

OTDK-dolgozat

2025

**PANNON EGYETEM
GAZDASÁGTUDOMÁNYI KAR**



**COMMUNITY-BASED TOURISM:
THE FUTURE OF CULTURAL HERITAGE PRESERVATION – A CASE
STUDY OF SUMBA ISLAND, INDONESIA**

**KÖZÖSSÉG-ALAPÚ TURIZMUS:
A KULTURÁLIS ÖRÖKSÉG MEGŐRZÉSÉNEK JÖVŐJE - EGY
ESETTANULMÁNY SUMBA SZIGETÉRŐL, INDONÉZIÁBÓL.**

Audrey Meivina Lukito

Konzulens: Dr. Lőrincz Katalin

Kézirat lezárásának dátuma: 2023.05.04

Table of Contents

1	Introduction	7
1.1	Research background	7
1.2	Research Purposes and Objectives	8
1.3	Research Organization	9
2	Literature Review	10
2.1	The framework of the study	10
2.2	Tourism in Indonesia.....	16
2.3	Case Study: Sumba Island.....	21
2.4	Comparative Research: Shirakawa-Go, Japan	26
3	Research Plan	29
3.1	Data Collection.....	29
3.2.	Data Sampling.....	31
3.3	Data Analysis	33
4	Analytical Findings	34
4.1	The role of local communities in attracting people to visit Sumba and sell local products 34	
4.2	Guests' willingness to buy local products	39
4.3	The importance of digitalization in promoting Sumba and local products	44
4.4	The Future of the tourism industry on Sumba Island	46
5	Conclusion.....	55
5.1	Summary of study	55
	The Future of the tourism industry on Sumba Island:.....	57
5.2	Suggestions.....	58
5.3	Limitations and Future Study.....	61
	REFERENCES.....	62
	APPENDIX A: Questions of the discussion and structured interview in English	69
	Focus group discussion (weaving artists).....	69
	Interview (coffee entrepreneurs)	69
	Interview (the leaders of the weaving community, institution, accommodation, and tour guide)	70
	Interview (the leaders of the village).....	70

Interview (guest)	71
APPENDIX B: Questions of the discussion and structured interview in Indonesian....	72
Fokus grup diskusi (pengrajin tenun ikat).....	72
Wawancara (wirausahawan kopi).....	72
Wawancara (para ketua komunitas pengrajin kain tenun, institusi, akomodasi, dan pemandu wisata).....	73
12. Khusus bagi perwakilan dari institusi, akomodasi, dan pemandu wisata:.....	73
Wawancara (ketua dari desa adat).....	74
Wawancara (tamu)	74
APPENDIX C: Tables for Commodities on Sumba Island	76
APPENDIX D: Website details	78

List of Figures

Figure 1 Framework for the literature review	11
Figure 2 PRISMA chart for Community-Based Tourism	12
Figure 3 The relationship between rural tourism, village tourism, and agritourism	15
Figure 4 Indonesia's competitiveness as a tourist destination.....	20
Figure 5 Special Economic Zones throughout Indonesia per 2022.....	21
Figure 6 Gassho-style architecture	27
Figure 7 Harvest event	28
Figure 8 Focus group discussion with the Ikat woven artists in Kamburu Village.....	31
Figure 9 Interview with the leader of the Ikat woven community in Raja Prailiu Village	32
Figure 10 Kampung Praijing in 2017	35
Figure 11 Savana in Wairinding Hills, East Sumba	36
Figure 12 Waikuri Lagoon, Southwest Sumba.....	36
Figure 13 Displaying the Ikat Tenun fabrics.....	37
Figure 14 Left: coffee from Kampung Praijing; Right: coffee from Tambolaka.....	38
Figure 15 Sumba Hospitality Foundation landscape.....	39
Figure 16 Natural dye from the roots of great Morinda creates the red color.....	40
Figure 17 Drying the Ikat threads after dyeing	41
Figure 18 Accessories from stones.....	41
Figure 19 Wood sculptures	42
Figure 20 An unusual sight for a man to weave the Tenun Ikat.....	43
Figure 21 Mamuli: collection from the 19th century	44
Figure 22 Local people who live in a traditional village.....	49
Figure 23 The process of creating the Tenun Ikat fabrics	50
Figure 24 Mobile app of Mozart's birthplace	60
Figure 25 Customized mobile app for Sumba Island	61

List of Tables

Table 1 Data recapitulation of the formal and non-formal small and medium industries by district.....	23
Table 2 Recapitulation of the clothing industry of small and medium industry by district, 2016-2020.....	24
Table 3 Number of foreign and domestic visitors (people), 2019-2021	26
Table 4 The data of the respondents for the focus group discussion.....	33
Table 5 The data of the respondents for semi-structured interviews.....	33

1 Introduction

1.1 Research background

Tourism is one of Indonesia's most important sources of foreign currency earnings. To enhance the quality of tourism activities, the development of priority destinations must incorporate the concept of sustainable tourism, which considers the environmental, social, cultural, and economic impacts on local communities and tourists, both now and in the future (Sholikhah et al., 2020). Therefore, a significant necessity of the tourism industry is that it adheres to the principles of sustainable tourism and prioritizes the fulfillment of sustainable development objectives. Sustainable tourism should not be considered a unique subset of a collection of specialized items but rather an industry-wide situation that should strive to become more sustainable. Sustainable tourism is defined by the United Nations World Tourism Organization (UNWTO) (2005:11-12) as 'refers to the environmental, economic, and sociocultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.'

Sustainable tourism minimizes negative environmental impacts and delivers economic benefits to destinations and communities through competitive, viable tourism businesses that create jobs. Tourism as an economic activity relies heavily on intact landscapes, diverse cultures, and hospitable host populations. One example is tourism's ability to generate cash and employment through cultural experiences. In turn, the sector is severely obliged to address its developments and operations' social, cultural, and environmental repercussions (UNWTO, 2013).

In addition, culture is both a catalyst and a facilitator of sustainable development. Sustainable cultural tourism offers a fresh perspective, positioning cultural heritage and local communities at the center of decision-making processes. Involving local communities and other stakeholders in decision-making processes is essential for assuring that the outcomes will benefit both cultural heritage and the local population. Sustainable cultural tourism guarantees proper conservation practices and authentic interpretation that contribute to the local economy (European Commission, Directorate-General for Education, Youth, Sport and Culture, 2019). Heritage and cultural tourism are niche tourism characterized by engagement with the cultural legacy of locations, such as archaeological sites, local architecture, folk arts and crafts, and traditions (Dragouni et al., 2017). Cultural tourism is also viewed as a relatively 'positive' form, with high-spending tourists supporting cultural heritage and local economies (Richards, 2021). The cultural tourism tendency is no 'natural' market for cultural attractions; the popularity of

cultural tourism is not due to an increase in interest in culture due to an increase in the number of tourists who consciously or unwittingly make their way to cultural sites. Individuals' choice to visit a cultural attraction before reaching their destination is crucial information that should be acknowledged (Richards, 2002).

In recent years, the development of Indonesia's tourism industry has become increasingly exciting; it is the result of the rapid development of information and communication technologies and cannot be separated from the government's support for developing the tourism sector as one of the country's economic pillars. Moreover, with almost 87% of cultural heritage objects registered between 2013 and 2020, Indonesia also has the potential as a heritage tourism destination (Sistem Registrasi Nasional Cagar Budaya, 2020).

One of the islands, Sumba Island, has been getting popular recently due to its authenticity and beauty. Located in East Nusa Tenggara Province, between Komodo and Sumbawa and directly facing the Indian Ocean, the island is a paradise for surfers. The island offers its unique splendors in the eastern portion of the Indonesian Archipelago, with its rugged, undulating savannahs and low limestone hills interwoven with fields of maize and cassava instead of rice. Its countryside is filled with hilltop villages with thatched traditional clan dwellings crowded around distinctive megalithic tombs, where residents continue to honor their ancestors following the ancient belief of *Marapu* and have preserved most indigenous culture and traditions for generations. The island is also renowned for the exquisite art of handwoven Tenun Ikat fabric, as well as the origin of the agile and robust Sumba Ponies or Sandalwood Horses.

1.2 Research Purposes and Objectives

The study seeks to uncover the reasons behind tourists' reluctance to buy local products and explore strategies for residents to effectively promote these items, as this is a vital aspect of fostering sustainable community-based tourism villages. First, to understand the local community's needs, it is crucial to understand the local businesses on the island. From there, further discussion about the difficulties of sustaining the business can be done. Besides that, it is also essential to know the aid of the stakeholders to promote and support the tourism industry on Sumba Island. Therefore, focus group discussions will evaluate the demands of the local community, especially for the local weaving artists, and interviews can help to determine the level of support from the various stakeholders.

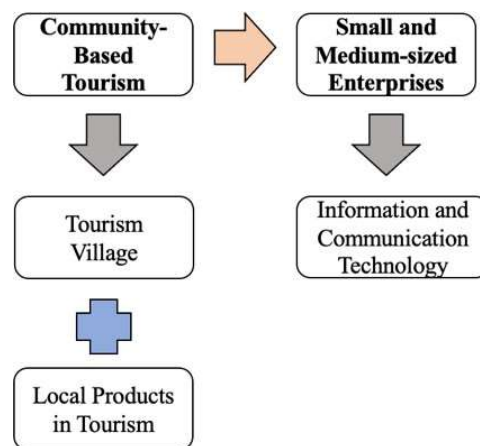
1.3 Research Organization

To accomplish the objectives described in the preceding section, Chapter 2 will examine the literature on community-based tourism, tourism village, local products, small and medium-sized enterprises (SMEs), and information and communication technology (ICT). It also introduces Sumba Island as a tourist destination, including its issues. Moreover, there will be a comparative study about a tourist village in Japan called Shirakawa-go. Chapter 3 evaluates the quantitative methods of the study: focus group discussion and semi-structured interviews, including the research questions. The findings are interpreted in Chapter 4 depending on the results. The conclusion, limitations, and suggestions are explored in the final chapter.

2 Literature Review

This chapter will discuss the general topics with more specific ones based on the flowchart below. In addition, the concepts will be applied to Sumba Island as a case study to gain a deeper understanding of the topic. Moreover, there will be a brief introduction to Sumba Island, and it will be compared to another tourist village in Japan, Shirakawa-go, due to its similarity with the traditional housing structure.

Figure 1 Framework for the literature review

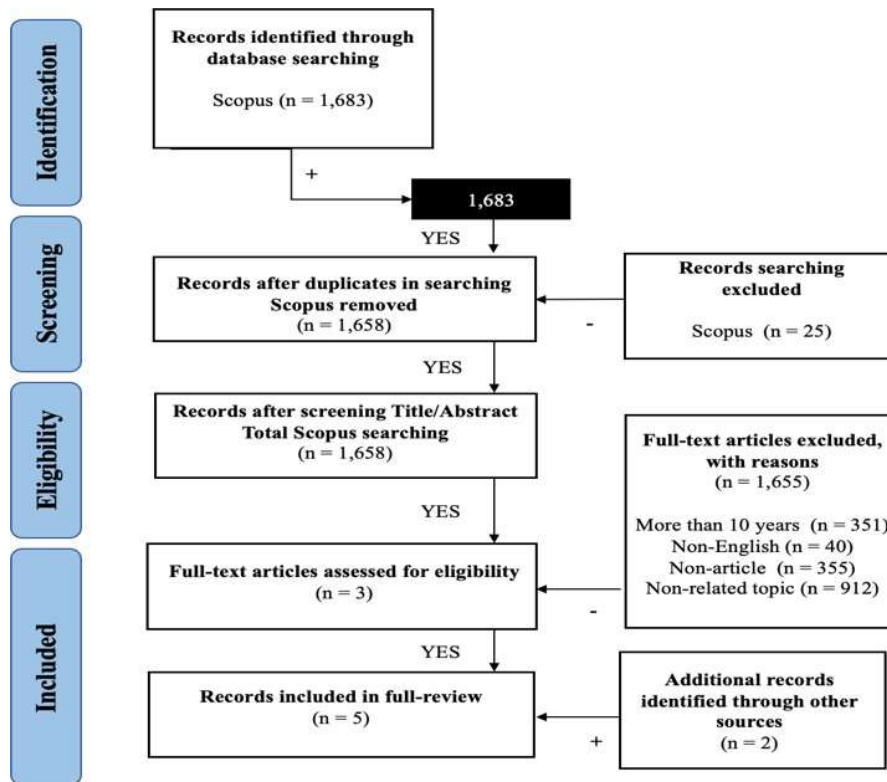


Source: the Author

2.1 The framework of the study

Before starting with theories, The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) statement, published in 2009, was intended to assist systematic reviewers in reporting the review's purpose, methodology, and findings transparently (Page et al., 2021). As Community-based Tourism has become the primary topic of the thesis (*Figure 2*), the application of PRISMA is crucial in assisting authors in improving the reporting of systematic reviews and meta-analyses about the topic. In addition, the PRISMA model will aid the reader in determining the number of journals used to support the thesis.

Figure 2 PRISMA chart for Community-Based Tourism



Source: the Author

2.1.1 Community-Based Tourism

Numerous experts have highlighted Community-Based Tourism (CBT) as a feasible development paradigm for maximizing tourism's socioeconomic benefits and minimizing its negative environmental repercussions. CBT networks can potentially contribute to the socioeconomic development of less developed nations, particularly in the case of Small Island Developing States (SIDS), where tourism is frequently associated with colonial and neo-colonial activities that contribute insufficiently to local livelihoods. In resource-based economies of underdeveloped nations, when government funds are the only benefit derived from the resource, CBT networks may offer a possibility for rural development by bolstering fragile small company operations.

Community-Based Tourism (CBT) refers to alternative tourist development that maximizes local benefits and advocates capacity building and empowerment as strategies to achieve community development goals. Benefits to local communities, increasing active community participation in tourism planning, enhancing host-guest interactions, communal involvement in managing tourism in general and profits in particular, and protecting cultural and natural heritage are recognized CBT-related qualities. CBT agrees that community

involvement and stakeholder cooperation must complement proper tourism development. Many CBT failures have been linked to poor private-sector collaborations and weak connections with global tourism distribution channels and markets (Tolkach & King, 2015).

Sustainable CBT techniques can enhance communities' local economic development (LED) by decreasing economic leakages from the tourism industry. Financial leakage develops when a disproportionately small tourism revenue remains in the local market. For example, when tourist and hospitality firms cannot obtain the necessary materials from local enterprises, they must import them to provide excellent customer service. Links, in contrast, refer to the acquisition of goods and services from other local economic subsectors. Tourism organizations can engage in responsible activities through CSR initiatives to strengthen linkages and reduce supply chain leakage.

Therefore, a sustainable CBT model requires tourism businesses to cultivate partnerships with various stakeholders, including the government and its policymakers, suppliers, creditors, employees, and customers (Mtapuri et al., 2021). In order to achieve this, future leaders and managers must create value-driven sustainable leadership and sustainability capabilities in their business operations to achieve long-term success by balancing economic performance with social responsibility. Leadership is an essential success factor for identifying future possibilities and threats and organizing resources and capacities to realize community and social benefits. In the context of community-based social enterprises (CBSE), sustainability leadership concepts, values, and behaviors are vital for future sustainable development. Substantial evidence demonstrates how sustainability leaders and entrepreneurs can strategically think long-term, proactively care for their people and stakeholders, ethically and ingeniously manage the business, and systematically balance socio-environmental responsibilities and economic benefits to achieve sustainable growth (Suriyankietkaew et al., 2022).

