Strengthening maritime cultures as a source of creative ideas for maritime tourism development in Kuta, Central Lombok

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Abstract. The development of tourism-oriented mass tourism often weakens the existence of culture that has become the identity of local communities. This paper aims to examine how the culture in the area around The Mandalika Central Lombok can actually be a source of creative ideas for tourism development. The data were collected through in-depth interviews and focused discussions with informants, and were analyzed descriptively qualitatively. Negative impacts on culture due to the development of tourism in the Mandalika can be avoided by preparing the community to package this culture through creative economic activities. The variables that need to be improved are digital capabilities, business management, and the ability to develop business networks. In addition, the existence of social norms must be maintained as a control so that creativity remains within the corridors of norms prevailing in society.

1. Introduction
The coastal area of Central Lombok, West Nusa Tenggara Province, is one of the priority areas for tourism development in Indonesia. The development is mainly carried out in the Kuta area, District of Pujut, namely the tourist area of The Mandalika. Various tourism facilities such as the development of coastal areas, hotels, restaurants, and other tourist services were built in an area of 1,035.67 hectares. In 2021, Mandalika will host the implementation of the MotoGP circuit which is targeted to bring around 100,000 tourists to the area. This is of course a tremendous economic potential for the people of Central Lombok, especially the Kuta community in Lombok.

The target of becoming a tourism area on an international scale is a challenge for the government to place and protect the rights of local communities as area owners to receive benefit from these activities. Planning for tourism development in Indonesia does not only have a positive impact but, in the other hand there are also many negative impacts, especially during the new imperialism era, one of which is the impact on the culture of local communities [1]. A positive impact is an assessment of the value of creation where tourism can stimulate the development and renewal of cultural uniqueness, and create cultural communication between tourists and local communities [2, 3]. Meanwhile, the increase of materialistic attitudes, incidents that occur in society that are not compatible with national cultural values, criminal acts, become channels for awareness of drugs, shifting agricultural production to trade, and acts of vandalism against cultural sites. [4, 5].

Concerns about the weakening of these aspects of local culture can be anticipated by positioning culture as an important part of tourism. The community of Kuta Lombok have a culture that is still preserved. Their unique and different daily activities can be developed into tourist attractions [6]. However, these cultures still require attractive packaging so that they are attractive to tourists. This effort can be approached with the concept of creative economy. The creative economy is a concept in the new
economic era that intensifies information and creativity by relying on ideas and knowledge from human resources (HR) as the main production factor [7]. The development of the creative economy in marine tourism is very promising because it has a very broad scope, enlarging the multiplier effect in job opportunities, business opportunities, and income distribution, so that its economic contribution can widely penetrate to the communities, local government (through taxes / levies) and the central government in the form of taxes and foreign exchange [8]. This paper seeks to provide an overview of the potential and strategies for developing marine culture as a source of ideas for the development of a creative economy to support tourism in Kuta Lombok.

2. Data and Methods
The research was conducted in Kuta Village, Rembitan Village, and Mertak Village, Central Lombok Regency, West Nusa Tenggara. The Kuta Lombok area is a super priority area for national tourism development. The data were collected through in-depth interviews, filling out questionnaires, and focused discussions with stakeholders. The data were analyzed by combining qualitative descriptive and multiple linear regression. From the results of the analysis, then it is concluded as a recommendation material for the application of a creative economy based on maritime culture.

3. Results and Discussion
3.1. Central Lombok Tourism Development
Central Lombok is an area that has very enchanting natural charms. They vary from coastal areas to mountainous areas. Therefore, it is not surprising that out of the five districts in West Nusa Tenggara, West Lombok is recorded as the location most visited by tourists both from domestic and foreign tourists. The tourist number showed an increasing trend in 2003 to 2013 and continued to show a positive trend but decreased in 2014, and 2015 and started to increase again in 2016. For the domestic visitors, the trend increased and the peak was in 2017. The trend is the same between the number of foreign and domestic tourists. However, in 2018 the tourist visits experienced a decline. According to the Head of the NTB BPS Province stated that during 2018 there was a decrease of up to 70.07 percent [9]. This was due to a very devastating earthquake that occurred in Central Lombok. Currently, Central Lombok is trying to improve its tourism potential, and has even developed it into a location for holding an international event such as MOTOGP21 to further boost the tourism again.

Many foreign tourists who visit Central Lombok come from Australia, France, the Netherlands and America and the domestic tourists come from East Java, Jakarta, Yogyakarta, West Java, Medan, NTT, and South Sulawesi [10]. The high number of tourist visits to the Lombok area, especially foreign tourists, has had provided a positive economic impact on the economy of this region. The number of visits by domestic and foreign tourists has a positive and significant effect on Gross Domestic Income (PAD) in Central Lombok Regency [11]. The tourism sector has contributed about 29% of Domestic Gross Income (PAD) of the Central Lombok in 2016 and an increase in the number of tourists by 1 person is expected to increase the amount Gross Domestic Income (PAD) by IDR 65,272.08.00 [12].

