preferences.
c) Government support	<ul style="list-style-type: none"> <li>• Infrastructure is inadequate</li> <li>• Promotion of weak areas</li> <li>• Minimal facilitation for creative MSMEs</li> <li>• National economic fluctuations</li> </ul>	Business actors do not receive sufficient structural support to develop and face market changes.

The root causes shown in the table will then be displayed in a fishbone diagram as follows:

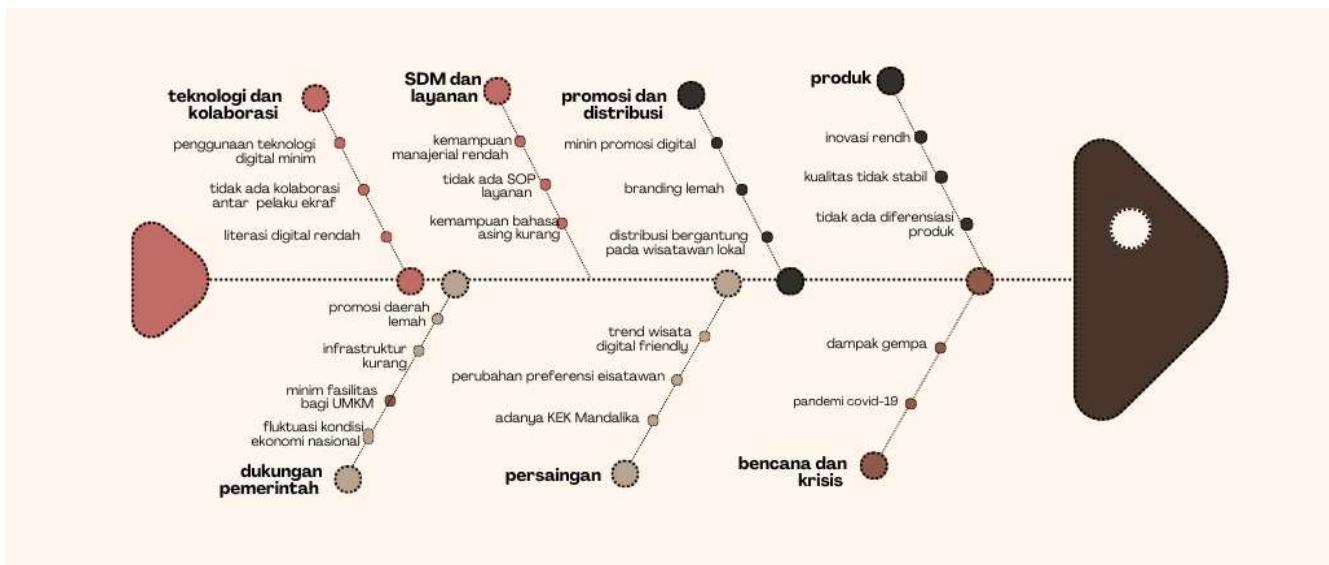


Figure 1. Fishbone diagram of factors inhibiting the development of the creative economy

### 3.3.Cause-and-effect relationship analysis

A causal analysis shows that the stagnation in the development of the creative economy in Senggigi is the result of a simultaneous interaction between internal and external factors that create structural barriers. Internally, limited innovation, weak marketing strategies—particularly digital promotion—and low managerial capacity have direct implications for the low competitiveness of creative products in the tourism market. This condition is exacerbated by minimal product differentiation and inconsistent service quality, making businesses unable to meet tourist expectations or adapt to changing demand dynamics. When these factors are combined with limited technology utilization and low digital literacy, the ability of businesses to develop and maintain a customer base is further reduced.