The importance of community is also emphasized in the heritage management framework and, by extension, heritage tourism planning. UNESCO (2012) proposes a paradigm for heritage tourism in which destination hosts participate in the 'conversation' of policy-making so that sustainability can be pursued via synergies between professionals and communities. In heritage tourism planning, where decisions are decided solely by conventional 'power-holders' such as state-elected and appointed officials, top-down non-participatory approaches are still prevalent despite a rising consensus on community participation.

Similarly, destinations that engage in collaborative projects prioritize developing formal agreements with extensive government and non-government entities rather than with informal

citizen groups. The most frequently cited obstacles are costs in terms of time and money, reluctance to share power, difficulties in obtaining consensus, and skepticism over the quality of collaborative judgments. As a result, citizen engagement tends to be marginalized and mostly limited to informing and consultation, representing a type of 'minimal' involvement in which individuals have limited ability to impact policy significantly. It is feared that the actual application of community inclusion could be used to ratify choices in favor of the personal gains of its most persuasive and influential individuals. These considerations suggest an inherent 'risk' in participatory planning, namely whether collectively reached decisions would be more effective in creating mutually beneficial and sustainable heritage tourism activities. (Dragouni et al., 2017).

However, the sustained growth of heritage tourism sites demands sizeable financial commitment but also the approval of the host community for its strategic orientation. Especially in the heritage sphere, achieving a balance between economic growth, sociocultural life, and heritage viability is complicated by the perception that is preserving the past conflicts with the demands of the modern community. Therefore, an essential concept of sustainable heritage tourism is the active participation of stakeholders in its design, such as people and community groups that (re)produce and interact with heritage (Dragouni et al., 2017).

- Tourism Village

The concept of village tourism is an endeavor to empower rural residents. It refers to a village that manages and promotes its local resources to tourists: village tourism is not developed by conjuring or fabricating a village as a tourist destination. Instead, it provides guests with the village's native culture and beautiful nature. Therefore, the primary audience for village tourism consists of international tourists who wish to experience country life and urban residents who wish to escape the urban bustle (Herawati et al., 2018).

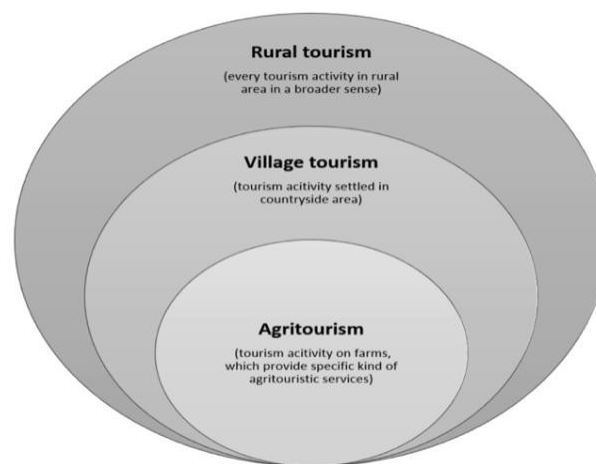
Tourism villages must be supported by their residents and managed by holistic and professional management that encompasses the management of the village's activity, finances, natural resources, culture, and customs. Moreover, if recognized, technical assistance for promotion by using media is crucial for attracting tourists, mainly when creative and inventive management supports the marketing communication process (Herawati et al., 2018). Therefore, a village's fundamental tourism product components are 4A: attraction, amenity, accessibility, and ancillary (Tupamahu et al., 2023).

The presence of village tourism may positively affect the welfare of village residents. It could also generate new employment opportunities and income sources, such as village

residents who rent out their homes, tour guide services, souvenir production and sales, and the management of the tourist village itself. Additionally, competition among tourist communities has been intense. Some can win and survive, while others fail in the competition to attract tourists and fail to survive (Herawati et al., 2018).

Tourism village or Desa Wisata in Bahasa is famous in Indonesia because Indonesian regulation No. 6 of 2014 has contributed to state and legal assurance transparency in rural areas. Preparation for rural development is the norm and is primarily administered through the bureaucracy. Moreover, the tourism village is an alternative tourism concept that might be developed today (Tupamahu et al., 2023).

Figure 3 The relationship between rural tourism, village tourism, and agritourism



Source: Petrovic et al. (2017)

- **Local Products in Tourism**

Local product is an ecologically-friendly local delicacy made of native or locally produced raw materials processed by a method or procedure characteristic of the region, applying traditional collective knowledge – passed down from the activity's leader to future generations. Typically, it is created by a micro-or small-scale firm, with no factory or industrial processes involved. Frequently, producers have an emotional attachment to the items they produce (Gonda et al., 2021). For instance, tourists can find coffee, cashew nuts, forest honey, and Ikat Tenun fabric in Sumba.

The label on the local product identifies the maker by their name and place of business, allowing them to assume personal responsibility for the product's quality and other characteristics. Hence, the producers' trademark is their name; they also have direct contact with returning customers, giving the goods their reputation. Frequent direct sales of local goods

undeniably foster a personal relationship between buyer and vendor. This contact is advantageous for both parties: it promotes consumer confidence and product development, as the producer can obtain direct feedback on the quality and utility of the items and address particular requirements. Indirectly, local product is a means of employment creation and retention, the maintenance, preservation, and revitalization of traditions, the construction and maintenance of a viable rural economy, and the diversification and individualization of tourism supply (Gonda et al., 2021).

For tourists, local products are a component of the destination's cultural legacy and a conduit for the cultural traits of a particular location. Programs and associated activities emerge as attractions in the tourism market, contributing to the area's tourism-generated magnetic pull.

Shopping is a significant chance for tourists to become acquainted with and immersed in the host culture and take tangible mementos of that culture home with them (Kastenholz et al., 2016). These attractions include local producer markets, regional fairs, festivals, culinary programs, and artisan displays that may be attractive material signs of the village tourist experience, enhancing vivid memories of the experience through time, enriching the meaning of stories later told to others, and even extending the experience through time-delayed consumption of some of these products at home (Gonda et al., 2021; Kastenholz et al., 2016).

Hence, the significance of local products in tourism increases, and as a result, tourists behave as consumers at caterers. Encouraging local goods' production and distribution and facilitating market access can expand the rural tourist offering. The success of developments related to local products (such as local markets and local-product festivals) positively affects the village's image and reputation. As a result, the economic status of the villages may improve, a favorable image of the villages and regions may be created, and regional and rural development may proceed successfully. So, purchasing local items benefits the local economy (Gonda et al., 2021).

Purchasing locally made goods is particularly significant for fostering the sustainable development of tourist locations, as they are typically manufactured with locally sourced materials, resulting in more minor leakages and proportionally more significant economic advantages. Although the knowledge component of the rural tourism experience is insufficient to generate significant spending levels, the sensory and emotionally more engaging interaction component of the experience is more likely to do so (Kastenholz et al., 2016).

2.1.2 Small and Medium-sized Enterprises

Tourism appears to be a lucrative industry for investors and entrepreneurs, but tourism entrepreneurship is not well understood. According to the scant literature on tourism entrepreneurship, the sector has little entrepreneurial behavior. The fact, however, demonstrates the contrary. The hotel and tourism sector has proven rich ground for entrepreneurship. Approximately 80% of the tourism industry comprises small and medium-sized businesses with less than 20 employees (Nikraftar et al., 2016). Moreover, tourism offers a beautiful opportunity for developing new service-industry businesses and creating regional employment due to its relatively low entry barriers – no hefty initial investments are required, nor are highly specialized skills – and few restrictions or regulations (Nikraftar et al., 2016).

Pongtanaalert and Assarut (2022) suggest that collaboration with stakeholders, transparency and communication with internal and external stakeholders, business innovation, rigorous analysis, and discovering possibilities within the crisis are the most critical factors for enhancing SME resilience.

- Information and Communication Technology

Internet and digital technologies have also shifted the information flows in tourism from a system of broadcast by producers to 'new tourists' as information co-producers. As travelers began disseminating information to their peers, they also gained access to previously inaccessible regions. Tourists began to consume more facets of 'ordinary life,' or aspects of the destination that fell outside the scope of the tourism sector. The ability of tourists to increase the scope of cultural content fractured the terrain of cultural tourism demand with the emergence of numerous new niches (Richards, 2021). With a synergistic combination of tourism sectors and information technology, a region's tourism potential may be communicated to tourists regardless of time or location. By offering a website with content that tourists require, the potential of tourism artifacts can be communicated more precisely and effectively (Herawati et al., 2018).

2.2 Tourism in Indonesia

According to the Geospatial Information Agency (2021), with *17.000 islands* in Indonesia and more than 600 distinct ethnic groups (Ananta et al., 2015), it has the potential to be promoted as a tourism destination. In addition, one of the Indonesian regulations on Visa-Free Visits for 169 specified countries, named Presidential Order Number 21 the Year 2016, intends

to boost the number of foreign tourists visiting Indonesia and illustrates government support for the tourism industry. In addition to those mentioned above, the government's policy of accelerating the development process of the Eastern Indonesia region, as stipulated in Presidential Regulation No. 56 of 2018 concerning the Acceleration of the Implementation of the National Strategic Project, also contributes to the development of the nation's tourism industry, where numerous new and fascinating tourist attractions can be discovered (Gunawan, 2020).

The tourism industry is distinguished by the prevalence of *micro and small businesses* since, currently, there are over 62 million SMEs in the country (Tirta & Sarli, 2021). Due to the low capital requirements, a stable and hospitable business environment can facilitate rapid and robust growth in tourism businesses. The 2015 World Bank Enterprise Survey reveals that the average time to obtain an operating license in Indonesia has decreased from 21 days in 2009 to just six days in 2015. There are several methods for enhancing the business environment.

1. The authorities are developing *specific tourist destinations as Special Economic Zones (SEZs)*, which alleviates the administrative burden on the local government. Only a few of the ten priority destinations will be SEZs. In practice, SEZs can compete with another region of the same province for the same industry, which has the potential to cause significant distortions. There is a possibility that the use of SEZs bypasses the spirit of decentralization and disconnects local governments from economic development in their regions. In tandem with eliminating the need for SEZs, local governments must continue to reduce administrative burdens. In this regard, the June 2018 introduction of an online single-submission system for all licenses and permits is most welcome, although its implementation is incomplete. It is essential to evaluate implementation to ensure its success.
2. To promote *the growth of the creative economy*. Creative industries in tourism are knowledge-based activities' that link producers, consumers, and locations through the use of technology, talent, or skill to generate intangible cultural products, creative content, and experiences' (OECD, 2014a). Through unconventional media advertisements, art creation in a specific building, and sound-and-light shows, the creative economy can assist in offering new products and services to new target groups outside of the traditional models of environmental or heritage-based cultural tourism. Experience-based tourism, rather than destination-based tourism, is gaining popularity among travelers. In Indonesia, the tourism-related creative economy exists primarily

in the service-based economies of Java and Bali, which have access to a more educated labor force.

3. *Access to capital for small and medium-sized businesses* (SMEs) has improved, primarily due to the Kredit Usaha Rakyat (KUR) or Low Credit Growth program and the recent regulation requiring banks to allocate at least 20% of their business loans to SMEs (OECD, 2018b). This approach can encourage more start-ups and business vitality in the tourism industry, where most businesses are micro and small.

Besides those strategies, *digitalization* is a worldwide phenomenon that influences all industries, including tourism. The convergence of networks, the increased connectedness of gadgets, and variations in social interaction disrupt the business practices of conventional players (OECD, 2018c). Some estimates place the increase in Indonesia's GDP at approximately 10% over a decade (Das et al., 2016). 80% of tourists in Indonesia utilize digital media to search for destinations and share their experiences (ITX, 2018). One of the most noticeable changes is the development of online travel agencies and digital platforms that serve as intermediaries between customers and service providers such as hotels, taxis, and restaurants.

Digital Tourism is one of the most effective strategies for promoting diverse Indonesian tourism destinations and their potential via multiple platforms. It means that digital tourism not only introduces the beauty of tourism but also disseminates it extensively to increase the number of foreign tourists visiting Indonesia. It can be said that the digital tourism trend will represent a significant advance for Indonesia's tourism industry and creative economy. It is because digital tourism indirectly improves literacy and facilitates technological adaptation; people's behaviors tend to be fast-paced and in direct contact with the internet, and this is not a difficult task. In addition, current tourism trends are also beginning to transition toward the digital realm. The activities of tourists who initiate trip planning, pre-on-post journey, are almost exclusively conducted digitally. It turns out that tourism and the creative economy have undergone accelerated digitization in recent years due to technological advancements. There are some strategies that the Indonesian government did for digital tourism (Ministry of Tourism and Creative Economy, n.d.):

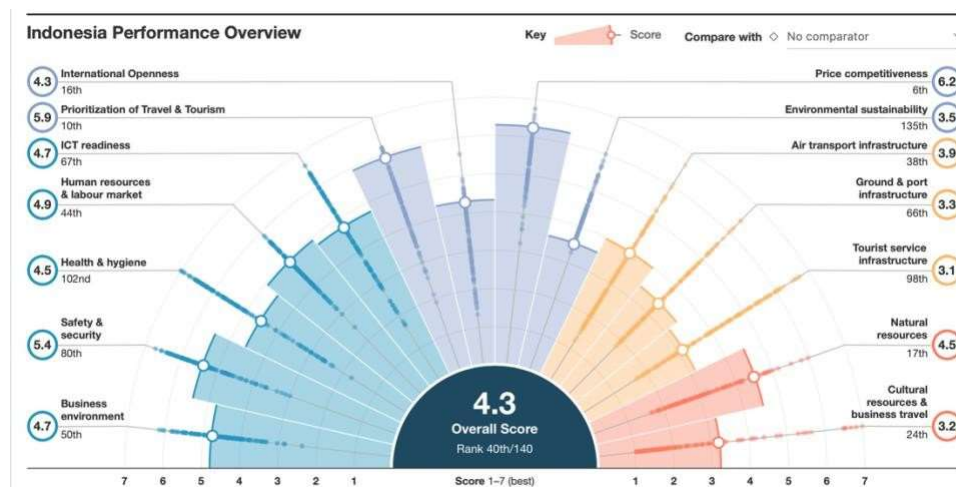
1. *Signal coverage* can be more suitable in all regions, including remote ones. In addition to supporting digital tourism, enhancing internet services in Indonesia optimizes the growth of digital nomad tourism trends. Therefore, the Ministry of Tourism and Creative Economy has collaborated with the Ministry of Communication and Information Technology (Kemkominfo) to develop telecommunications and

information technology (ICT) infrastructure, particularly in Indonesia's five Super Priority Destinations (DSP) and tourist villages.

2. *Work From Hotel* (WFH) facilities for professionals who require a break from their work.
3. The hospitality industry has provided numerous *hotel staycation packages*. Because it does not require travelers to visit crowded locations, the pandemic has made staycations a safe alternative vacation trend.