The development of the tourism sector in Central Lombok still has many challenges. Mandalika as a center for the development of the tourism sector is considered to have major threats regarding land disputes, security, visitor comfort, and the quality of environmental arrangements that are still not in the support of tourist need such as safe environment and no conflict environment [13]. That economic activities carried out in the area, such as the aggressive attitude of motor bikers and street sellers, are a factor that fosters a sense of discomfort and insecurity for tourists in the Kuta Lombok tourism area [14]. A solution in the form of integration of various parties, namely the local government, ITDC, investors, academics, and the community to actively involves in finding solutions to these various problems [13].

The development of the tourism sector in Central Lombok, especially in The Mandalika area, have been going on for a long time, namely since the New Order government until now. It can improve the involvement of local communities in the tourism sector, recognition of their existence as the owners of
tourism development areas, as well as the impact on the norms and values of the socio-cultural lives of the communities that guide their societal values and lives. Focus of the development of the tourism sector in Indonesia still rests on the quantitative aspect, while the qualitative aspects seen from positive changes such as the quality of human resources tend to be neglected [8]. However, the urge of involving the community is very strong. One of the opportunities to overcome this problem is the development of a creative economy based on local wisdom as being proposed by this paper.

3.2. The diversity of marine tourism and culture of the people of Central Lombok

Central Lombok Regency is one of the tourist destinations in Indonesia with a variety of unique and distinctive natural and cultural potentials. Both of these potentials can be combined into tourist objects that have a high value attraction, both materially and immaterial. tourist objects (ODTW) in Central Lombok Regency consist of nature, history and religion, water, arts and crafts, as well as traditional tourist attractions.

Natural attractions can be enjoyed at Kuta Beach, Tanjung An Beach, Batu Payung, Selong Belanak Beach, Mawun Beach, Batu Umbrella Beach, Gerupuk Beach. Apart from the beauty of the beach, the waters of Central Lombok have a very attractive underwater world. Therefore, in this region, tourists can perform various attractions including surfing, diving, snorkeling, sightseeing, or enjoying culinary dishes made from fish and other marine products. Surfing is the main motivation for foreign tourists [10]. Meanwhile, domestic tourism is more motivated by natural beauties. However, the Central Lombok Tourism and Creative Economy Office states that the cultural attractions are the main motivations from foreign tourists.

Marine cultural activities such as bau nyale, madak madek mare, and roah segare are some local maritime cultures and wisdoms that have developed in Central Lombok. Bau Nyale is carried out at Seger Beach on the 20th of the 10th month of the Sasak calendar or around February to March every year. This tradition is full of meaning as the background of the legend of Princess Mandalika. Therefore this tradition has a very high cultural value, and has a strong philosophy among the people. Political symbols of courtesy, peace and colliding with the interests of many people are among the many philosophies of the legend of Princess Mandalika. Bau Nyale is a tradition that has values of multiculturalism and pluralism [15]. Therefore, the uniqueness of the Bau Nyale appears as a form of image and tourist attraction in the Kuta Lombok area [10, 16].

Apart from Bau Nyale, there is also the madak mare tradition which is an expression of the relationship between the mountains and the sea. Uniquely, the Madak Madek Mare tradition is carried out on the beach, by setting up a long tent made of tarpaulin and woven coconut leaves for the night. During the night at the beach, one of the activities carried out is Madak Empaq or catching fish using poisonous roots for fish tied to a stick of wood. Like Bau Nyale, madak mare is very unique and has the potential to be developed as marine tourism attraction in Kuta Lombok.

Another tradition that can be raised is Roah Segare. Roah Segare is a form of gratitude which is a form of acculturation of the Sasak and Bajo indigenous peoples' cultures. This tradition is an expression of the relationship between indigenous fishermen and microcosm elements or super power/ life spirits. Roah Segare or Rowatan Laut is conducted once a year in Muharram month of the Islamic calendar. The Roah Segare tradition begins with a mantra recitation ritual and is continued with offerings consist of various agricultural products into the sea. This practice is a form of gratitude for the fishing communities to the sea and is hoped for abundant marine products in the future. In its implementation, there are several customary provisions including the customary prohibition of fishing for three days after the Roah Segare ritual is carried out.

3.3. Potential of Maritime Cultures for the Development of a Creative Economy that Supports Marine Tourism

Bau Nyale, Madak Madek Mare and Roah Segare are some of the many cultural traditions of the local wisdom of the Sasak people around the Mandalika area. The high historical and philosophical values of the three local wisdoms need to be packaged so that they can become cultural attractions that can add
value to maritime culture-based tourism, especially in Mandalika, Lombok. Local wisdom in the form of cultural arts, cultural activities, festivals, and social attractions can be a form of local cultural wisdom that can be packaged in marine culture-based tourism that can be implemented especially in Mandalika, Central Lombok [17].

