

## **JUMPUTAN BATIK AS A TOURISM CREATIVE PRODUCT IN SAMBIREJO VILLAGE, PRAMBANAN, YOGYAKARTA**

Indri Kurniawati

*Sekolah Tinggi Pariwisata Ambarrukmo Yogyakarta*  
[indrikurniawati@stipram.ac.id](mailto:indrikurniawati@stipram.ac.id)

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### **ABSTRACT**

The purpose of this research is to analyze the potential of creative tourism products that can be used as a characteristic of Sambirejo Village. Jumputan Batik is one of the creative tourism products as a solution in the globalization era, which is derived from the creativity of Sambirejo villagers to meet the needs of tourists and increase tourist visits. The research is located in Rumah Batik Pak Jay Gedang Bawah Sub-Village. The data collection method was carried out by observation directly to the field and in-depth interviews with one of the Jumputan Batik craftsmen Pak Jay or Pak Mujimin who also served as Secretary of Sambirejo Village and other informants based on certain criteria in accordance with the focus of the research. The data analysis in this research is using descriptive analyses. The results showed that Jumputan Batik handicrafts can be developed into tourism creative products or souvenirs that can be marketed to tourists. Not only useful in terms of the economy for the local community, but tourists can also get a new experience by participating in the making of Jumputan Batik. Stakeholders also participated in mentoring tourism creative product potential development activities in Sambirejo Village. The potential of creative tourism products in Sambirejo Village is not only Jumputan Batik, but vegetable chips and souvenirs from natural stone waste can also be developed to the maximum.

**Keywords :** Jumputan Batik, Tourism Product, Creative Industry, Creative Tourism

### **INTRODUCTION**

Creative tourism is a new form of tourism that has the potential to change existing models of tourism development and to make a contribution to diversifying and innovating the tourist experience. By doing so, creative tourism can help to stimulate local economic, social and cultural development (Richard, 2009). Many tourists are becoming increasingly bored with the packaged, sanitized products currently on offer in the tourism market. Even cultural tourism has been seen by many destinations

as the antidote to low quality, mass tourism (Richards 2007; 2009).

The growing symbiosis between tourism and creativity means tourism benefits from added symbolic added value generated by creativity and the creative economy benefits from more significant tourist activity (Richards, 2020). It showed that tourism and innovative product from local people could increase many tourist activities and the quality of the tourism product because creative tourism has an important role where local communities seem to have an increased predisposition to support tourism (Blap &

Mitas, 2018). This happens because creative tourists are interested in learning activities about local cultures and engaging in unique experiences (Ali et al, 2016). Hudson (2010), argues that local communities are the main reason why people choose a holiday destination.

Many aspects of creativity and contemporary culture now fall under the UNWTO definition of cultural tourism, which includes “arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.” This suggests significant integration of the creative economy and cultural tourism. UNWTO research shows that 81% of National Tourism Administrations consider ‘contemporary culture and creativity (film, performing arts, design, fashion, new media, etc.) as part of cultural tourism.

According to Richards (2011), there are four issues concerning creativity that can improve cultural tourism: it is able to generate value, it encourages regional innovation, it is sustainable, and it is mobile.

The details of these issues are:

1) Due to its scarcity, creativity can easily generate value. It is an attribute that relatively few people possess. Within the cultural tourism market, attractions do not make their location distinct, as indeed every city has museums and monuments (Richards, 2011).

2) Creativity allows destinations to innovate their tourist supply and to make unique experiences available, providing the co-creation of value in the tourist experience and offering unique competitive advantages in comparison to other destinations.

3) Creativity is a process and creative resources which are more sustainable; unlike other cultural attractions such as museums and monuments that deteriorate over time, creative attractions are renewable.

4) Creativity is mobile, as artistic performances and works of art can be produced practically anywhere and have no need for a dedicated infrastructure.

Based on these, we argue that creativity embedded in tourism development could lead to more sustainable growth and increased wellbeing of local communities.