Indonesia has committed to achieving the *Sustainable Development Goals* (SDGs) of the United Nations, which include eradicating poverty, enhancing health and education, achieving gender equality, and safeguarding environmental assets. Indonesia's tourism competitiveness is bolstered by its extraordinary natural and cultural resources: it ranks 17th out of 140 countries (WEF, 2019), in no part due to its five natural UNESCO World Heritage Sites and a vast number of recognized species. Nonetheless, Indonesia's overall competitiveness is hindered by its dismal overall score on environmental sustainability, resulting in a 135th-place ranking (Figure 4).

Figure 4 Indonesia's competitiveness as a tourist destination



Source: WEF (2019)

Significantly, alterations to natural assets must be weighed against their potential uses, including as tourism assets; it demonstrates the need for assessment and monitoring of the environmental situation in each tourist destination, for instance, with greater participation from Indonesia's five Sustainable Tourism Observatories (a global network under UNWTO). The most anticipated increase in the number of tourists will occur in a few destinations. Thus, environmental pressures will be substantial in these regions. In addition, infrastructure projects

that increase the number of visitors should be accompanied by additional investments that promote environmental sustainability.

In Indonesia, the central government produces three major development plans: long-term (20 years), medium-term (5 years), and short-term (1 year). The current long-term plan (Rencana Pembangunan Jangka Panjang Nasional, or RPJPN) spans from 2005 to 2025 and has been translated into the National Medium-Term Development Plan (RPJMN), which is in its third period (2015-2019). Most of the Sustainable Development Goals are aligned with national goals (under the President's agenda, also known as 'Nawacita' and the Medium-Term Development Plan), securing resources for their accomplishment, which brings the tourism planning to be well established (Ollivaud & Haxton, 2019). Nevertheless, despite a highly decentralized system, the connection with sub-national governments is inefficient, and local needs are not adequately considered. The monitoring of subnational government expenditures is deficient, and the intergovernmental fiscal transfer system is unpredictably administered (World Bank, 2018a). Moreover, coordination across multiple government agencies and departments is lacking (Ministry of Tourism and ILO, 2012).

Figure 5 Special Economic Zones throughout Indonesia per 2022



Source: Republic of Indonesia National Council for Special Economic Zones (2022)

The help of Destination Management Organisations (DMOs), typically in charge of Destination Management Plans (DMPs), is also crucial since they can mitigate coordination problems between public institutions and effectively incorporate the diverse perspectives of all stakeholders. DMOs are formally established to deliver local tourism benefits with private sector participation. In Indonesia, DMOs have been established for some of the eight tourism priority destinations, but their composition varies depending on whether the destination is included in the nineteen special economic zones (SEZ) or a 'strategic tourism area' (*Figure 5*). For SEZs, the state-owned enterprises responsible for the site's development serve as the DMO (Medina, 2023).

2.3 Case Study: Sumba Island

2.3.1 Culture

Sumba island is one of the East Nusa Tenggara Province islands with distinct cultures from other islands. Methods involved in constructing a traditional clan house and performing rituals distinguish Sumbanese culture from others. The architecture and form of a traditional house on the island of Sumba have their style, symbols, and significance (Ngongo, 2019). The indigenous Sumbanese adhere to a traditional belief known as Marapu. They believe there is a Creator of the Universe who can only connect with humans through their forefathers and the nature of His creation. The Holy Creator and His Supernatural Power may only be approached by self-purification, love, peace, mutual respect, and living in harmony with God and His creations. Followers of Marapu demonstrated their behavior through daily activities and rituals, such as rearing fowl, constructing a sacred clan house, and practicing dowry in the marriage system. According to the Sumbanese, all aspects of human life are interconnected and related to Marapu. Marapu is also a symbol, emblem, or place of worship, such as the Compound Marapu, the Farming Marapu, the Forest Marapu, and many others (Ngongo & Ngongo, 2021).

Sumba Island has eight distinct ethnic groups: Kambara, Wewewa, Kodi, Mamboro, Anakalang, Wanukaka, Loli, and Lamboya. Most ethnic groups have their local languages incomprehensible to other ethnic groups; nevertheless, those who live on the boundary can speak more than one local language or at least understand each local language spoken by ethnic groups close by. The Marapu (religion) belief system dominates traditional Sumbanese sociocultural practices. All ceremonies are performed to appease Marapu and preserve harmonious connections with ancestor spirits. Unfavorable occurrences, such as a failed harvest or a natural disaster, are seen as Marapu's anger, which rites must appease. The priest

of the Marapu is responsible for performing the rite and repairing the relationships with the ancestral spirits. The indigenous people of Sumba are split into three social strata: Maromba or Maramba (nobles), Kabisu or Kabihu (clan or priest), and Ata (commoners or common folk). As a direct result of 'new faith or religion' adoption, advancements in education, and economy or communication, this stratum system is not as strictly enforced as it was in the past. Only in a few tiny traditional rural communities is this stratum structure strictly followed, although most Sumbanese status rapidly becomes more dependent on household income, wealth, and education. Indigenous individuals in the eastern region of the island of Sumba are typically more conservative in their application of social strata principles. Those belonging to the Maramba stratum enjoy ownership or control privileges over natural resources, primarily agricultural and grazing fields. The Kampera ethnic group dominates people in the Eastern region; however, in the Western region, the social structure is less regarded, and distribution and access to natural resources are consequently more equitable (Ngongo & Ngongo, 2021).

2.3.2 Small and Medium-sized Enterprises and Local Products

Some local commodities in Sumba Island have opportunities as tourism products or souvenirs, especially Ikat weaving, coffee, blankets, shawls, clothing, and wood carving (tables are in [Appendix C](#))

Table 1 Data recapitulation of the formal and non-formal small and medium industries by district

DISTRICT/CITY : EAST SUMBA

NO	DISTRICT	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY TOTAL	PRODUCTION VALUE (IDR. 000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE (IDR. 000)
1	Kota Waingapu	247	403	2.092.260.000	14.131.175	64.936.887	13.354.112
2	Kampera	463	625	1.163.254.000	2.136.213	53.059.488	7.023.056
3	Pandawai	231	832	669.050.000	956	22.207.520	4.283.978
4	Kambata Mapambuhang	138	232	156.715.000	251	6.438.322	598.602
5	Matawai Lapawu	76	146	474.880.000	276	1.568.110	165.920
6	Kahaungu Eti	126	216	125.020.000	61	1.443.319	424.319
7	Mahu	86	153	74.500.000	23	709	77.775
8	Paberiwai	68	160	272.590.000	38	763	87.925
9	Karera	70	111	841.610.000	522	1.354.640	252.694
10	Wulla Wajitu	78	116	1.061.590.500	206	1.935.000	237.210
11	Pahunga Lodu	165	322	516.920.000	2.018.464	15.662.440	1.458.163
12	Rindi	226	432	1.696.450.000	1.577.807	57.880.580	2.382.645
13	Umalulu	206	347	634.915.000	1.553.982	10.408.440	2.499.933
14	Kanatang	136	200	199.150.000	20.295	3.079.320	1.218.118
15	Haharu	77	353	49.015.000	26.794	1.623.520	475.995
16	Lewa	89	88	1.230.680.000	49.458.663	18.140.833	1.951.707
17	Lewa Tidahu	86	160	798.885.000	670	1.928.050	247.705
18	Nggaha Ori Angu	60	102	765.495.000	151	1.729.650	84.019
19	Katala Hamu Lingu	38	57	474.220.000	144	447	65.740
20	Tabundung	155	259	1.116.550.000	514	2.765.270	343.115
21	Pinu Pahar	106	196	552.760.000	376	1.571.930	294.910
22	Ngadu Ngala	88	127	388.840.000	240.534	1.298.040	146.045
	TOTAL	3.015	5.637	15.355.349.500	75.351.505	270.950.254	35.673.686

Source: Department of Industry and Commerce, East Sumba (2020)¹

¹ The last updated data was in 2020 for East Sumba. The data was only limited to East Sumba because it could be neither found on the local government website in other districts in Sumba nor borrowed from the local governments.

Table 1 shows that there are more than twenty villages in East Sumba with more than 3,000 small and medium industries which means that the local people depend so much on the industries; hence, with support from the governments and stakeholders in terms of investment and promotion, the commodities produced by the SMEs can be developed more to increase the economic growth in Sumba Island. For instance, in Table 2, Sumba Island also produced embroidered fabrics, but not many compared to the Ikat weaving; hence, if there is more investment and promotion, some of the artists or local people might be interested to learn and create embroidered fabrics since it can also give them money.

Table 2 Recapitulation of the clothing industry of small and medium industry by district, 2016-2020

DISTRICT/CITY: EAST SUMBA

NO	DISTRICT	INDUSTRY	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY		PRODUCTION VALUE (IDR,000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE (IDR,000)
						TOTAL	UNIT		
1	Kota Waingapu	Ikat Weaving Fabric Industry	19	37	19.700.000	2.336	Lembar	1.081.960	158.865
2	Kambera	Ikat Weaving Fabric Industry	318	457	99.513.500	18.312	Lembar	16.690.620	2.899.894
3	Pandawai	Weaving Industry (Exclude Goni Sacks & Other Sacks)	2	3	2.000.000	64	Lembar	37.600	6.940
4	Kambata Mapambuhang	Ikat Weaving Fabric Industry	204	793	39.750.000	14.404	Lembar	6.840.400	3.826.347
5	Matawai Lapawu	Ikat Weaving Fabric Industry	22	36	5.600.000	732	Lembar	225.000	43.770
6	Kahaungu Eti	Weaving Industry (Exclude Goni Sacks & Other Sacks)	11	11	11.600.000	525	Lembar	226.100	30.170
7	Mahu	Ikat Weaving Fabric Industry	97	179	1.200.000	1.868	Lembar	1.079.150	359.269
8	Paheriwai	Weaving Industry (Exclude Goni Sacks & Other Sacks)	5	7	6.850.000	176	Lembar	128.100	20.800
9	Karera	Ikat Weaving Fabric Industry	20	76	9.200.000	406	Lembar	364.700	39.350
10	Wulla Wajulu	Ikat Weaving Fabric Industry	2	4	1.000.000	16	Lembar	9.800	2.200
11	Pahunga Lodu	Ikat Weaving Fabric Industry	2	4	2.000.000	52	Lembar	24.200	3.800
12	Rindi	Weaving Industry (Exclude Goni Sacks & Other Sacks)	7	12	7.150.000	290	Lembar	119.200	18.350
13	Umalulu	Ikat Weaving Fabric Industry	9	17	8.500.000	302	Lembar	193.000	26.200
14	Kanatang	Weaving Industry (Exclude Goni Sacks & Other Sacks)	8	24	2.500.000	306	Lembar	496.500	12.375
15	Ihaharu	Ikat Weaving Fabric Industry	120	247	49.100.000	6.708	Lembar	3.694.560	973.698
16	Lewa	Embroidered Fabric Industry	1	1		96	Lembar	52.800	2.128
17	Lewa Tidahu	Weaving Industry (Exclude Goni Sacks & Other Sacks)	113	216	17.500.000	14.474	Lembar	6.372.107	1.064.120
18	Nggaha Ori Angu	Ikat Weaving Fabric Industry	66	124	7.000.000	1.783	Lembar	3.593.950	568.571
19	Katala Hamu Lingu	Embroidered Fabric Industry	5	10	750.000	264	Lembar	54.000	14.480
20	Tabudung	Weaving Industry (Exclude Goni Sacks & Other Sacks)	60	143	250.000	8.141	Lembar	1.589.700	141.930
21	Pinu Pahar	Ikat Weaving Fabric Industry	99	136	82.525.000	5.823	Lembar	3.463.200	515.294
22	Ngadu Ngala	Embroidered Fabric Industry	18	23	4.500.000	688	Lembar	300.000	46.800
		Ikat Weaving Fabric Industry	108	142	124.175.000	1.911	Lembar	2.817.850	567.916
		Ikat Weaving Fabric Industry	27	60		1.056	Lembar	262.600	68.114
		Ikat Weaving Fabric Industry	5	7	1.000.000	188	Lembar	143.600	15.230
		Ikat Weaving Fabric Industry	8	20	11.500.000	468	Lembar	179.600	29.713
		Ikat Weaving Fabric Industry	2	18		96	Lembar	53.400	5.699
		Ikat Weaving Fabric Industry	1	3	600.000	48	Lembar	9.000	1.350
		Weaving Industry (Exclude Goni Sacks & Other Sacks)	1	2	250.000	24	Lembar	16.800	4.250
		Weaving Industry (Exclude Goni Sacks & Other Sacks)	1	2	500.000	34	Lembar	19.300	4.420
		Weaving Industry (Exclude Goni Sacks & Other Sacks)	7	7	6.400.000	384	Lembar	143.200	18.350
		Weaving Industry (Exclude Goni Sacks & Other Sacks)	235	503	64.200.000	25.844	Lembar	9.513.807	1.361.055
		Ikat Weaving Fabric Industry	1	2.284	453.163.500	56.103	Lembar	40.361.890	9.865.932
		Embroidered Fabric Industry	24	34	5.250.000	1.048	Lembar	406.800	63.408
TOTAL OF RECAPITULATION			1,388	2,821	522.613.500	82,995	Lembar	50.282.497	11.290.395

Source: Department of Industry and Commerce, East Sumba (2020)

Historically, women in East Sumba have played a prominent part in the artisanal communities around Sumba's woven cloth, doing hand spinning, natural dying, motif design, and weaving. Local community members delegated the design ownership to the women because the women were in charge of the community memory and practice of reproducing the motifs in the woven fabric. The fabric has functioned in a use-value framework as both a wearable item and a way to document community histories and tacit artisanal knowledge of processes passed down from generation to generation of women within the community. It is believed that the presence of males may spoil the fermentation process during the manufacturing of indigo (a special natural dye used in the textile industry); hence men were not permitted in the production space, and an ongoing custom and belief (Untari et al., 2020).

These weaving activities were typically supplementary economic sources for society. In addition, the production method for woven fabrics was time-consuming and lengthy, and the destination markets were still deemed insufficient and inadequate. Raw material sources for natural pigments have become increasingly difficult to find in recent years. Consequently, in response to these challenges, a portion of the population began to combine natural and manufactured colors. Pigment-producing plants are anticipated to be intensively grown to preserve the natural pigment supply (Pasaribu & Winarni, 2020).

In contemporary Sumba weaving villages in Indonesia, woven cloth (fabric) and the production method have been globalized as artistic expressions. The global demand for unique handcrafted products has resulted in alterations in the roles of women and men in the production process, although the cloth continues to have local value due to living traditions (Untari et al., 2020).

2.3.3 Education

According to data from Statistics Indonesia, in 2020, there were 1,146,320 persons living in poverty in East Nusa Tenggara Province. Poverty affects access to all available resources, including educational opportunities. This correlation between poverty and education suggests that poverty impedes both macro and micro educational success. Poor economies tend to have low enrollment rates at the macro level, and children from poor households typically receive inadequate education at the micro level. Consequently, although the Indonesian government has significantly expanded the tourism industry, the local workforce is less knowledgeable and skilled. Therefore, most strategic occupations are held by outsiders, Indonesians, or foreigners. The incompetence of local workers has rendered them incapable of competing in an increasingly open and competitive labor market (Handoko & Purwijantiningsih, 2020).