The packaging of this coastal community cultures can be combined with other social traditions, for example 1) shielding, namely the tradition of the Sasak tribe in the form of a fight between two people armed with a rattan blade, while the shield is made of buffalo skin; 2) ketupat war, namely the tradition of expressing gratitude to God Almighty for the gift of fertile land, sufficient rain, and abundant harvests so that people can live well; 3) merari, namely the tradition of kidnapping the bride by the groom as a symbol of a man's masculinity and sincerity in proposing his future wife. The coastal communities of Central Lombok do not only have cultures that have traditional and ritual in nature, but also have unique crafts or handicrafts, including handcraft made of shells and pearls, leather crafts, silver crafts, earthenware crafts, and weaving.

As an area known for its potential of natural beauty of the coast and the sea as well as for its exotic cultural diversity, this craft form can be created with motives with nautical nuances. Likewise, culinary dishes made from marine fish and other marine biota can be served and promoted to support Lombok tourism so as to increase the selling value of the tourism sector and reinforce the identity of the people of Lombok in the eyes of the world.

The process of developing a culture as a tourism commodity requires special skills from design to promotion and marketing. The first step that must be taken is to identify the variety and position of cultures associated with maritime and its problems to be developed into objects of the creative economy.

Table 1. Cultural diversity and creative activities of the coastal communities of Central Lombok

| Names      | Meaning                                                                 | Messages                                                                 | Strength                                                                 | Weakness                                                                 |
|------------|------------------------------------------------------------------------|------------------------------------------------------------------------|-------------------------------------------------------------------------|------------------------------------------------------------------------|
| Bau Nyale  | Princes Mandalika, as the center of peoples in Lombok                   | Symbol politics, Symbol peace, Affirmation to the general interest of people | Bau Nyale is one of the world's cultural heritage traditions            | Bau Nyale timing cannot be scheduled                                   |
|            |                                                                        |                                                                        | Bau nyale festival becomes a national event                             | Many of the activities had No. relation with Nyale itself.             |
|            |                                                                        |                                                                        | There are creative products that can be combined with nyale exoticism   |                                                                        |
| Medak Mare | Express relationship between Seas and Land                              | Sea as a source of medical treatment, Part of the old tradition and being heritated to today, Beach as venue for gathering | Medak mare is a unique tradition and has a selling point, Only done in the beach of Kuta, The local people received medak mare well | Perseption of showing poverty and stupidity during madak mare. |
| Ruwah Segara | Expression of the relationship between fishermen and microcosm elements | A form of gratitude, Bajo and Sasak culture acculturation, The Sasak people are a tolerant society | Monumental, conducted every 5 years, It is an acculturation of the Bajo and Sasak cultures |                                                                        |

Other supporting cultures; history, philosophy, spoken speech, traditional clothing, dances, and others

Source: Primary Data Processed, 2019
Based on the diversity of tourism and culture as well as creative activities owned by the people of Central Lombok, by referring to the sixteen sub-sectors of the creative economy, the development of a creative economy based on maritime culture that can be done including:

1) The development of a typical culinary delicacy of maritime dishes such as satay tanjung, which is a kind of satay made from tuna and nyale (type of worm). It can be a main course in hotels and restaurants with an improved presentation and packaging;

2) Architecture and interior design. Construction of hotels and fishermen’s houses with accents from the uniqueness of the houses of the Sasak tribe. In addition, the Madak Mare culture which tends to pollute the coastal areas can be minimized by improving the materials and layout of the settlements by maintaining the uniqueness of its locality, so that it has the potential to become an object of experience tourism for tourists;

3) Product design on craft and fashion. The typical maritime motives presented by Central Lombok, for example beaches, nyale, boats, and others in the creative products of the Lombok people (for example pottery, silver, weaving, etc.) become unique creations that can be used as souvenirs from visitors and introduce maritime potential in Central Lombok;

4) Lombok’s typical fashion in the form of traditional Lombok clothing can also be used as a fashion in tourist service providers. Rental of custom clothing for photo shoots;

5) A short film showing a typical Lombok life, for example the dynamics of fishermen's life among the tourism industry in Lombok;

6) Music and Performance. For example, Bau Nyale, which can only be held every year, can be combined in an art performance that is short in duration and displayed in a strategic place, so that tourists can feel its presence at any time. This performance can be followed by art performances that display other cultures. So that as a whole it is a package of introduction to cultural tourism objects that tourists can visit; and

7) Fine Arts and Photography are services documenting happy moments of tourists in the form of photographs, paintings or films.