This situation is further exacerbated by external factors, such as a decline in tourist numbers following the earthquake and pandemic, which directly reduced demand for creative products and weakened business revenues. The decline in revenues hampers businesses' ability to invest in quality improvement, innovation, and marketing strategy development. Furthermore, increased competition from other destinations—particularly the Mandalika Special Economic Zone (SEZ), which offers modern facilities, international events, and extensive promotions—places Senggigi at a disadvantage. Shifting tourist preferences toward digital-friendly and event-based experiences further exacerbates the need for innovation and adaptation, which businesses in Senggigi have not yet been able to meet.

From the causal relationship that shows the following pattern: internal limitations reduce the attractiveness of the destination → fewer tourists → decreasing income → increasingly limited innovation capabilities → increasingly weakened competitiveness. This pattern explains that the decline in the creative economy in Senggigi is not only due to the decline in tourists, but is a cause that arises from internal unpreparedness to face external changes. Thus, the required development strategy cannot stand alone, but must be comprehensive to break the cause-and-effect cycle that hinders the development of the creative economy in Senggigi.

### 3.4.Data interpretation

The research results show that the obstacles to the development of the creative economy in Senggigi are phenomena that can be understood through the integration of creative economy theory, tourism marketing, and destination development. Field findings regarding low innovation, minimal product differentiation, and inconsistent quality are in line with the creative economy theory framework, which emphasizes that creativity and innovation are the main foundations for creating added value [13]. The inability of business actors to make creativity a differentiating factor causes creative economy products in Senggigi to tend to be homogeneous and less attractive to tourists. This condition indicates that the potential of the creative economy has not been managed in accordance with the value creation principles that are at the core of the theory.

Furthermore, the findings regarding weak digital marketing, poor promotional functions, and limited product distribution range are consistent with tourism marketing theory, particularly the marketing mix (7P) concept. The success of tourism marketing depends on the alignment of product, price, place, promotion, people, process, and physical evidence elements [14]. Data analysis shows that most of these elements are not running optimally, for example: promotions that only rely on conventional media, services without operational standards, and physical evidence of the business that does not reflect the destination's identity. This strengthens the theoretical argument that unintegrated tourism marketing will result in destinations with low visibility and limited appeal.

When field data is linked to destination development theory and competitive *advantage* [15] it appears that Senggigi is experiencing a decline in competitiveness due to its inability to adapt to changes in the external environment. The emergence of the Mandalika Special Economic Zone as a new, more modern destination creates competitive pressure that creative economy actors in Senggigi cannot respond to due to weak internal capacity and the lack of a supporting ecosystem. Destination theory emphasizes that the competitiveness of a region is determined by the ability to innovate, respond to market trends, and the involvement of all parties. Research data shows that these aspects have not been effectively realized in Senggigi, for example, low collaboration between business actors and the suboptimal role of the government in building infrastructure and integrated promotion.

Thus, the integration of theory and data indicates that the underdevelopment of the creative economy in Senggigi is the result of a mismatch between empirical conditions and the principles outlined in creative economy and tourism marketing theory. Unpreparedness of business actors, limited innovation, weak marketing, and the lack of a robust destination ecosystem have left Senggigi unable to respond to changing tourist preferences and new competitive dynamics at the regional level. Therefore, creative economy development must be approached holistically to align empirical conditions with the theoretical demands that underpin the sector's growth.

This research provides important contributions both theoretically and practically. Theoretically, this research enriches the literature on the creative economy and tourism marketing by showing that the stagnation of creative economy development in tourist destinations is not only related to the creative abilities of business actors but also determined by the quality of the destination ecosystem and the capacity to adapt to market changes. The research findings strengthen the creative economy theory [13], the 7P marketing mix concept [14], and the theory of destination competitiveness [4]

with empirical evidence that innovation failure, weak digital marketing, and low Penta helix collaboration are the main determinants of low destination competitiveness.

Practically, this research provides a comprehensive overview of internal and external inhibiting factors that can serve as a basis for formulating creative economy development policies at the regional level. Structured identification of barriers through a Fishbone Diagram approach enables local governments, businesses, and other stakeholders to formulate more targeted and evidence-based intervention strategies. Furthermore, this research provides a starting point for other traditional destinations facing similar challenges in an increasingly competitive and digital tourism era.