It has been observed that low levels of social awareness have affected education's basic minimum facilities and infrastructure. A low education level and a high illiteracy percentage in Eastern Indonesia have had significant effects. Reading centers have proliferated throughout East Nusa Tenggara and are meant to improve the quality of education, lower the illiteracy rate, and foster a culture of reading. However, reading culture has not yet become integral to an individual's everyday life. There are several reading centers in East Nusa Tenggara, but only a few have the resources to sustain and promote a reading culture among the populace (Ramallah et al., 2019).

2.3.4 Tourism

In the past decade, Sumba Island has been touted as the new tourist destination beyond Bali. As reflected in festivals, activities, and ceremonies, the pristine savannah environment and indigenous Marapu belief system have become the principal and most distinctive 'good' to be promoted. Indeed, Germany's Focus magazine has named Sumba Island the "most beautiful island in the world" for 2018 due to its diverse savannah habitat, exotic beaches, and cultural heritages like unique megalithic tombs, weaving, traditional dwellings, and Pasola riding traditions. Almost all cultural heritages are intrinsically linked to traditional agricultural or farming activities. Nihiwatu Hotel and Resort on Sumba Island was named the best private hotel in the world in 2016. These awards promote tourism sites on Sumba Island, increasing the number of domestic and international visitors (Ngongo & Ngongo, 2021).

The table below shows the increased numbers related to domestic visitors from 2020-2021. In 2019, there were no tourists due to COVID-19. There was a travel restriction for domestic and international tourists; hence, few tourists visited Sumba in 2020. In 2021, the restriction was still strict for international tourists; therefore, fewer international tourists came to Sumba than domestic tourists.

Table 3 Number of foreign and domestic visitors (people), 2019-2021

Region	Foreign			Domestic			Total		
	2019	2020	2021	2019	2020	2021	2019	2020	2021
Sumba Barat (West Sumba)	-	862	946	-	3079	7083	-	3941	8029
Sumba Timur (East Sumba)	-	202	87	-	5880	18489	-	6082	18576
Sumba Tengah (Central Sumba)	-	-	-	-	-	-	-	-	-
Sumba Barat Daya (Southwest Sumba)	-	4116	172	-	2366	4217	-	6482	4389

Source: Statistics of East Nusa Tenggara Province (2022)

Local Governments in Sumba Island have acknowledged the ability of tourism to increase people's income and employ locals. As a result, Central, Provincial, and District governments have contributed to developing tourism infrastructures in Sumba Island, such as airports, roads, and electricity, and have simplified the licensing process for accommodation development. In addition, the spirit of Decentralization Law No. 32, 2014 encourages local governments to view tourism as one of the most critical domestic or district revenue sources (Ngongo & Ngongo, 2021).

2.4 Comparative Research: Shirakawa-Go, Japan

The research will use *Shirakawa-go* in Japan as an example of one of Asia's best practices of tourist villages. In this section, the author wants to emphasize that although Japan is popular with its cultures, it also has difficulties maintaining the cultures, such as the traditional houses in Shirakawa-go. Thus, the local community was invited to maintain the houses while increasing awareness about the importance of tourism village. It also describes how a tourist village is not only limited to being a place to be visited by the guests, but also they can experience seeing inside the houses and interact with the locals by having lunch there. Moreover, it is similar to Sumba Island since it also has traditional houses with thatched rooftops.

Figure 6 Gassho-style architecture



Source: Kyohashi (2023)

Throughout the 2010s, Japan's agricultural communities' population decreased (Statistics Bureau 2012). In 2007, the Ministry of Land, Infrastructure, Transport, and Tourism (referred to as 'MILT') reported that Japan had over 60,000 depopulated hamlets, of which 10% had less than ten homes. In addition, 2,643 of the roughly 9,000 hamlets struggling to maintain their quality of life are anticipated to vanish shortly; when an agricultural village disappears, so do its traditions and culture. The more villages disappear, the more traditional culture perishes and is gone permanently. Preserving agricultural villages benefits the tourism business, people, and local communities. In Japan, residents are actively or passively concerned with preserving their villages. It has been suggested that through the appraisal process for cultural heritage sites, citizens have grown to recognize the significance of their hometowns. Increasing numbers of settlements are being classified as cultural heritage sites. Some studies indicate that even in

regions designated as 'Important Cultural Landscape' national cultural treasures, the conservation efforts of many locals are ineffective. The attempts of the following generation to enhance the region are still insufficient (Kuroda, 2019).

Shirakawa-mura is a rural community situated in a snowy mountainous region. Despite Japan's highly developed transportation infrastructure, Shirakawa-mura remains challenging to reach. This factor has aided in the preservation of this traditional Japanese village. Due to its rarity and the concentration of surviving examples, the *gassho-style* house (*Figure 6*) is one of architectural history's most significant Japanese farmhouses. As a result, *Ogimachi*, an area in Shirakawa-mura, specifically the central section of Ogimachi (World Heritage Sites Ogimachi), where gassho-style houses remain as a group, was inscribed as a WHS along with Gokayama in December 1995. Gassho-style dwellings are distinguished by their steep thatched roofs. The shape of the roof resembles folded hands in prayer, known as 'gassho' in Japanese. Most gassho-style houses in WHS Ogimachi were constructed between the mid-18th and mid-19th centuries (Jimura, 2011).

Figure 7 Harvest event



Source: Kuroda, N (2019)

After Shirakawa-mura was added to the World Heritage List, the number of tourists visiting Shirakawa-mura increased rapidly, and a few changes occurred. For example, locals believe that the variety of businesses has increased. In 1996, a convenience store opened near the World Heritage Site, and in 2002, a hot-spring hotel opened within the World Heritage Site. In addition, the local's pride in/around WHS Ogimachi has increased: WHS designation enables people with ties to Shirakawa-mura to comprehend that Shirakawa-mura is now recognized by foreigners and Japanese, increasing people's pride in the entirety of Shirakawa-mura. In the past, residents of Shirakawa-mura hesitated when discussing their hometown because it was a small rural village, but now they are proud to call it home (Jimura, 2011).

Among these tourists, those who have lunch at the WHS spend the most; however, their spending is modest, less than 2,000 Japanese yen (around 11 US dollars). According to a local expert, the number of tourists interested in Shirakawa-mura's significance has not increased since it was designated a World Heritage Site, despite a significant increase in the overall number of visitors. Since WHS Ogimachi has not determined which categories of tourists should be targeted after WHS designation, WHS Ogimachi is at a loss regarding the current tourism situation: many tourists but little expenditure (Jimura, 2011).

In addition, the owners of Important Cultural Properties or their custodian organizations protect and repair historical timber structures, with funds available to cover high costs. Many of their roofs are composed of plant materials such as thatch, wooden shingles, and cypress bark, so they are highly flammable. For this reason, the Agency for Cultural Affairs subsidizes the installation or repair of fire-prevention equipment and other disaster-prevention systems by owners or stewards. The evaluation of the incentive programs revealed that program participation is one of the most influential factors in addressing sustainable community characteristics. Acceptance of the incentives proves instrumental in promoting best practices and ensuring the success of the conservation program; however, financial incentives do not affect the program's effectiveness unless local participation in decision-making is effectively promoted (Radzuan et al., 2014).

Providing information to foreign tourists in their native language is also essential. Therefore, a system using iBeacon technology, a smartphone, and digital signage were combined to create a multilingual information service system. This system has three functions: displaying multilingual push notifications, accessing multilingual Web content, and switching multilingual digital signage. Evaluation experiments were conducted in the Shirakawa-go sightseeing area to use the developed prototype system, and positive user feedback was obtained: the system can be utilized as an effective information service for foreign tourists (Ogi et al., 2018).

3 Research Plan

The study aims to analyze the local community's difficulties and demands to support local tourism and products; hence, quantitative approaches (focus group discussions) between the woven artists are crucial. Moreover, from a management standpoint and for better improvement, the locals cannot stand together without the backing of the other stakeholders and the guests' feedback; therefore, it is vital to interview them. The third chapter describes the study's methodology, including data collecting and analysis to assure the validity and dependability of the development process to answer the research questions.

3.1 Data Collection

In the research, focus group discussion, and semi-structured interviews are the most suitable method. It is because focus group discussion can comprehensively comprehend social issues and seeks to collect information from a purposefully selected group of individuals instead of a statistically representative sample of the larger population (O.Nyumba et al., 2018). Semi-structured interviews are frequently open-ended, permitting flexibility. Respondents can be easily compared by asking queries in a set order (George, 2022).

Some research on developing the village due to tourism and community-based tourism from different countries also uses these two methods: Mbaiwa (2011) about "Changes on Traditional Livelihood Activities and Lifestyles Caused by Tourism Development in the Okavango Delta, Botswana"; Suriyankietkaew et al. (2022) on "Sustainable Leadership Practices and Competencies of SMEs for Sustainability and Resilience: A Community-Based Social Enterprise Study"; Sulistyaningsih et al. (2021) on "Can combined marketing and planning-oriented of community-based Social Marketing (CBSM) project successfully transform the Slum Area to tourism village? A case study of the Jodipan Colorful Urban Village, Malang, Indonesia."

To meet the study's objectives, data for this study were collected between October 2022 and January 2023. The *focus group discussion* and *interviews* were done online and became the main tools used to collect primary data. All discussions and interviews were conducted in Bahasa Indonesia using open-ended questions, except the three interviews with international guests who used English. The respondents, besides the guests, are those who live in West Sumba, East Sumba, and Southwest Sumba, as they have the most popular tourist village on Sumba Island. In addition, a recorder was used to capture the online discussions and interviews, including all information provided by respondents, in great detail.

The *focus group discussion* consisted of Ikat woven artists living in a main traditional village as a community to establish why they chose to create an Ikat artist's community and work together instead of doing it individually. The woven community's leader was also interviewed separately from the groups to avoid biased answers from the leader. It is because there is a possibility that the leader will be dishonest and take over to answer the questions alone, which will hinder the honest answer from the artists since mostly the chosen leader is educated and understands the business.

Figure 8 Focus group discussion with the Ikat woven artists in Kamburu Village



Source: Tarapandjang, A (2022)

There was also a discussion with two villages out of ten villages that were chosen as the '*Jalur Tenun*' or Tenun Road in English by Indonesian architects who own a foundation called '*Rumah Asuh*'² in 2016 to be a new local tourism destination to show the process of creating Ikat weaving from the beginning until it is ready to be sold. Also, they promote the other Sumbanese cultures: sculpture, bamboo woven, and traditional dances. These two villages are crucial to be compared with the other three villages: to show whether there is a difference in selling Ikat with these thematic tourism villages. Focused group discussions were conducted to increase the validity of the artists since there are many weaving artists in one village, so it will be easier to discuss with them in one group rather than individually. During the discussion, the artists usually agreed with each other opinions, and there was no argumentation between them. Moreover, as some of them have difficulties speaking Bahasa Indonesia, the artists who sat close to the laptop, typically younger artists, would help translate the questions and then

² The Jalur Tenun program is carried out by soliciting contributions from individuals interested in Sumba weaving. The total donation is then given to the local community to create and expand the weaving industry there.

discuss between them before answering the questions. The discussion lasted between 20-50 minutes.

The *individual interviews* were conducted with the individual Ikat artists who live far from the main village; in contrast to the artists who work in a group, it is also critical to know why some artists chose to work individually. Besides the Ikat weaving, coffee is also an essential product in Sumba as it cannot be separated from Sumbanese' people tradition. Therefore, the interview was conducted to know why the entrepreneurs were brave enough to build a coffee business. As for the institutions, accommodations, tour leader, and village leaders, the advantage of semi-structured interviews was that the informants were recognized as authorities on tourism's effects on their communities. This method had the advantage of delving deeply into a topic the community may not have known. From the domestic and international guests, the interview helped to know their satisfaction when they visited Sumba Island and their willingness to buy local products as a souvenir. The interviews lasted between 15-120 minutes.

Figure 9 Interview with the leader of the Ikat woven community in Raja Prailiu Village



Source: Tarapandjang, A (2022)

3.2. Data Sampling

Forty-six respondents were randomly sampled: 23 for the focus group discussion and 23 for the semi-structured interviews. There is no limitation for gender and age; although Ikat artists are mainly women, depending on the village, men also do the weaving. Therefore, some men also participated in the discussion. The age could not be limited since Sumbanese people do the weaving when young, although mainly the artists' age range who joined the discussion was between 40-60.

The focus group discussions were conducted based on the table below (*Table 4*):

Table 4 The data of the respondents for the focus group discussion

No	Village Name	No. of person	Location	Reason	Pseudonym
1	Kampung Praijing (Praijing Village)	4	West Sumba	One of the popular tourist village destinations on the island	Village A
2	Kampung Kamburu (Kamburu Village)	5	East Sumba	It is close to Kampung Raja Prailiu since it is located in the same district. However, this village is not that popular compared to Kampung Raja Prailiu	Village B
3	Kampung Raja Prailiu (Raja Prailiu Village)	6	East Sumba	One of the popular tourist village destinations on the island	Village C
4	Kelurahan Mauliru (Mauliru Sub-district)	4	East Sumba	It is located in the 'Jalur Tenun' area or 'Tenun Road' area	Village D
5	Kampung Haumara (Haumara Village)	4	East Sumba	It is located in the 'Jalur Tenun' area or 'Tenun Road' area	Village E

Source: the Author

The data is shown below for the semi-structured interviews (*Table 5*). The pseudonym was divided into six categories: Individual artists (IA), Community leaders (CL), Entrepreneurs (E), Village leaders (VL), Other Stakeholders (OS), and Guests (G).

Table 5 The data of the respondents for semi-structured interviews

No	Respondent's Role	Location	Pseudonym
1	Individual artist	East Sumba	A1
2	Individual artist	East Sumba	A2
3	Individual artist	East Sumba	A3
4	Leader of the Ikat woven community in Kampung Praijing (Praijing Village)	West Sumba	CL1
5	Leader of the Ikat woven community in Kampung Kamburu (Kamburu Village)	East Sumba	CL2
6	Leader of the Ikat woven community in Kampung Raja Prailiu (Raja Prailiu Village)	East Sumba	CL3
7	Leader of the Ikat woven community in Kelurahan Mauliru (Mauliru Sub-district)	East Sumba	CL4
8	Leader of the Ikat woven community in Kampung Haumara (Haumara Village)	East Sumba	CL5
9	Coffee Entrepreneur in Kampung Praijing	West Sumba	E1
10	Coffee Entrepreneur in Tambolaka	Southwest Sumba	E2
11	Leader of Kampung Raja Prailiu (Raja Prailiu Village)	East Sumba	VL1
12	Leader of Kampung Praijing (Praijing Village)	West Sumba	VL2
13	Villa owner	East Sumba	OS1
14	Foundation and hotel representative	Southwest Sumba	OS2
15	Cultural Museum founder	Southwest Sumba	OS3
16	Tour guide	East Sumba	OS4
17	Domestic Guest (Male)	Central Java	G1
18	Domestic Guest (Female)	North Sulawesi	G2
19	Domestic Guest (Female)	East Java	G3
20	Domestic Guest (Female)	East Java	G4
21	International Guest (Female)	the Netherlands	G5
22	International Guest (Male)	the Netherlands	G6
23	International Guest (Female)	Malta	G7

Source: the Author

3.3 Data Analysis

Narrative analysis was employed to interpret texts or visual data with a storied form for data analysis. A common presumption of narrative methods is that people tell stories to help them organize and make sense of their lives and that their narrated accounts are purposeful and functional. Different approaches to narrative analysis are categorized based on whether they emphasize narrative content or structure. The thematic version examines what a story is about, and the structural version examines how a story is composed to accomplish specific communicative goals (Figgou & Pavlopoulos, 2015).