Creativity inspires an innovative outlook and could help reshape or reinvent existing local values and assets. The creative industries, including many professions in the fields of visual and performing arts, media, architecture, local craftsmanship, constitute knowledge-based, and artistic activities that can generate face-to-face interactions between the creative individuals, locals and visitors. These encounters can be supported by developing interactive links between the creative industries, creative spaces and creative tourism. Developing these links requires a special set of knowledge and skills to successfully design engaging creative activities that can increase the value of contact between local communities and visitors.

In addition to natural potential, each tourist destination must have other potentials in terms of culture such as handicrafts and artworks based on natural resources and human resources in the area to increase the number of visiting tourists. One of the tourist destinations that have the potential of handicrafts or artworks from the creativity of local people is Sambirejo Village. Sambirejo Village is part of Prambanan National Strategic Area and its surroundings have many heritage assets, one of which is *Candi Ijo* Temple. The existence of asset heritage has the potential to motivate tourists to visit Sambirejo Village. The table below indicates the number of tourists visiting cultural tourism in Sambirejo Village. Based on the number of heritage assets, the development of Sambirejo Village is quite rapid since the existence of heritage-based tourist attraction, entitled of Tebing Breksi.

**Table 1. Number of visitors in Sambirejo Village**

Months	<i>Ratu Boko</i>	<i>Candi Ijo</i>	<i>Candi Banyunibo</i>	<i>Candi Kalasan</i>	<i>Candi Sari</i>	<i>Candi Barong</i>
January	24,566	164	256	303	-	
February	16,295	212	253	263	-	
March	17,558	231	212	2,832	1,008	
April	17,468	252	253	248	846	
May	28,715	325	212	314	1,033	
June	17,226	165	207	224	350	
July	48,303	316	475	541	759	
Agust	36,583	290	437	316	459	
September	28,825	159	205	227	556	
October	28,188	9,265	158	249	270	748
November	25,805	10,318	167	326	348	624
December	60,385	27,620	303	601	464	813
Amount		47,203	2,742	3,740	6,350	7,196
Total Amount	<b>417,148</b>					

Source: Buku Statistik Kepariwisataaan DIY 2016

The existence of *Tebing Breksi* encourages managers to continue to explore the potentials that can be used as tourist products to be offered to tourists. In addition to natural attractions and artificial attractions that have been developed by the *Lowo Ijo* Group, Sambirejo Village also has the potential of artworks, namely *Jumputan Batik*. *Jumputan Batik* can be used as souvenir products that become the icon of Sambirejo Village and marketed to tourists visiting *Tebing Breksi* or heritage sites in Sambirejo Village. *Jumputan Batik* is a type of Micro Small and Medium Enterprises (*UMKM*) located in *Gedang Bawah* Village of Sambirejo Prambanan Yogyakarta. There are two batik craftsmen in this village. The first place is near *Tebing Breksi*, and the second is in "*Rumah Batik Pak Jay*". "*Rumah Batik Pak Jay*" is owned by Mr. Mujimin, who also serves as secretary of Sambirejo Village.

## LITERATURE REVIEW

### The Meaning of *Jumputan Batik*

The wider branch of tourism science opens opportunities for local people to constantly develop the ability to be able to play an active role in the production process of tourism products, especially *UMKM* or tourism creative industries. Batik is one of

the trends in the field of fashion that continues to grow such as jumputan batik.

Nowadays, batik is not only owned by the upper class but can be owned by all circles and is very easy to find. In addition to being loved by Indonesians, batik enthusiasts from among tourists are also quite significant and are potential markets that play a role in the development of batik on the global scale.