Based on the research findings, there are several strategic policy implications that can be implemented by local governments and tourism authorities: Local governments need to strengthen policy support for the creative economy subsector, particularly through capital facilitation, innovation training, competency certification, and the provision of creative hubs to accelerate business transformation. Strengthening digital-based tourism promotion is essential, given the changing behavior of global tourists who rely on technology in choosing destinations. The government needs to develop an integrated promotional strategy that showcases Senggigi's identity as a destination based on local culture and creativity. Revitalizing tourism infrastructure, such as transportation access, area planning, public facilities, and support for creative economy activities, will improve tourist comfort and strengthen destination perception. The implementation of the Penta helix approach must be optimized through more active collaboration between the government, business actors, academics, communities, and the media to create an innovative ecosystem that supports long-term creative economy development. Developing annual creative events and cultural festivals can be an effective strategy to increase Senggigi's attractiveness while expanding the market for creative economy actors.

### 3.5. Follow-up analysis of inhibiting factors

Based on the analysis of inhibiting factors, divided into internal and external factors, comprehensive and integrated follow-up measures are needed to halt the cycle of stagnation and encourage the development of the creative economy at the Senggigi Beach tourist destination. These follow-up measures are formulated based on the principles of creative economy theory, tourism marketing, and destination development concepts. The follow-up analysis of inhibiting factors for creative economy development is outlined in the following table:

Table 2. Follow-up analysis of factors inhibiting the development of the creative economy

Follow-up Area	Main Strategy	Follow-up Description
1. Strengthening the Internal Capacity of Creative Economy Actors	Product Innovation & Differentiation Enhancement	<ul style="list-style-type: none"> <li>Local culture-based innovation training.</li> <li>Design and quality improvement workshop.</li> <li>Creative mentoring to improve value <i>creation</i>.</li> </ul>
	Digital Marketing Optimization & Branding	<ul style="list-style-type: none"> <li>Digital marketing and social media training.</li> <li>Optimizing the digital marketplace.           <ul style="list-style-type: none"> <li>- Developing Senggigi's collective branding as a creative destination.</li> </ul> </li> </ul>