In the study, data from all the open-ended questions from focus group discussions with the artists, key informant interviews, and guest interviews were summarized into tables based on the roles to make it easier to find similarities or differences. First, the answers from the three perspectives (artists/entrepreneurs, leaders/institutions, and guests) were summarized to answer the research questions. Second, the remaining answers not directly related to the research question will be used as additional crucial information about the island. Therefore, some direct quotations from respondents are used in this paper, and to make it easier to mention the interviewee, some pseudonyms³ will be used.

The objectives of the research are:

1. What strategies can the woven artists, other stakeholders, and the local community employ to attract more visitors to Sumba Island and encourage the purchase of local products?
2. What factors contribute to guests' reluctance to buy local products on Sumba Island?
3. What role does digitalization play in promoting Sumba and its local products?

³ Pseudonyms can be found in Table 4. The data of the respondents for the focus group discussion and Table 5. The data for semi-structured interviews

4 Analytical Findings

The result will be divided into sub-topics based on the three research questions. If important information is not included in the analyses of the research questions, it will be added as additional sub-topics.

4.1 The role of local communities in attracting people to visit Sumba and sell local products

In Sumba, the local communities, including the Ikat woven artists, entrepreneurs, institutions, and others, know that tourism is vital for the island's sustainability. The leaders of two villages: VL1 and VL2, agreed that tourism brings more benefits to the villages,

"With tourism, the local people who could not earn any income can get at least IDR 200,000 (EUR 12) net daily. Moreover, the revenue from the tourists who pay the tickets to enter the village and rent traditional clothes for taking photos can help to build the traditional houses in Village A; as we know that nowadays, it is costly to build one." – VL2

Figure 10 Kampung Praijng in 2017



Source: the Author

Moreover, based on the result with the guests, nature's beauty and the authenticity of Sumba's culture are why they decided to visit Sumba. Four of the seven guests agreed to go to Sumba because there are not many tourists there, so the beaches, waterfalls, and hills are still clean, and they could still see the authentic tradition and lifestyle there, which means that by

taking care not only the nature in Sumba but also the traditional cultures, including the traditional houses can bring more tourists to come.

"Sumba is an anti-mainstream tourism destination in Indonesia since there are not many tourists there, and still authentic as it is. I have been to many countries outside Indonesia; however, after a long thought, nothing can win the beauty of Indonesia's nature." – G1

Figure 11 Savana in Wairinding Hills, East Sumba



Source: the Author

"This island is interesting because we must first struggle to find beautiful landscapes; for instance, we must pass forests before arriving at our destination. It gives me a feeling of being alive because we must work hard to enjoy our life. Sumba island is different from foreign countries where we will directly get beautiful views once we step on the destination." – G2

Figure 12 Waikuri Lagoon, Southwest Sumba



Source: the Author

To attract more people, each stakeholder has a role in making Sumba a better tourism destination. The Ikat weaving artists, who work in a group and individually, can attract tourists with the Ikat fabric that becomes one of the identities of Sumba cultures and tradition, especially when the Ikat has been a hereditary inheritance from the ancestors; Ikat fabric has a unique pattern based on the philosophy of the locals' beliefs. Therefore, these artists can get income to cover their daily necessities by selling the Ikat fabric. To do that, they usually put the fabric in front of their houses to attract guests to buy their fabric, and they explain the philosophy to the guests. For instance, as Village C is not included in the Jalur Tenun; hence, CL3 uses her house to be a place where the guests can directly see the process of creating the fabric from the beginning until the fabric finishes while explaining the fact about the fabric. When the guests are interested in the fabrics shown in front of her house, they can buy them.

Figure 13 Displaying the Ikat Tenun fabrics



Source: Tarapandjang, A (2022)

In Village B, they also participated in a fabric exhibition in Jakarta to sell fabrics and entrust some of them to the galleries or shops outside the village. However, the individual artists (A1-A3) struggled to sell the fabric since there were no guests to visit their places, so they could only sell to traditional markets. However, when interviewing the guests, some did not get an explanation about the philosophy; the artists were more focused on selling the fabric, so the guests had to take the initiative to ask and talk about the pattern.

As for the group from Jalur Tenun or Tenun Road, where the area is purposely for economic creativity and centralized for promoting and selling the Ikat fabric and other tangible and intangible heritage, they do not meet the expectation. When asking CL4, no guests ever visited the area. All seven guests also had no chance to go there; some had never heard about this tourist destination. The same answer also came from OS4, whether he knew this destination and had never heard about the Jalur Tenun.

For the E1 and E2, the owners are new to the business. Since it is a tradition in Sumba that the locals will give the guests coffee whenever guests visit their houses, they decided to make it one of the island's souvenirs.

"The guests are interested in buying the Sumbanese coffee because of the aroma. So, I took the risk of running the business to sell Sumbanese coffee to the guests. Moreover, I need additional income besides selling the fabrics, especially after the pandemic." – E1

Figure 14 Left: coffee from Kampung Praijjing; Right: coffee from Tambolaka



Source: the Author

In Village A, the guests can directly buy the coffee in the village; as for E2, since she still does not have the license to sell in the supermarket, the only ways are to ask for help from the tour guides to promote the coffee and entrust the products to small shop or kiosk. Luckily, E1 got a license from the Indonesian Food and Drug Authority (FDA), so the local government could help promote the coffee; when VL2 visited Jakarta, he brought some to the Ministry of State-owned Enterprise (SOE). Moreover, both have a similar strategy to attract people to buy the coffee by using the proper packaging with a picture of the traditional villages in Sumba and the Sumbanese language. In the future, they hope that Sumbanese coffee can be more popular: E1 wants to blend the coffee with different flavors, whereas E2 wants to build a production house and café where traditional food can be sold.

Other stakeholders (OS1, OS2, OS3, and OS4) are more aware of Sustainable Tourism; therefore, the OS1, OS2, and OS3 building was built similarly to traditional Sumba houses to attract people to Sumba.

"The landscape of our foundation and hotel (Figure 15) is based on the traditional villages in Sumba. We also have traditional houses that have become our foundation's heart and characteristic. Our front office staff will also help explain the philosophy of the Sumbanese traditional houses, and they can also become tour guides. The guests can also experience our culture by participating in the cultural dancing and Sumbanese language class. We also welcome them with our traditional beverages as the welcome drink." – OS2

Figure 15 Sumba Hospitality Foundation landscape



Source: Sumba Hospitality Foundation (2022)

"Without visiting Rumah Budaya Sumba, it is still incomplete to learn about Sumba because Rumah Budaya Sumba is the miniature of Sumba since it has a museum." – OS3

As OS1 also has a separate business to sell the Ikat fabric, he indirectly helps promote the local products to the guests. OS1 also brings the guests to his gallery or shop to buy the Tenun fabrics.

VL1 plans to make the locals in the village talk only in the Sumbanese language on a specific day, and at a specific time, they must wear traditional clothes. To promote the Ikat fabric, VL1 and VL2 provide a place where the guests can rent the Tenun fabric and traditional clothes to take pictures in the villages.

At the same time, many infrastructures need to be improved to attract guests; six out of seven guests gave the same opinion about the infrastructures.

"Intending to be a tourism destination, the infrastructure in Sumba must be improved. When we visited there, we wasted our time a lot because the distance from one place to another was so far." – G1

"More water and bathroom access." – G2

"The infrastructure is not inadequate, but building more small hotels, mid-range hotels, and budget is necessary since I could mostly only find luxury hotels there." – G6

4.2 Guests' willingness to buy local products

Based on the information given by OS4, these are the prices of the souvenirs that guests typically buy:

- Raw cashew nuts: IDR 190,000 (EUR 11,65) per kg
- Fried cashew nuts: IDR 25,000 (EUR 1,5) per packet
- Raw forest honey: IDR 200,000 (EUR 12,26) per 600 ml sized bottle
- Lolina Coffee (Kampung Praijng) and Kopi Wejewa Sumba (Tambolaka): IDR 20,000 (EUR 1,23) per 150 gr
- Tenun Ikat fabric: IDR 150,000-IDR 30,000,000 (EUR 9,20-EUR 1,840) – price varied based on the color, dye method, size, and pattern

Compared with the other local products as souvenirs, Ikat fabric is the most expensive product; although there is a cheaper option for it, the dyeing method uses chemical substances, whereas the expensive fabric uses natural dyes from plants. The high prices affect the guests' willingness to buy the fabric; hence, the artists who work as a group usually explain how complicated the process which takes one to three months to finish the fabric. Sometimes, if the patterns and dyeing methods are more complicated than usual, it can take three years; therefore, by working in a group, the artists can finish the fabric together more quickly.

Figure 16 Natural dye from the roots of great Morinda creates the red color



Source: Tarapandjang, A (2022)

"In Sumba, we also have the season for fabrics that can determine the price; hence, when the price is low, I will keep the fabrics. When the price is getting better, that is when I go to the market to sell the fabrics or entrust them to galleries." – A3

Unfortunately, these days the plants to dye the threads are also challenging to be found, and not only that, but the threads are also getting expensive, which makes them increase the price of the fabric. Although the artists are trying to plant these plants, they still lack the need for thread coloring.

Figure 17 Drying the Ikat threads after dyeing



Source: Tarapandjang, A (2022)

During the interviews with the guests, out of seven guests, only one guest did not buy the Ikat fabric; instead, G5 chose to buy smaller accessories, such as a necklace made from shells and a traditional bracelet made from stones (*Figure 18*). She bought them as mementos and decorations at home.

Figure 18 Accessories from stones



Source: Tarapandjang, A (2022)

"I could not buy many souvenirs because I was backpacking back then and traveled to different places. Also, I was surprised by the fabric's prices; it was surprisingly expensive, whereas people always say that everything in Indonesia is cheap, but not for this fabric, I guess. I was not interested in buying the coffee since I did not like the taste." – G5

As for the other guests, they also said that the fabric was expensive, but they still bought it as they knew it was not easy to make it and it was worth paying that amount of money. The other products, such as coffee, honey, and cashew nuts, were affordable.

"When visiting Sumba, I was interested more in the food products than the fabric. That was why when I visited Sumba for the first time, I mostly bought honey and cashew nuts, especially when my friend told me that the cashew nuts in Sumba are delicious. The packaging of the products was proper, and the quality of the honey was good. I bought these products, including coffee, in a souvenir shop because I could not find them in the traditional villages. I bought the Ikat too, but only one since I was not interested in collecting it. However, when I visited there the second time, I bought many fabrics to help the local artists." – G2

"I am a fabric collector and have a museum for fabrics from different places in Indonesia, so I bought many Ikat fabrics. For me, the price of the fabrics is not high since I understand how long the artists have created them. I like Ikat so much because of the color and the pattern; I believe that one day these fabrics I bought can be an inheritance for the next generation. Unfortunately, I bought the fabric in souvenir shops instead of in the traditional villages as I did not have time to buy there; I only had limited time to visit the traditional villages. I also bought different products such as coffee and chocolate; I heard long ago that they are the best in Indonesia. Not to forget that I also buy necklaces, keyrings, and belts. In one of the traditional villages called Ratenggaro village, in Southwest Sumba, I got the permission to buy a real machete created by a local maker there; one that is sharp and can cut things, not the one for decoration." – G3

Figure 19 Wood sculptures



Source: Tarapandjang, A (2022)

G3 also commented about her friends' behavior when she bought many fabrics:

"It is regrettable that the other guests believe that branded goods are better than buying the fabrics. If we, as Indonesian and a guest, cannot appreciate these Ikat fabrics, one day, it can lead that no one on the island wanting to weave because it is hard to find customers, especially now that many young generations in Sumba do not want to weave anymore."

Figure 20 An unusual sight for a man to weave the Tenun Ikat



Source: the Author

"For me, the fabric was expensive; that was why I only bought a small shawl, as I love art. I think it is worthwhile for cultural significance and quality. During my stay there for one month as a volunteer at Sumba Hospitality Foundation, I often heard about the story of weaving artists. The fabric was the interpretation of the voice of the voiceless women artists in Sumba; therefore, by buying it, I can support the women who made the fabric. However, besides the fabric, I also bought other food products such as cassava chips, sesame, and coconut biscuit for my family and friends here since they are delicious" – G7

When asked what the artists hope from tourism in Sumba in the future, both the artists in the group and individuals in the Jalur Tenun area or tourism destination answered that more guests could buy the fabrics to help their needs without bargaining too much with the price.

"I hope many guests buy the fabrics according to the price and help us to promote the fabrics. When we participated in the exhibition in Jakarta back then, many people came to our booth, and we explained why the fabrics were expensive; in the end, the buyer just gave us false hope by telling us they would come back after looking around other booths, they never came back." – Village B

"I hope that many guests are aware of Jalur Tenun so that they can buy our Ikat fabrics." – Village D

"I hope many guests can visit our village, although we do not live in the touristic place and outside the traditional villages in East Sumba. I am happy to explain and introduce our culture through the fabrics." – A1

As for the E1 and E2, both agreed that traditional villages are essential in making guests more aware of their products to support the tourism industry in Sumba.

"Besides coffee, I also want to sell traditional foods as local products as these delicacies slowly disappear. By doing so, Village A can be a tourism destination where guests can find Ikat fabrics, coffee, and traditional foods without going outside the village to buy them." – E1

From the guests' perspective, they are willing to promote Sumba, including local products.

"I tried to promote Sumba to my friends; however, due to the access to Sumba, and we are also in our 50s, few are interested in visiting Sumba. The same goes for the fabrics; I do not know what to do with them. I think it will be difficult to promote the fabric; it is only for souvenirs. For coffee, I recommend it to my friends since Sumbanese coffee is one of the best compared to other coffees in Indonesia" – G1

"I promoted Sumba, including the local products. As a writer, I wrote about Sumba in East Java on my social media and local newspaper. That is why I bought many Ikat fabrics so that when I travel abroad or participate in conferences abroad, I can wear the fabric as it is, and I am sure people will get attracted by it. I also present coffee and the fabric as a gift for my friends who celebrate a birthday." – G3

Figure 21 Mamuli: collection from the 19th century



Source: The Metropolitan Museum of Art (n.d.)

"I am willing to promote Sumba to my families and colleagues since this place is less touristic than Bali and beautiful. I also will promote the fabrics and the traditional pendant of Sumba called Mamuli⁴ (Figure 21) because they are unique. Other souvenirs, such as coffee and cashew nuts, I think they can get anywhere in Indonesia, not only in Sumba, so it is pretty challenging to promote them." – G6

4.3 The importance of digitalization in promoting Sumba and local products

VL1 and VL2, with OS1, OS2, OS3, and OS4, agreed that digitalization is essential to promote local products, notably when Sumba already has internet access in some parts of the island. Some of the woven community also use social media as a platform to sell Ikat fabric. One of the guests, G3, is a loyal fabric buyer; hence, she contacts OS1 to send the fabrics to East Java. In Village B, however, the artists tried to sell the fabric via Facebook, although unsuccessful. E1 also mentioned that since the Indonesian FDA has already accepted her business and VL2 helps her promote it, people can directly contact her when they are interested in buying the coffee.