Dwie (2019) revealed the understanding of batik is to give motifs to the media with the process of tie-dyeing various kinds of batik motifs applied to objects make the object much in love and in demand by the public, especially the results of batik on batik fabrics. According to Handoyo (2008) the name jumputan barasal from the word "jumput". This word has an understanding related to the way of making cloth that is summed up (Javanese). Almost the same opinion, the word jumputan comes from the Javanese discussion which means to pick up or take with all the fingertips of the hand. As the name implies, jumputan is made by pinching the cloth filled with grain according to the desired motif, followed by tying and discharging into the dye (Ningsih, 2001). The process of making jumputan is simple and easy, not using canting and night (Handayani, 2016).

Batik has two functions, namely practical functions to meet daily needs such as

clothing, tablecloths, pillowcases, and others. Aesthetically (beauty) batik can also be used as an interesting decoration such as painting batik that can be framed and used as decoration. In addition, in studying Jumputan Batik, it turns out that there is a process of learning natural sciences or science in it. By learning how the nature of coloring and the nature of fabrics will greatly influence the success of Jumputan Batik (Atmojo, 2015).

Based on this opinion, it can be concluded that jumputan batik is a fairly simple batik technique. The technique makes it does not require canting and night, but by tying the mori cloth using a rope and then the fabric is fastened so that the motif can be formed perfectly. Mori cloth that has been perfectly bound and then dipped in dye. While the motif is produced from objects such as grains or marbles that are fastened before proceeding to the coloring stage.

### **Jumputan Batik Technique**

According to Dwie (2019), the history of ikat dyeing technique comes from China, then this technique to India and the Archipelago. The Tie-dye technique introduced to Indonesia by the Indians through trade missions. This technique received great attention mainly because of the beauty of its ornaments and charming colors. In the process of coloring Jumputan Batik ancient dyes used derived from nature. But with the development of science and technology of natural dyes began to be abandoned, this happens because synthetic coloring has an unlimited number of colors, besides the process of natural coloring is also more complicated compared to synthetic colors. However, both have their own advantages.

There are two kinds of techniques in making Jumputan Batik. The first technique is bonding technique and the second technique is stitching technique. Bonding technique is a technique that is done by tying mori cloth with the aim to give rise to motifs. Mori cloth should be fastened tightly

by holding the surface with the fingertips then tied using a rope. The degree of firmness of the bond on the surface of the fabric will determine the motif is formed perfectly or not. In addition, the binding of mori cloth is carried out to avoid the entry of dyes on the bond motifs that have been formed. So that after the coloring process is completed and the motif ties are removed will form an interesting color pattern.

Sewing technique is the fabric is patterned first and then sewn using a skewer on the color line using thread, then the thread is pulled firmly so that the fabric wrinkles as tightly as possible. When dyed tightly thread will block the color into kekain, the yarn used should be thick and strong yarn, such as synthetic plastic yarn, jeans thread or shoe thread (Dwie, 2019).

### **Patterns of Jumputan Batik**

There are various patterns of *jumputan* including the following:

1. Irregular motifs with the same distance
  2. Irregular motif with the form of flowers
  3. Alternating motives
  4. Irregular motif with small large combination
  5. Free motif with small large form combination
  6. Tablecloth motif with center point as center and corner decoration.
  7. Free and orderly motifs for fabric edges.
- (Ningsih, 2013)

Handoyo (2008) added that there are several binding design patterns namely: rose tie, convoluted rose bond (blast of the sun), doughnut or double rose ties, line ties, double line ties, shrinking ties, clumping ties, tie objects, and ubar setics.

### **Tourism Products**

In general the definition of a product is something that is produced through the production process. In this sense, the ultimate goal of a production process is an item used for various purposes to meet human needs. Tourism industry products are all forms of services enjoyed by tourists

since leaving their homes, while in the place they visited and until returning home.

Based on the theory above can be concluded if souvenirs or souvenirs that are characteristic of a tourist area can be categorized as real tourist products because the product is real and can be owned directly by tourists who buy it. In addition to gaining experience, tourists can also participate in the process of making these tourist products as well as establish interactions with local residents. Tourist products greatly determine the number of tourist visits. Tourism products available will have a good image and impression of tourists if they can meet the needs and desires in achieving tourist satisfaction.