The touch of the concept of creative economy on the above requires a separate strategy. Local tradition does not disappear along with the entry of various cultures brought by foreign and domestic tourists who bring their regional culture while traveling in Central Lombok. Therefore, the development of the creative economy must pay attention on the readiness of the community, both the readiness of individual capabilities and conformity with existing rules or norms.

3.4. Community Readiness in a Maritime Culture-Based Creative Economy

The development of the creative economy relies on the creativity of the actors and the creation of innovation through technological developments. For this reason, it is necessary to prepare human resources who manage this business. Apart from that, as an innovation that is expected to develop and become a lever for local economic growth, the form of creative economy must have recognition or no conflict with the norms prevailing in society. An idea that is incompatible with the values and norms in a social system, will not be adopted as quickly as appropriate innovation [18]. Based on this, the coding of creative economic development in a tourism location must pay attention to the readiness of the community. The readiness of this community is termed by the communities’ intention, namely the possibility that the community will behave in a certain way. Behavior in this case is active involvement in the development of a creative economy based on marine culture in increasing the added value of marine tourism.

Through Theory of Planned Behavior, a person's intention to carry out a behavior [19]. In this case, the readiness level is determined by 3 factors, namely attitude toward behavior, subjective norm, and perceived behavioral control. The meaning of attitude, the tendency to consistently respond to an object that is liked or disliked. Meanwhile, Subjective Norms are social pressure to show a behavior, so that when there is openness (situation factors), the social pressure is not too obvious [20]. Meanwhile, behavioral control is related to perceptions of the existence of facilities and infrastructure and individual
conditions that can facilitate or hinder the development of creative industries [21]. The condition of community readiness seen from the 3 variables above is shown in the figure 1.

Figure 1. Condition of readiness of the community to engage in a creative economy based on maritime culture

Figure 1 shows that the conditions for each variable toward readiness. The attitude variable shows that people have interest and good mental readiness. They are interested in trying, and sometimes the society is also taking up some challenges to do something new. The expectations of the community, especially the younger generation, for the tourism sector are based on negative stigma of fishing life, namely dirty, “loosers” and do not have a permanent income. So that the hope of working in the tourism sector can improve social status. However, cumulatively per year the income from fishermen could be higher than those working at the tourism sector.

Likewise, the support of community norms provides good space for people to express themselves both in the family environment and in the community environment. In individual variables, people feel less ready, especially in the attributes of knowledge of the rules, business networks, creative economy business experience, and knowledge of business management. In digital knowledge, it appears that people feel ready. However, in this regards, a lots to improve to community’s readiness.

The results of multiple linear regression analysis on 81 respondents regarding the effect of these three components on respondents' interest to be involved in the development of a creative economy based on marine culture are formulated in the formula:

\[ Y = 2.2 + 0.28X_1 - 0.1X_2 + 0.27X_3 \]

Y is community readiness, X1 is attitude, X2 is norm support, and X3 is behavior control. From this equation, it is found that if the attitude increases by 1 unit, the readiness will increase by 0.28 units, holding other conditions constant. If the application of norms is increased by 1 unit, the community's readiness will decrease by 0.1 unit, and if the behavior control is increased by 1 unit, the readiness will increase by 0.27 units. This shows that the variable attitudes and individual abilities have a positive effect on the readiness of the community to be involved in the creative economy. While the norm variable is negative, when the norms of society are tightened, the public's interest in the creative economy will decrease. This does not mean that norms become an obstacle to the growth of public interest, but norms act as controls so that the developing creative economy remains within the corridors of social norms that exist in society. As an Islamic society, the development of the creative economy is
sufficiently supported by community norms as long as it does not conflict with the religion and culture that is the guide for the life of the community around the tourism area. The existence of customary instruments from the province to the regency that protect the preservation of indigenous peoples and their values. In addition, there are also life philosophies which are essentially maintaining the harmonization of the relationship between humans, God and nature (adat game, adat Tapsile, dan adat luwir game).

Based on its significance, the attitude variable and the control behavior are the ones satisfies statistical significance at 10% level. Control of behavior has the greatest influence on the formation of community interest or community readiness to be involved in the creative economy. Therefore, the interventions carried out must be carried out more at the level of increasing individual abilities or capacities. This is in line with what Bekraf stated that the creative economy is very dependent on human capital (human capital, intellectual capital or creative capital) that will be able to generate various ideas and translate them into goods and services of economic value.

4. Conclusion
The concept of a culture-based creative economy can be a solution to the concerns about the erosion of culture and the marginalization of local communities due to the development of the tourism sector in Central Lombok. The creative economy requires community readiness and government support, especially in building community capacity. In the development of the creative economy, social norms can be strengthened as a filter for the entry of foreign cultures that are incompatible with local cultural values. However, some social norms, especially in special interest tourism areas, require compromises so that the management of culture-based creative products can work in synergy with all levels of society without leaving the fundamental values of the culture itself.

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