Moreover, VL1, VL2, OS1, OS2, OS3, and OS4 also mentioned similar reasons why it is essential to promote local products with digitalization: easy to promote the products, quick, cheap, effective, efficient, and can reach a wider area.

"Internet has a vital role in promoting Sumba; hence, social media becomes the pillar to promote our villa. At the same time, as of now, internet access is limited, mostly in cities. When the internet can reach small villages, including the traditional villages, the locals can also help promote Sumba and the products by befriending people worldwide. For instance, some villages, including traditional villages with internet access, have already sold the fabrics to Jakarta, and the locals there also understand how to use social media. Some of them even have loyal buyers." – OS1

"Sumbanese people are keen on learning and care about their culture. They are capable of promoting digitalization since they are smart, hardworking, adaptable, and resilience."
– G7

⁴ Based on the information from OS4, the last Mamuli maker had passed away. Therefore, locals will order and buy it in the gold shop to make Mamuli. There is no workshop for the locals to make Mamuli. The pendant symbolizes reproduction in Sumba; thus, the shape resembles women's genitalia.

Regarding digitalization, the author has an idea about a *mobile app* customized for Sumba Island by the locals for the guests; the guests can directly book everything during their stay in Sumba from the app. The app consists of the following:

1. Information about Sumba (general information, culture, dos, and don'ts when visiting)
2. Accommodations options (hotels, car rentals, and restaurants)
3. Tourism destinations that can be visited (nature and culture, including Jalur Tenun)
4. Activities (tour guides, workshops, having lunch in the traditional villages, and souvenir shops)

All the respondents: OS3 and the guests, agreed that the mobile app is essential for guests and the locals. Some guests also mentioned that the guide has decided on the itinerary unless the guests want to reschedule or add more days to stay. Also, when they do not like the itinerary, they will ask the guide to change it.

"It is helpful to have a mobile app about Sumba. Nowadays, many tour guides come outside Sumba and give wrong information about Sumba. There was also a time when university students visited Sumba for research; when they published a book about Sumba, and I read it, most of the information was wrong. It is dangerous since readers will trust the information and have a wrong perception about us; they should send it first to us to check the contents before publishing it. Hence, the contents for the mobile app should be maintained by Sumbanese people, and many young generations are smart here in Sumba. So, I believe that they can manage it." – OS3

"It is useful to have a mobile app for the guests created by the Sumbanese people for guests. So before coming to Sumba, at least guests can have an image of the journey and not only depend on the tour guide. When I wanted souvenirs, I had to ask the guide or driver first since I knew nothing about where I could buy them. Hence, since there is no information at all about where to go, I asked the recommendation from the previous guests what activities I should do so that I would not waste my time there." – G2

"Mobile app is helpful because guests can get the information not only from one source; hence, there will be many versions of Sumba island, which will be very important for guests. Before visiting Sumba, I also checked the local government's website to gain more information about Sumba, but it was not good. The local government can collaborate with private companies, university students, or volunteers to maintain the app." – G3

"Mobile app can be helpful but depends on the target audience because I think the app is more about the young generation. The older generation, like me, prefers reading books to

get information when I want to travel. Moreover, we cannot go anywhere without a guide; hence, this app can be handy." G5

4.4 The Future of the tourism industry on Sumba Island

4.4.1 Mass-tourism Possibilities on Sumba Island

With the possibility of mass tourism, VL1, and VL2 have a significant role in protecting the authenticity of the traditional villages, including the cultures and traditions. Both agreed that cultural values would help make the locals not lose their roots' authenticity.

"In Sumba, for instance, we have the authenticity value of our family tradition, whether we are born as a royal lineage or not. We believe in social stratification and can differentiate them based on it; hence, they cannot change the story about their lineage. We cannot say that we are born into a royal family, whereas we are just normal people in the village; we cannot change our status. Even when our people leave the island, and live wealthy with a good status outside, once they return to the island, if you do not have a status of a royal, then you are just an ordinary person, no matter how good their status outside Sumba. Unless they give wrong information when they are outside the island." – VL1

"The locals need to tell the story about our culture as it is because, from the beginning, our culture is not for a show to get money; people are attracted to our culture because it is unique. If they try to give the wrong information, I will warn them that their ancestors will reprimand them. In Sumba, a cultural sanction is more effective than a normative sanction because being cultured is part of the daily life of Sumbanese people. However, at the same time, we need cultural adjustment because nature in Sumba is not sufficient anymore; for the sake of maintaining culture, we need to sacrifice the forest when we know there are only a few trees to build traditional houses. I think changing traditional houses' material, for instance, will not change the value that we believe." – VL2

Moreover, they also have different ways of controlling the tourists visiting Sumba because although tourism brings more benefit to the island and the locals, the leaders still need to control the tourists to avoid overwhelming the traditional villages.

"We coordinate with all the stakeholders, including the local government tourism office, to control the number of visitors; the tourists usually already know the destination, so it can help me to arrange the schedule so that they will not overcrowd the area. I can also

get the data from the hotel to get the number of visitors who stay at that hotel or from the travel agent who brings the group of visitors: they will help to contact the local government tourism office directly and the local government tourism office will arrange the schedule, then the guests can write their name in the guestbook once they arrive to the village." – VL1

However, when asked for confirmation from OS4 about contacting the local government tourism office, he does not need to contact the local government about how many guests will visit Sumba that uses his service for guiding. Village A has a different approach to avoiding mass tourism.

"I think the cause of mass tourism is because all activities are centralized in one area. Therefore, I have some methods to avoid mass tourism in the traditional village:

- 1. No accommodations near the village*
- 2. No access to go inside the traditional village; hence, we built separate areas close to the village to take a picture of the villages*
- 3. Additional building for centralized activities: renting traditional clothes or rest area*
- 4. No transaction inside the traditional village*

Currently, we also collaborate with a private company in Jakarta to manage the ticketing process: visitors need to buy a ticket before visiting our village to help us know how many people are coming to our village." – VL2

When asked about paying for the ticket, all the guests agreed that the ticket fee was not expensive; however, they wanted the money to manage the destination since some places are not well-managed. Besides controlling the number of visitors to avoid mass tourism, it is also crucial that the government also supports the locals. Based on the VL1 and VL2 information, the local and national governments gave the funds to maintain the traditional villages and houses.

"The profit coming from the tourism industry in Sumba that goes to the local government helps the development of our village" – VL1

"We did not get any aid from the local government here in Sumba. The contribution given to the local government is not distributed to Village A. Therefore, we try to get aid from the Corporate Social Responsibility (CSR) program to manage the village, and we manage the income from guests who visit our village. However, the Ministry of Finance in Jakarta provides the aid to preserve traditional houses." – VL2

VL1 also mentioned that the government needs to support the local people by providing training on sustaining the village and business, including providing better service. His opinion was also supported by one of the guests.

"Tourism in Sumba can work if it can have good coordination between the government and the local community by letting the locals work in the hotels, letting them open businesses, and providing access to education for the local people to help them to have good and higher career opportunities, empowering locals to be better and better pathways for the economic access." – G7

The support is essential because most of the guests mentioned that they were ripped off by the locals when visiting the destinations.

"I feel uncomfortable when they forced me to help take pictures. When I gave the money more than they asked, they did not want to share it with others. Once, we went to a traditional village, and they even chased me to the parking lot. Although the second time I went there, I did not feel uncomfortable anymore when they asked for money because I knew that they desperately needed that money." – G2

"I was surprised when I was in a traditional village, and I only had a conversation with them; out of nowhere, they suddenly asked for money from me because I asked about their culture" – G3

"I hope that in the future, Sumbanese people will not be materialistic and can see guests as human beings." – G5

Figure 22 Local people who live in a traditional village



Source: the Author

To answer the complaint about asking for money from guests, VL2 said that he would try to approach and give an understanding that tourism is not always about money and anything can be sold, including asking for permission to interview for a thesis or research purpose. He also mentioned that it was not 100% the locals' fault since the tour guides also cheated when renting the traditional clothes; they only rented one for many tourists in a group. Therefore, he also warned them to do that because locals can take it as an example and influence them to do it.

4.4.2 Tourism Sustainability and Community Inclusiveness

Some stakeholders mentioned that the direction of tourism in Sumba is by applying Sustainable Tourism and Community Inclusiveness; hence, they are aware of the terms, but still, some are unaware of them. Although surprisingly, those unaware of these terms have already applied these two terms to their business.

"Some benefactors and the founder of Rumah Asuh planned to hold a book fair about Sumba. We also try introducing our local products in Sarinah Building ⁵in Jakarta, such as the Tenun Ikat fabrics. Presenting the fabrics there will help people to look at our fabrics first, and if they are interested, they can directly go to Sumba. I think it will be different by only looking at the fabrics from there without visiting Sumba since they do not know the story behind it." – CL5

Figure 23 The process of creating the Tenun Ikat fabrics



Source: Tarapandjang, A (2022)

⁵ A place owned by the state-owned enterprises, where the Indonesian creative industries that focus on customers are presented there (PT Sarinah, n.d.).

The idea of creating a book about Sumba, especially about the fabrics, was mentioned by CL3,

"There are many guests who ask about the meaning of the patterns. For Sumbanese people, we can explain it because we memorize them inside of our heads. There is no documentary about the patterns in the village yet; hence, the artists can only explain the patterns orally. The book will help the guests understand the patterns better, and if they need further explanation, we can add it orally."

During COVID-19, the tourism sector in Sumba also got an impact; hence all the stakeholders tried to sustain their businesses. The Ikat artist mostly sold their fabrics to the traditional markets in Sumba, meaning they sold them to the locals. Some asked for help from the community leader; the leader has a connection to selling the fabrics to his acquaintances.

All five villages where the two of them are the most visited village, and the other two villages from the Jalur Tenun did not get any aid from the other stakeholders to sustain their business; they only got free threads for the weaving before COVID-19. Village A also mentioned that the government aid went to the development of the village instead. Two of the individual artists did not get this aid since they had to be in a group and submit proposals for fund aid; hence, sometimes, it is hard for them to continue weaving the fabric. During the discussion, Village C mentioned that they must take loans from the local bank to continue their business.

"As a leader, I tried to find ways to sustain the business. Currently, I am trying to sell it via social media. If it is urgent to get an income, then we have to sell the fabrics to the traditional market." – CL1

"As a leader of the weaving community, I also communicate with the artists to make them understand to calculate the price, whether they will get the profit or not; hence, they are not only focusing on getting the money, they put the price below the average that it can affect the fabrics' price in the future. Moreover, if they keep doing that, it means that as a fabric owner, they do not respect their effort to create the fabric." – CL3

Based on CL3's opinion, it can be understood that the fabric's price can influence the business's sustainability. She also adds as below:

"We, as the Sumbanese people, cannot market our Ikat fabrics properly because many people sell our fabrics, although they are not the real Tenun Ikat weaving artists. They still dare to take the chance by selling Ikat fabric for their business."

Besides sustaining the business, they also care about the environment. The leaders of Ikat weaving artists mentioned that as most of them use natural dyes from plants, the waste after coloring the threads will not harm the environment as it is environmentally friendly; sometimes, they throw the waste over the plants as a fertilizer. Artists who use the chemical substance for coloring reuse the liquid for coloring the threads as they soak all the liquid; therefore, there is no remaining left.

As for the other stakeholders: OS1 and OS2 mentioned that they did not fire the employees.

"We could not operate our business for the first three months because of the restriction during COVID-19. I did not fire the employees, but we asked some employees not to come to the villa until further notice. We had a 50% discount, and this income went to villa maintenance. As for my other businesses: the restaurant, I did not close it because it has a different concept from other restaurants in Sumba; hence, locals still came to the restaurant." – OS1

"During COVID-19, we did not have any income. However, our foundation has good finance management for force majors. It comes from a 30% yearly saving as a budget scheme that we do not use unless there is a force major, bailout funds saved as saving cost, daily fund, and 15-20% funds used for inflation or salary increment." – OS2

Besides that, to sustain the business, OS2 also mentioned different strategies to help sustain the tourism industry in Sumba.

"As a foundation that cares about Sumba, we actively participated in many discussions with the local government to preserve while promoting Sumba. Until now here are the examples of what we did:

- Involvement in the sustainable tourism model by United Nations World Tourism Organization (UNWTO)*
- The roadmap for tourism development in Sumba, focusing on commitment to sustainable tourism*

- *Assisting in designing the regulations on community-based tourism, especially the formation of Local Government Regulations focusing on the involvement of tourism villages (25 villages) in Southwest Sumba*
- *Creating a code of conduct: how to carry out a sustainability trip*
- *Holding a competition about new hotel and restaurant innovations for Southwest Sumba, especially the recovery of tourism destination after COVID-19*
- *Assisting in the recovery of tourist villages during COVID-19, including setting up a place to wash hands for the protocols and educating about how to apply the 5M protocol scheme⁶*
- *As a promotion agency for tourism in Sumba*
- *Providing traditional village-based training but not making the village an object so the locals can get income."*

VL1 and VL2 also engage the local community and guests to care for the environment. *"To avoid overfishing, we plant mangroves. In Sumba, we also have a tradition where we cannot swim to the ocean to take the fish, cannot enter the forests to harvest the forest products, and cannot cultivate the land in a specific time and wait until they flourish. Before we take all of them when they are ready, we will have a ritual. This tradition helps to balance nature. If one of us violates it, s/he will be punished by our ancestors. As for the tourism destination, we provide trash cans. We also have an initiative: one man, one tree to protect nature and the environment."* – VL1

"In our village, we will warn the guests that they cannot bring any rubbish to our village, and we will check their belongings. The locals are also responsible for checking and cleaning the area if they find plastic daily. Also, every Friday, we do community service to clean the village." – VL2

Based on OS3's opinion, tourism sustainability and community inclusiveness are intertwined and cannot be separated, as both are fundamental to tourism. The local community must benefit from the clamor of the tourism industry for their well-being; therefore, the local community must not only see the arrival of tourists but also provide the goods and services that Sumba offers. These two factors are essential for the tourism industry's survival. Other

⁶ A COVID-19 protocol scheme given by the Indonesian government to avoid the spread of the virus: avoid any crowded place, keep at least a 1-meter distance, wash hands, wear a mask, and mobility limitation.

stakeholders: CL1, CL2, CL3, CL4, CL5, OS1, OS2, and OS4, tried to include the locals in their business, but they also found difficulties in inviting the locals.

"For now, there is no community for the tour guide. I invited the other tour guides to make a community because these days, there are many tour agency outside Sumba that provides their tour guides for the guests, which can cause competition between us. However, they rejected my idea, perhaps because they were worried about the regulations for pricing." – OS4

"At first, our employees were the locals who lived around the villa; however, they were not interested in the tourism industry. Therefore, we had to hire other Sumbanese people from the different areas who were interested in tourism and those who graduated with the tourism major and had work experience in hotels in Bali and Sumba." – OS1

Most said they wanted to help the locals because they wanted to offer job opportunities.

Therefore, VL1 and VL2 agreed that even if they cannot 100% keep the young generations from leaving the island, the locals can get a better life with tourism. Surprisingly, VL1 and VL2 are aware of the term community-based tourism, and they also established a community called *kelompok sadar wisata (pokdarwis)*, or tourism awareness group in English, as a form to include the local community in the tourism industry.