### **Creative Industries**

Ahmad [Kamil](#) (2015) argues that economic development towards creative industries is one form of aspiration optimism to support the Master Plan for the Acceleration and Expansion of Indonesia's Economic Development (MP3EI) in realizing Indonesia's vision of becoming a developed country. In it there are thoughts, ideals, imaginations, and dreams to become a society with a high quality of life, prosperous, and creative. This is confirmed that creative industries that are part of the creative economy can accelerate the progress of economic development and business development.

[Diana](#) (2017) revealed that according to the Ministry of Trade of the Republic of Indonesia in the book *Creative Industry Development towards the Vision of Creative Economy 2025*, creative industries can be grouped into 14 sub-sectors, and in their development plus one sub-sector, namely:

1. Advertising
2. Architecture
3. Art Goods Market
4. Crafts
5. Design
6. Fashion
7. Video, Film, and Photography
8. Interactive games

9. Music
10. Performing Arts
11. Publishing and printing
12. Computer Services and Software
13. Television and radio
14. Research and development
15. Culinary

[Prakoso](#) (2019) added that creative industries are defined as industries derived from the utilization of creativity, skills and individual talents to create prosperity and jobs by generating and empowering the creative power and copyright of these individuals. Creativity is not only artistically based, but it can also be based on science and engineering.

### **Destination Image and Benefits for Local Communities**

As Walker argues, tourism stakeholders don't interact enough with tourists and the local communities when the essence of local history is not reflected in touristic images, brands and cultural products ([Walker, 2013](#)). For the benefit of local communities, history acts as a mechanism which protects cultural integrity and allows authentic touristic experiences (Adapted from [Walker, 2010](#)).

For this to occur, Walker defends that three things must happen: a) Congruence between the tourism image and the tourist product; b) Prioritizing host community self-knowledge and c) Both image and cultural brand should represent the every member of the local communities ([Walker, 2010](#)).

The host community can benefit from an active participation in the local tourism business, sell their own handcraft products, rent their houses, boost their local economy, create jobs, become active tourism stakeholders promote their history, lifestyles, habits, traditions, cultural events, and place.

### **Creative tourist experience**

[Gega and Pulido-Fernández](#) (2017) examined tourist experience, proposing policies and campaigns. They recommended investments in the field of human resources, suggesting respective approaches to training



which allow a more suitable service to be projected and provided in line with visitors' expectations; Hung, Lee and Huang (2016) sought links between a memorable creative tourism experience and revisit intention; Fernandes and Rachão (2014) pinpointed local know-how and creative abilities as a form of creative tourism, exploring the attitudes, expectations, and motivation of visitors in determining how a destination can reinvent its strategy for tourist products based on heritage and discover trends in the regional tourist market; emerging Booyens and Rogerson (2015) focused their investigation on cultural experiences and the growth of urban tourism as an example of the innovation of tourist practices; Stamboulis and Skayannis (2003) considered experience as a new framework within tourism, supported by strategies associated with the development of information related to the user and by ICTs which are incorporated into the whole tourism value chain;

Ihamäki (2012) included the concept of Geochachers in creative tourist experiences.

## RESEARCH METHOD

The type of data used in this study uses qualitative data. According to Moleong (2012), qualitative data include data on the overview of Sambirejo Village, the geographical condition of Sambirejo Village, and the potential of tourism products in Sambirejo Village. Data collection techniques in this study using observation. Then interviews according to kartono in Gunawan (2015) and documentation according to Sugiyono (2012). For informant determination techniques are carried out using purposive procedures according to Bungin (2007) where determining informants based on certain criteria in accordance with the focus on research. Data analysis techniques in this research use qualitative descriptive techniques according to Moleong (2012). Before the research was conducted, researchers had made initial contact with