	Strengthening Human Resources & Service Standardization	<ul style="list-style-type: none"> <li>• Business management and hospitality training. - Foreign language training. - Development of service SOPs to improve the quality of the tourism experience.</li> </ul>
	Utilization of Technology & Access to Capital	<ul style="list-style-type: none"> <li>• - Digital literacy and utilization of business applications. - Use of online ordering and payment systems. - Facilitating access to MSME credit, creative grants, and business incubation.</li> </ul>
2. Strengthening the Destination Ecosystem	<ul style="list-style-type: none"> <li>a. Revitalization of Penta helix Collaboration</li> </ul>	<ul style="list-style-type: none"> <li>• Strengthening government–academia–business–community–media collaboration.</li> </ul>
	<ul style="list-style-type: none"> <li>b. Event Development &amp; Public Space Activation</li> </ul>	<ul style="list-style-type: none"> <li>• Activation of the Senggigi creative economy actors' association.</li> </ul>
	<ul style="list-style-type: none"> <li>c. Strengthening Infrastructure &amp; Supporting Facilities</li> </ul>	<ul style="list-style-type: none"> <li>• Arts festivals, creative bazaars, and cultural events.</li> </ul>
3. Adaptation Strategy to External Pressure	<ul style="list-style-type: none"> <li>a. Repositioning Senggigi as a Creative-Cultural Destination</li> </ul>	<ul style="list-style-type: none"> <li>• Utilization of public space as a platform for creative expression.</li> </ul>
	<ul style="list-style-type: none"> <li>b. Adaptation to Digital &amp; Experience-Based Tourism Trends</li> </ul>	<ul style="list-style-type: none"> <li>• Improvement of tourist access, lighting, and public facilities.</li> </ul>
	<ul style="list-style-type: none"> <li>c. Post-Earthquake &amp; Pandemic Recovery</li> </ul>	<ul style="list-style-type: none"> <li>• Arrangement of MSME centers and provision of a creative <i>hub</i>.</li> </ul>
4. Integration of Data-Driven Development Strategy	<ul style="list-style-type: none"> <li>a. Periodic Monitoring &amp; Evaluation System</li> </ul>	<ul style="list-style-type: none"> <li>• Affirmation of differentiation based on local cultural identity.</li> </ul>
	<ul style="list-style-type: none"> <li>b. Strengthening Creative Economy Data</li> </ul>	<ul style="list-style-type: none"> <li>• Developing cultural storytelling in tourism products and experiences.</li> </ul>
5. Preparation of the Senggigi Creative	Recovery Stage (1–2 years)	<ul style="list-style-type: none"> <li>• Technology integration in marketing, payments, and services.</li> </ul>
		<ul style="list-style-type: none"> <li>• Creation of culturally based and interactive tourism experiences.</li> </ul>
		<ul style="list-style-type: none"> <li>• Capital assistance and business recovery training.</li> </ul>
		<ul style="list-style-type: none"> <li>• Integrated promotional program to increase tourist visits.</li> </ul>
		<ul style="list-style-type: none"> <li>• Periodic evaluation of destination innovation, marketing, and performance.</li> </ul>
		<ul style="list-style-type: none"> <li>• Measuring the success of development programs.</li> </ul>
		<ul style="list-style-type: none"> <li>• Data collection on creative sub-sectors, business profiles, and tourist markets.</li> </ul>
		<ul style="list-style-type: none"> <li>• Evidence-based policy development (<i>evidence-based policy</i>).</li> </ul>
		<ul style="list-style-type: none"> <li>• Focus on strengthening basic capacity, early promotion, and human resource development.</li> </ul>

Economy Development Roadmap	Reinforcement Stage (3–5 years)	• Creative event development, product innovation, and business digitalization.
	Expansion Stage (5+ years)	• National–international market integration and strengthening Penta helix collaboration.

From the table above, it can be concluded that the analysis of inhibiting factors indicates the need for comprehensive, structured, and collaborative interventions. The proposed follow-up aims to mitigate the impact, which has so far hampered the development of the creative economy in Senggigi, and encourages the creation of adaptive, innovative, and competitive destinations.

#### 4. CONCLUSIONS

This study concludes that the stagnation of creative economic development in the Senggigi Beach Tourism Destination is caused by a complex interaction between internal weaknesses of business actors and external pressures from the destination. Internally, creative economy actors face limited innovation, minimal product differentiation, weak digital marketing, low managerial and service capacity, and inadequate utilization of technology and collaborative networks. These conditions result in low competitiveness of creative products and the inability of business actors to respond to the dynamics of the increasingly competitive tourism market. Meanwhile, externally, the decline in tourist numbers following the earthquake and pandemic, increased competition with the Mandalika Special Economic Zone (SEZ), changes in tourist preferences toward digital and creative-based tourism experiences, and suboptimal government support have also exacerbated the obstacles faced by business actors. These external pressures not only reduce demand for creative products but also limit the capacity of business actors to innovate and adapt. The causal relationship between internal and external factors creates a negative cycle that hinders the recovery process and growth of the creative economy in Senggigi. Therefore, this study confirms that developing the creative economy in Senggigi requires a comprehensive approach, encompassing strengthening the internal capacity of business actors, optimizing marketing and digitalization, enhancing pentahelix collaboration, developing infrastructure and destination promotion, and repositioning Senggigi as a creative and local culture-based destination. Therefore, this study provides an understanding that the success of creative economy development is determined not only by the creativity of business actors, but also by the quality of the destination ecosystem and institutional support that enable sustainable innovation and adaptation.

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