"In our village, we applied for community-based tourism, with the locals managing the village. Community-based tourism and collaboration with other parties is our idea, not because of a request from the tourism agency. It is important to involve the community, especially in the transparency of fund management, since the village system is communal. This management can prevent social jealousy because if outsiders take care of the revenue from the tourists, such as tickets, they will be jealous and suspicious." – VL2

The guests also agreed that Sumba needs to keep the culture and tradition as authentic as it is, and it is crucial to protect the traditional houses. However, OS1 is against this opinion; for him, it can be advantageous if many investors from outside Sumba purchase empty lands on Sumba, as they have a solid financial background that can contribute economic value to the island. Unless these investors invest in Sumba, the inhabitants will still be impoverished. The locals also do not know how to utilize the land because most land investors purchase in Sumba is barren and cannot be planted. According to him, it is unfair that many beautiful traditional villages do not have electricity or internet access, given that these accesses are necessary for the locals to alter their mindset. If Sumba remains unchanged and refuses to embrace change,

Sumba cannot be developed. Therefore, if Sumba loses its identity due to changes in the future, the locals must embrace it. At the same time, it is essential to be highlighted that they will only adopt new cultures if they are compatible with their own.

5 Conclusion

5.1 Summary of study

Sustainable tourism is an essential concept for Indonesia's tourism industry, which balances the needs of visitors, the industry, the environment, and host communities. Sumba Island became the subject of the dissertation located in the Indonesian Archipelago and has become increasingly popular due to its authenticity and beauty. It offers its unique splendors in the eastern portion of the island, with its rugged, undulating savannahs and low limestone hills. The island is also renowned for its handwoven Tenun Ikat fabric and the origin of the agile and robust Sumba Ponies. However, simultaneously, Sumba is not ready for the mass tourism that might happen soon: human resources, services, and infrastructures.

Moreover, although the tourism industry had already run there, additional questions appear about why tourists do not purchase local products and how local people can promote them, as it is a crucial indication of the development of sustainable community-based tourism villages on Sumba Island. It is necessary to understand the local community's needs and the support of the tourism industry on the island. Focus group discussions and semi-structured interviews can help to determine the level of support from the various stakeholders.

Three research questions have been answered:

RQ 1: *What strategies can the woven artists, other stakeholders, and the local community employ to attract more visitors to Sumba Island and encourage the purchase of local products?*

The stakeholders have their strategies to attract the guests:

The Tenun Ikat woven artists (including the community leaders): with a unique pattern based on the locals' philosophy. Moreover, they usually put the fabric in front of their houses to attract guests to buy it. In Village B, they participated in a fabric exhibition in Jakarta to sell fabrics and entrust some of them to galleries or shops outside the village. However, individual artists struggled to sell the fabric due to living outside the traditional villages, causing a lack of guests. The group from Jalur Tenun or Tenun Road they do not meet the expectation of a visit to the area since these areas are not promoted enough. All seven guests had no chance to go there, and most were unaware of these areas. OS4 also was not aware of this thematic tourist destination.

The coffee entrepreneurs: E1 was granted licenses by the Indonesian Food and Drug Administration (FDA) to promote coffee more broadly; therefore, VL2 can also assist her in promoting coffee. In Village A, E1 can directly purchase the coffee, whereas, in Tambolaka,

E2 does not yet have a license to sell it in the supermarket; therefore, she can only seek assistance from the tour guides or entrust her business to the small shop. The primary strategy for both business owners is to use the correct packaging, which features an image of Sumba's traditional villages and uses the Sumbanese language.

Other stakeholders: are aware of Sustainable tourism. OS1, OS2, and OS3 buildings were constructed similarly to traditional Sumba homes in order to attract visitors to Sumba. For instance, OS2 stated that the traditional villages of Sumba inspired the building's landscape. Guests can also participate in cultural performances and Sumbanese language classes to learn about our culture. Additionally, they offer them our traditional beverages as a welcome refreshment. OS3 created a miniature of Sumba since it has a museum about Sumba. Since OS1 also operates a business to sell Ikat fabric, he indirectly assists in promoting local products to guests. OS1 also brings visitors to his gallery or store to purchase Tenun fabrics.

The leaders of the villages: VL1 plans to require the locals to speak only in the Sumbanese language on a specific day and to don traditional attire at a specific time. To promote the Ikat fabric, VL1 and VL2 offer a location where visitors can rent Tenun fabric and traditional clothing for use in village photographs.

RQ 2: *What factors contribute to guests' reluctance to buy local products on Sumba Island?*

As Chapter 2 ([table 1-2](#)) mentioned, Sumba has many resources to create attractive local products; however, the guests usually buy the Ikat fabric, coffee, cashew nuts, honey, and accessories. Ikat fabric is a most expensive product than other local products. There are two dyeing methods: chemical substances and natural dyes from plants. It can take three years if the patterns and dyeing methods are more complicated than the others, so artists usually work together to complete the fabric, which increases the price. Hence, high prices affect the willingness to buy. Below are the answers that need to be highlighted based on some answers from the guests:

- *Accessories:* the small size makes it easier to bring, especially for backpacker tourists. Moreover, guests can buy real machetes from local makers if the guests get permission.
- *The food products:* although they are popular souvenirs for domestic guests, for international guests, coffee and cashew nuts can be found anywhere in Indonesia. A guest also did not like the coffee taste.
- *Ikat fabrics:* some guests find the pattern of the fabrics different from others, making them buy it. Unless the guests are collectors, they do not know what to do with the fabrics.

Moreover, outside those interviewed, some guests thought that branded clothes were better than fabric buying.

RQ 3: *What role does digitalization play in promoting Sumba and its local products?*

As some areas of Sumba have internet access, they can promote local products more effectively. In addition, VL1, VL2, OS1, OS2, OS3, and OS4 mentioned that *digitalization is vital for them*, and there are some findings for similar reasons for promoting local products through digitalization: simple, inexpensive, effective, efficient, and can reach a larger area.

As the author also mentioned *creating a customized mobile app for Sumba*, all of the guests concurred with this suggestion because it would be of more significant assistance to the guests since some guests also mentioned that for now, the tour guide determines the itinerary unless the guests wish to reschedule or extend their stay. In addition, if they dislike the itinerary, they will request that the guide alter it. Also, for the guests who do not wish for a tour guide, it is difficult for them to find restaurants or hotels, making it an inconvenience for them.

The Future of the tourism industry on Sumba Island:

Mass-tourism possibilities on Sumba Island: VL1 and VL2 are the ones who have a vital role in protecting the authenticity of Sumbanese traditions and cultures; hence, they try different strategies to let the locals help them to protect the authenticity. Although in the future, it will be challenging to keep the authenticity; thus, cultural adjustment is also necessary to protect not only the authenticity but also the nature of Sumba.

Tourism Sustainability and Community Inclusiveness: although most of the stakeholders include the local community to work together with them; however, there are different opinions among the VL1, VL2, and the Tenun Ikat woven artists, especially regarding the aid coming from the local governments. The artists, including the community leader, did not think the local government helped them sustain the business since the government only focused on preserving and developing the traditional villages. For the artists, the aid for the fabrics is essential since the raw materials are getting expensive, and they can only depend on their lives by selling the fabrics.

5.2 Suggestions

It is crucial to have a good collaboration between the stakeholders, for instance, the local government, artists, and entrepreneurs, to make the system for the tourism industry in Sumba work better so that not only one party gets the benefits from tourism: to have a fair share among them.

The local government

- Having a proper budget for managing the infrastructure in Sumba
- Promoting all the tourist villages, including Jalur Tenun, fairly
- Promoting the local products from the tourist villages, including Jalur Tenun. Since not many guests are aware that they can buy coffee in the traditional villages
- Supporting other villages and not only focusing on one village (Village C) to preserve the traditional villages
- Supporting the development of the local businesses, including the Tenun Ikat woven artists, by providing the training or any other aid needed to avoid future fabrics' disappearance. As the OS4 mentioned, there was no longer a Mamuli maker in Sumba, whereas Mamuli is also one of the critical components of Sumba culture. If there is no help, the young generations will not be interested in continuing the tradition even if it is a crucial inheritance for them
- Collaborating with business owners from different parts of Indonesia for the local people in Sumba to run a new business
- Supervising the tourist destinations that have many “poachers” that make the guests feel uncomfortable

The leaders of the villages

- Educating the local people in the villages not to rip off money from the guests all the time
- Providing the best services for the guests together with the locals
- Protecting the authenticity of Sumbanese traditions and cultures
- Being transparent with the fund that they get from the guests
- Creating a workshop for the guests to create their fabrics: creative tourism

Other stakeholders

The local community, including the artist and coffee entrepreneurs, do not get direct help from these stakeholders, although they mentioned that they promote Sumbanese tradition and fabrics.

- Promoting the local products from the tourist villages, including Jalur Tenun
- Creating workshops for local business owners and artists about sustaining businesses

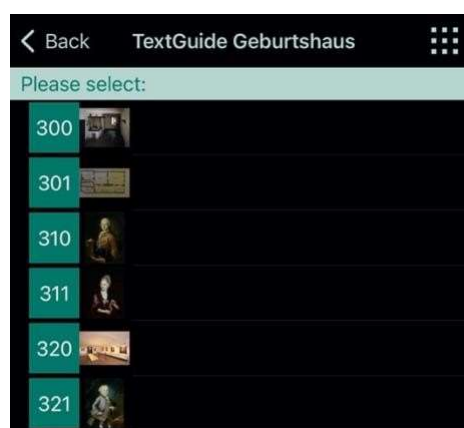
Tenun Ikat woven artists and leaders

- Promoting more in social media
- Together with the leader of the village, creating a workshop for the guests to create their fabrics
- Not forgetting to explain the story behind each pattern since it is the Unique Selling Point (USP)

Digital/online approach in marketing communication: creating a customized mobile app and using social media

This suggestion came from the mobile app for Mozart's Birthplace in Salzburg, which visitors can download before touring inside. The mobile app's content (*Figure 24*) is straightforward: specific numbers with pictures to help the visitors choose where they are now in the building and detailed information about the pictures. Additional pictures can be seen in [Appendix D](#).

Figure 24 Mobile app of Mozart's birthplace

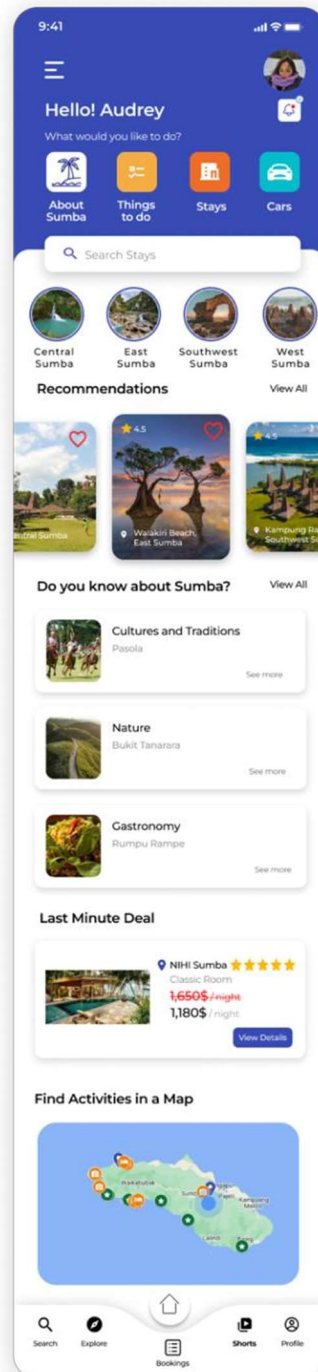


Source: TextGuide Geburtshaus (n.d.)

At first, the author also wanted to create a simple mobile app for guests visiting Sumba, as it can help them to learn about Sumba in detail. However, during the interview, the Author got

many feedbacks from the guests on which information they needed; hence, a more complex design is crucial. The result of the design can be seen below; other parts of the apps can be seen in [Appendix D](#):

Figure 25 Customized mobile app for Sumba Island



Source: the Author

5.3 Limitations and Future Study

As an empirical dissertation, this dissertation's most significant limitation is the tiny number of stakeholders collected, especially from local products. Moreover, if the author can interview other village leaders who are not as popular as Village A and Village C, it can be helpful to avoid biases as being a proper tourist village destination and get different perspectives. Interviewing with the local government is also crucial.

The discussion and interview were done online; hence, in the future, it is better to do it offline to avoid awkwardness between the artists and the author. By doing so, the author can delve more into their information.

REFERENCES

- Ananta, A., Arifin, E. N., Hasbullah, M. S., Handayani, N. B., & Pramono, A. A New Classification of Indonesia's Ethnic Groups. ISEAS Working Paper on No.1, (2014), www.iseas.edu.sg
- Das, K., M. Gryseels, P. Sudhir and K. Tee Tan (2016), *Unlocking Indonesia's Digital Opportunity*, McKinsey&Company.
- Dragouni, M., Fouseki, K., & Georgantzis, N. (2017). Community participation in Heritage Tourism Planning: Is it too much to ask? *Journal of Sustainable Tourism*, 26(5), 759–781. <https://doi.org/10.1080/09669582.2017.1404606>
- Ear Ornament or Pendant (Mamuli)*. (n.d.). photograph, New York City. Retrieved March 27, 2023, from <https://www.metmuseum.org/art/collection/search/316408>.
- EMF, "Towards the Circular Economy Vol. 1: an economic and business rationale for an accelerated transition," *Ellen MacArthur Foundation*, 2015. [Online]. Available: <https://ellenmacarthurfoundation.org/towards-a-circular-economy-business-rationale-for-an-accelerated-transition>. Retrieved August 25, 2022.
- European Commission, Directorate-General for Education, Youth, Sport and Culture, (2019). *Sustainable cultural tourism*, Publications Office. <https://data.europa.eu/doi/10.2766/400886>
- Figgou, L., & Pavlopoulos, V. (2015). Social Psychology: Research Methods. *International Encyclopedia of the Social & Behavioral Sciences*, 22, 544–552. <https://doi.org/10.1016/b978-0-08-097086-8.24028-2>
- George, T. (2022, November 30). *Semi-structured interview: Definition, Guide & Examples*. Scribbr. Retrieved March 23, 2023, from <https://www.scribbr.com/methodology/semi-structured-interview/>
- Gonda, T., Angler, K., & Csóka, L. (2021). The Role of Local Products in Tourism. *European Countryside*, 13(1), 91–107. <https://doi.org/10.2478/euco-2021-0006>