community leaders in Gedang Sub-Village, Sambirejo. Some preliminary information has been obtained to get an overview of the village. In this research, more in-depth information about Jumputan Batik will be excavated from the creativity of Sambirejo villagers as a tourism product that can be marketed to tourists visiting not only in Tebing Breksi but all heritage sites in Sambirejo Village. The selection of respondents, or in this case resource persons, will be chosen by resource persons who have the capability, as well as adequate capacity. The respondents needed to dig up the data in the village were representatives from the office of the Head of Sambirejo Village who is also one of the owners of Jumputan Batik industry in Sambirejo Village. The next speakers were members of *Pokdarwis* Sambirejo Village and *Lowo Ijo Group* who manage the Tourist Attraction of Tebing Breksi.

## RESULTS AND DISCUSSION

*Jumputan Batik* in Sambirejo Village is one of the creations of the people of Gedang Sub-Village under Sambirejo Village. Mr. Mujimin is one of the jumputan batik craftsmen who still routinely produce jumputan batik to be marketed to tourists along with the local community. Initially, Mr. Mujimin S.Sos who is also the Secretary of Sambirejo Village with his wife invited the mothers of *PKK Gedang Bawah* Village and its surroundings to practice together making *Jumputan Batik*. This activity is expected to be able to provide skills so that mothers in the hamlet will be able to produce *Jumputan Batik* independently so that it can increase income in terms of economy.

The activity eventually developed and Mr. Mujimin began to hold jumputan batik workshops attended by kindergarten, elementary, junior high, high school, and public children. Here is the table of the cost of *Jumputan Batik* workshop package managed by Mr. Mujimin.

The workshop was initially held at Mr. Mujimin's residence. However, as it develops, the location of the workshop can be adjusted to the request of participants. While the cost of jumputan batik workshop package is used to meet the needs of workshop participants such as mori cloth, dye, grain or marbles used to make jumputan batik motifs, ropes, and cooking utensils to boil fabrics. All participants will be taught starting from defining batik motifs whether to use marbles or grains, how to tie so that the motif is formed, then how to dip the cloth that has been tied into dyes and process if the fabric has been finished given dye. Jumputan Batik results from the workshop will be returned to the participants.

The development of Breksi cliff tourism object, motivated Mr. Mujimin to continue promoting the souvenir product to tourists visiting. In the tourist area of Tebing Breksi there is a souvenir center that specializes in displaying collections of jumputan batik and souvenirs. At the beginning of the development of Tebing Breksi did not have a typical souvenir depicting the icon of Breksi Cliff. Souvenirs sold are still the same as souvenirs in general, namely bracelets, necklaces, flip-flops, and T-shirts that read Yogyakarta. However, in March 2018, Tebing Breksi officially has a special souvenir. This souvenir is in the form of keychains, magnets, ashtrays, miniatures, T-shirts to Jumputan Batik. This souvenir is priced at Rp10.000,00 for keychains and magnets. While the miniature breksi cliff and ashtray is priced at Rp25.000,00 - Rp30.000,00. Jumputan Batik is sold at a fairly diverse price depending on the difficulty of making motifs.

As for Jumputan Batik itself, in one month 30-50 batik can be produced by Mr. Mujimin. The price range starts from Rp150.000,00 – Rp250.000,00 depending on the motif and number of colors. Its customers come from various regions such as Tangerang, Jakarta, and international tourists. Pak Mujimin's Jumputan Batik is

also sold in several locations such as Phoenix Hotel, Sleman Cooperative Office, and regional MSME exhibition. Among these locations, the most profitable is the regional *UMKM* exhibition.

In addition to fashion, Sambirejo Village also has the potential of tourism creative products derived from culinary fields. One of the hamlets in Sambirejo Village is Sumberwatu Village, an area known as the center of vegetable chips or *Keripik Sayur*. This business has actually been pioneered since 1978 by Mr. Yoyok Saputro, and named Kripping Telo Rasa Gadung Business Group. But finally one by one members of the business group decided to run this business individually.

There are currently seven sellers who routinely produce vegetable chips. Various vegetables are used as chips, such as cassava leaves, pare, eggplant, basil, celery, *kenikir*, and oyster mushrooms. The ingredients for making chips are eggs, fine seasoning, water, and tapioca flour. These materials were purchased at a market near Sambirejo Village. These vegetable chips are sold in small and large packages. For small packages of chips sold at a price of Rp500.00 per pack and large packaging Rp9.000,00 per pack. As for packaging per kilo, one kilogram of vegetable chips are sold at a price that varies depending on the type of vegetables used. Usually the seller puts a price of Rp50.000,00 to Rp70.000,00 per kilogram. Until now, these vegetable chips are only marketed in several distributors in Gedhe City Market, Lempuyangan, and Karsuli Market. Vegetable chips typical of Sambirejo Village have not been marketed in Tebing Breksi because of the difficulty of finding raw materials and sellers claim to be unable to sell vegetable chips in Tebing Breksi.

Vegetable chips have the potential to be one of the choices because they come from Sambirejo Village, so it has unique value, and originality for visitors who come to Breksi Cliff and other tourist attractions located in Sambirejo Village. As well as the

cost to make distributing chips products will not burden the seller and because the distance between the production house and distribution area which is Tebing Breksi and other close tourist attractions is not too far compared to the markets in the city of Yogyakarta.

Therefore, the manager of Tebing Breksi is advised to be able to discuss this with vegetable chips merchants, so that in the future vegetable chips can be agreed to be a by the Breksi Cliff, and afterwards the manager can promote these products on the front banner of Breksi Cliff or through personal information from officers in the field.

Based on the potential of tourism products described above, Sambirejo Village can develop many tourism products derived from the creativity of local residents. Starting from the potential of traditional cultural arts that are still lived by citizens as well as creative economic activities that are daily used as a source of livelihood.

The tourism sector is considered strategic to trigger opportunities for empowerment that can later be utilized by the people of Sambirejo Village, especially among the younger generation so that they do not leave the village to work in other areas. To be able to realize this, Sambirejo Village has collaborated with several stakeholders in order to advance the field of creative economy in Sambirejo Village and enrich tourism products to be able to meet the needs of tourists.

Parties related to the development of creative economy field in Sambirejo Village are Practitioners/Artists, *Jumputan Batik* Practitioners and Culinary Practitioners. As for the activities in the form of:

1. Souvenir Training (stone waste material)
2. Souvenir Training (*Jumputan Batik* fabric)
3. Culinary Training (production and packaging)
4. Batik Training

Programs and collaborations with stakeholders are expected to be able to

develop the skills of Sambirejo villagers to actively produce jumputan batik as souvenir products that can be marketed in all tourist attractions in Sambirejo Village, not only focused on Tebing Breksi.

In addition to add a variety of souvenir products, Sambirejo villagers can also develop culinary products that are typical and can be used as icons of Sambirejo Village.

## CONCLUSION

Based on the research that has been done, it can be concluded that Sambirejo Village is one of the villages in Sleman Regency that has a lot of potential in the field of tourism. In addition to the potential of natural tourism, and diverse heritage assets, this village also has a very unique tourism creative product namely *Jumputan Batik*. Batik with a simple technique without using night and canting adds its own attraction for tourists. In addition to being able to buy the results of people's creativity, tourists can also participate directly in the process of making Jumputan Batik by participating in batik programs at Pak Jay Batik House.

The next tourism creative product is in the culinary field, namely Vegetable Chips that can be developed into souvenirs typical of Sambirejo Village. Similarly, the batik process offered to tourists, tourists can also be invited to participate in the making of vegetable chips. This aims to have interaction with local residents as well as to add experience to the tourists themselves. The experience gained by tourists during interacting with local residents in the process of making tourism creative production will encourage them to promote these tourism products that can affect the level of tourist visits to Sambirejo Village.

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