- Gunawan, F. X. C. (2020). Community-Based Sustainable Tourism Development in the District of East Sumba. *Journal Of Economics & Business*, 4, 1–13. <https://doi.org/http://dx.doi.org/10.25170/jebi.v4i1.64>
- Hallenga-Brink, S. C., & Brezet, J. C. (2005). The Sustainable Innovation Design Diamond for micro-sized enterprises in Tourism. *Journal of Cleaner Production*, 13(2), 141–149. <https://doi.org/10.1016/j.jclepro.2003.12.021>
- Hampton, M. P., & Jeyacheya, J. (2020). Tourism-dependent small islands, inclusive growth, and the Blue Economy. *One Earth*, 2(1), 8–10. <https://doi.org/10.1016/j.oneear.2019.12.017>
- Handoko, V. S., & Purwijantiningih, L. M. E. (2020). The construction of vocational education and training in hospitality for poverty alleviation in Sumba. *Sustainability, Mobility, and Opportunity*, 18(3). Retrieved October 27, 2022, from <https://ertr.tamu.edu/ertr-volume-18-issue-1-6-2022-2020/>.
- Herawati, A., Purwaningsih, A., & Handharko, Y. D. (2018). Promoting Village Tourism through the Development of Information Systems. *Review of Integrative Business and Economics Research*, 7(1), 221–236. Retrieved October 10, 2022, from https://www.researchgate.net/publication/322288107_Promoting_Village_Tourism_through_the_Development_of_Information_Systems.
- ITX (2018), *About ITX*, <http://itx.co.id/> (accessed on August 7, 2022).
- Indonesia. Travel and Tourism Competitiveness Report 2019. (n.d.). Retrieved October 22, 2022, from <https://reports.weforum.org/travel-and-tourism-competitiveness-report-2019/country-profiles/#economy=IDN>
- Jimura, T. (2011). The impact of World Heritage Site designation on local communities – a case study of Ogimachi, Shirakawa-Mura, Japan. *Tourism Management*, 32(2), 288–296. <https://doi.org/10.1016/j.tourman.2010.02.005>
- Kastenholz, E., Eusébio, C., & Carneiro, M. J. (2016). Purchase of local products within the rural tourist experience context. *Tourism Economics*, 22(4), 729–748. <https://doi.org/10.1177/1354816616654245>

- Kuroda, N. Conservation Design for Traditional Agricultural Villages: A Case Study of Shirakawa-go and Gokayama in Japan. *Built Heritage* 3, 7–23 (2019). <https://doi.org/10.1186/BF0354572>
- Kyuhoshi. (2023). *Gassho architectures*. Kyuhoshi. photograph, Shirakawa-go, Gifu, Japan. Retrieved April 9, 2023, from Gassho architectures.
- Mbaiwa, J. E. (2011). Changes on traditional livelihood activities and lifestyles caused by tourism development in the Okavango Delta, Botswana. *Tourism Management*, 32(5), 1050–1060. <https://doi.org/10.1016/j.tourman.2010.09.002>
- Medina, A. F. (2023, January 12). *An introduction to special economic zones in Indonesia*. ASEAN Business News. Retrieved April 4, 2023, from <https://www.aseanbriefing.com/news/an-introduction-to-special-economic-zones-in-indonesia/>
- Ministry of Tourism and Creative Economy. (n.d.). *Strategi Digital tourism Dalam Menggaet Wisatawan*. Kementerian Pariwisata dan Ekonomi Kreatif / Badan Pariwisata dan Ekonomi Kreatif Republik Indonesia. Retrieved April 6, 2023, from <https://kemenparekraf.go.id/ragam-pariwisata/Strategi-Digital-Tourism-dalam-Menggaet-Wisatawan>
- Ministry of Tourism and ILO (2012), *Sustainable Tourism and Green Jobs for Indonesia*, International Labour Organisation.
- Mtapuri, O., Camilleri, M. A., & Dłużewska, A. (2021). Advancing community-based tourism approaches for the sustainable development of destinations. *Sustainable Development*, 30(3), 423–432. <https://doi.org/10.1002/sd.2257>
- Nikraftar, T., & Hosseini, E. (2016). Factors affecting entrepreneurial opportunities recognition in tourism small and Medium Sized Enterprises. *Tourism Review*, 71(1), 6–17. <https://doi.org/10.1108/tr-09-2015-0042>
- Ngongo, M. (2019). Sumba wisdom in its ecology and semiotic meaning of rebuilding steps of Umbu Ndendo Clan's Traditional House in Wewewa, Sumba Island, Indonesia. *Ecology*,

- Environment and Conservation*, 25, S151–S157. Retrieved October 22, 2022, from http://www.envirobiotechjournals.com/article_abstract.php?aid=9781&iid=278&jid=3.
- Ngongo, Y., & Ngongo, M. (2021). Marapu and farming: How tourism shapes rural development and ancient Sumba Indigenous Community – Indonesia tradition. *E3S Web of Conferences*, 316, 1–9. <https://doi.org/10.1051/e3sconf/202131604004>
- Number of Foreign and Domestic Visitors (People), 2019-2021*. Statistics of Nusa Tenggara Timur Province. (2022, April 13). Retrieved October 22, 2022, from <https://ntt.bps.go.id/indicator/16/67/1/jumlah-wisatawan-mancanegara-dan-domestik.html>
- O.Nyumba, T., Wilson, K., Derrick, C. J., & Mukherjee, N. (2018). The use of focus group discussion methodology: Insights from two decades of application in conservation. *Methods in Ecology and Evolution*, 9(1), 20–32. <https://doi.org/10.1111/2041-210x.12860>
- OECD (2014a), *Tourism and the Creative Economy*, OECD Studies on Tourism, OECD Publishing, Paris, <http://dx.doi.org/10.1787/9789264207875-en>.
- OECD (2018c), *Economic Outlook for Southeast Asia, China and India 2018: Fostering Growth through Digitalisation*, OECD Publishing, Paris, <http://dx.doi.org/10.1787/9789264286184-en>.
- Ollivaud, P. and P. Haxton (2019), "Making the most of tourism in Indonesia to promote sustainable regional development," *OECD Economics Department Working Papers*, No. 1535, OECD Publishing, Paris, <https://doi.org/10.1787/c73325d9-en>
- Overview. (n.d.). Retrieved March 30, 2023, from <https://sarinah.co.id/overview>
- Page, M.J., McKenzie, J.E., Bossuyt, P.M., et al. The PRISMA 2020 statement: an updated guideline for reporting systematic reviews. *Syst Rev* **10**, 89 (2021). <https://doi.org/10.1186/s13643-021-01626-4>

- Pasaribu, G., & Winarni, I. (2020). Study on East Sumba-originated natural pigments for coloring woven fabrics. *IOP Conference Series: Materials Science and Engineering*, 935(1). <https://doi.org/10.1088/1757-899x/935/1/012039>
- Petrovic, M., Gelbman, A., Demirovic, D., Gagic, S., & Vukovic, D. (2017). The examination of the residents' activities and dedication to the local community – an agritourism access to the subject. *Journal of the Geographical Institute Jovan Cvijic, SASA*, 67(1), 37–52. <https://doi.org/10.2298/ijgi1701037p>
- Pongtanalert, K.; Assarut, N. Entrepreneur Mindset, Social Capital and Adaptive Capacity for Tourism SME Resilience and Transformation during the COVID-19 Pandemic. *Sustainability* 2022, 14, 12675. <https://doi.org/10.3390/su141912675>
- Radzuan, I.S., Fukami, N., & Ahmad, Y.B. (2014). Cultural heritage, incentives system and the sustainable community: lessons from Ogimachi Village, Japan. *Geografia: Malaysian journal of society and space*, 10, 130-146.
- Ramallah, Z., Hidayat, D. R., Venus, A., & Rahmat, A. (2019). Communication Behaviour: A Struggle Against Illiteracy in Eastern Indonesia. *International Journal of Innovation, Creativity and Change*, 7(5). Retrieved October 27, 2022, from <https://www.ijicc.net/index.php/volume-7-2019/103-vol-7-iss-5>.
- Rapat Koordinasi data Pulau Sepakati Jumlah Pulau Indonesia 17 ribu. Badan Informasi Geospasial. (2021, August 30). Retrieved August 7, 2022, from <https://www.big.go.id/content/berita/rapat-koordinasi-data-pulau-sepakati-jumlah-pulau-indonesia-17-ribu>
- Republic of Indonesia National Council for Special Economic Zones. (2022). *19 Special Economic Zones Spread Throughout Indonesia*. Indonesia SEZ. Retrieved April 4, 2023, from <https://kek.go.id/peta-sebaran-kek>.
- Richards, G. (2002). From Cultural Tourism to Creative Tourism: European Perspectives. *Tourism*, 50 (3), 225-234.

- Richards, G. (2021). *Rethinking cultural tourism*. Edward Elgar Publishing. Retrieved September 17, 2022, from https://www.researchgate.net/publication/351311772_Rethinking_Cultural_Tourism.
- Rustina Untari, Radhika Gajjala & Ridwan Sanjaya (2020). The making of "asli" Sumba woven cloth: how globalising "intangible heritage" impacts women's roles, *Development in Practice*, DOI: 10.1080/09614524.2020.1759509
- Sistem Registrasi Nasional Cagar Budaya. (2020). Retrieved January 08, 2020, from <https://cagarbudaya.kemdikbud.go.id>
- Solikhah, N., Tunjungsari, H. K., & Mulyawan, B. (2020). Exploration of Tarung Village, West Sumba, as a part of the road map for the development of cultural tourism based on Sustainable Tourism Approach. *Proceedings of the 2nd Tarumanagara International Conference on the Applications of Social Sciences and Humanities (TICASH 2020)*, 1–8. <https://doi.org/10.2991/assehr.k.201209.170>
- Sharpley, R. (2012). Island tourism or tourism on islands? *Tourism Recreation Research*, 37(2), 167–172. <https://doi.org/10.1080/02508281.2012.11081701>
- Sulistyaningsih, T., Jainuri, J., Salahudin, S., Jovita, H. D., & Nurmandi, A. (2021). Can combined marketing and planning-oriented of community-based Social Marketing (CBSM) project successfully transform the Slum Area to tourism village? A case study of the Jodipan Colorful Urban Village, Malang, Indonesia. *Journal of Nonprofit & Public Sector Marketing*, 34(4), 421–450. <https://doi.org/10.1080/10495142.2021.1874590>
- Sumba Hospitality Foundation. (2022). *Sumba Hospitality Foundation landscape*. photograph, Southwest Sumba. Retrieved March 25, 2023, from <https://www.instagram.com/sumbahospitalityfoundation/?hl=en>.
- Suriyankietkaew, S., Krittayaruangroj, K., & Iamsawan, N. (2022). Sustainable leadership practices and competencies of SMEs for sustainability and resilience: A community-based Social Enterprise Study. *Sustainability*, 14(10). <https://doi.org/10.3390/su14105762>

- Tirta, A., & Sarli, P. (2021, September 30). *Indonesia's SMEs are crucial to development. How can they grow?* World Economic Forum. Retrieved October 27, 2022, from <https://www.weforum.org/agenda/2021/09/how-can-indonesian-smes-scale-up/>
- Tolkach, D., & King, B. (2015). Strengthening community-based tourism in a new resource-based island nation: Why and how? *Tourism Management*, 48, 386–398. <https://doi.org/10.1016/j.tourman.2014.12.013>
- Tupamahu, M. K., Sandanafu, S. P., & Korlefura, C. (2023). The analysis of Regional Economic Development (red) through Community Based Tourism (CBT) at Ngilngof Tourism Village, Maluku, Indonesia. *IOP Conference Series: Earth and Environmental Science*, 1126(1), 1–9. <https://doi.org/10.1088/1755-1315/1126/1/012013>
- United Nations Educational, Scientific and Cultural Organisation. (2012). *Convention concerning protecting the world cultural and natural heritage: World Heritage Tourism Programme* (WHC-12/36.COM/5E). Retrieved from <http://whc.unesco.org/en/conventiontext/>
- UNWTO and UNEP (2005) *Making Tourism More Sustainable: A Guide for Policy Makers*, UNWTO, Madrid, and UNEP, Paris
- WEF (2019), *The Travel and Tourism Competitiveness Report 2019: Travel and Tourism at a Tipping Point*, World Economic Forum, Geneva.
- World Bank (2018a), *Indonesia - Public Expenditure and Financial Accountability: Assessment Report 2017*, World Bank.
- World Tourism Organization (2019), *UNWTO Tourism Definitions*, UNWTO, Madrid, DOI: <https://doi.org/10.18111/9789284420858>.

APPENDIX A: Questions of the discussion and structured interview in English

Focus group discussion (weaving artists)

1. How long have you been doing this business?
2. What is the reason for doing this business?
3. **For the weaving community:** Why would you join the weaving community instead of only doing the business individually?

For the individual artists: Why do you prefer doing this business individually instead of participating in a community?

4. **For the weaving community:** What is the benefit of joining the community?
5. What is the difficulty of selling the fabric?
6. **For the weaving community:** What did you do to sustain the business during COVID-19 or when you could not sell the fabric?
7. Is there any long-term plan to do this business?
8. Is there any stakeholder support (e.g., local government, accommodation, or institution)?
9. Is there any way to connect your culture and beliefs with the tourists?
10. Can you use any method to attract more people to buy the fabric? (e.g., from the pattern)
11. How do people understand that the price of creating the fabric is worth it?
12. Do you have any wishes for the future of Sumba and the tourism industry?

Interview (coffee entrepreneurs)

1. How long have you been doing this business?
2. What is the reason for doing this business?
3. Why do you prefer doing this business individually instead of making an organization?
4. What is the process of selling coffee?
5. What is your strategy to sell the coffee since you need to compete with other coffee beans in Indonesia?
6. What is the difficulty of selling coffee?
7. Is there any long-term plan to do this business?
8. Is there any support from the stakeholders?
9. Is there any way to connect the culture of drinking Sumbanese coffee with tourists?

10. Can you use any method to attract more people to buy coffee as a souvenir?
11. Do you have any wishes for the future of Sumba and the tourism industry?

Interview (the leaders of the weaving community, institution, accommodation, and tour guide)

1. What kind of business do you do?
2. How long have you been doing this business?
3. What is the reason for doing this business?
4. Have you ever heard of 'Sustainable tourism' or 'Community inclusiveness'?
5. Have you applied either sustainable tourism or community inclusiveness in your business?
6. Why do you include the local community in running your business?
7. What are the difficulties of including them in the business?
8. How do you make the local community support your business?
9. How do you promote Sumba's culture and tradition to the guests?
10. How do you introduce Sustainable Tourism to the guests?
11. Do you think digitalization can support the promotion of local products?
12. **For the institution, accommodation, and tour guide representative:** What did you do to sustain the business during COVID-19?
13. Is there any long-term plan to sustain the business and run sustainable tourism?
14. Do you have any wishes for the future of Sumba and the tourism industry?

Interview (the leaders of the village)

1. How long have you been a leader of this village?
2. Do you think tourism is essential to sustain the quality of life of your people?
3. Do you agree with tourists visiting your place?
4. What do you do to control the number of tourists visiting your place?
5. Do you get any profit from the tourism industry from the government?
6. What do you do to keep the authenticity of your culture and beliefs instead of being greedy because of the tourism industry's profit?
7. Do you think you can keep the people, especially the young generation, to stay in this village and not leave it for a better life if tourism supports them?
8. Is tourism bringing more benefits or losses?

9. How do you invite the local people and guests to avoid any destruction caused by tourism?
10. If you could choose, which one do you prefer: having your village secluded from the outside world and keeping the authenticity or what you have now?
11. Do you think digitalization can support the promotion of local products?
12. In the future, do you still want to accept tourists, or will you avoid them?
13. Do you have any wishes for the future of Sumba and the tourism industry?

Interview (guest)

Guest information: age range, education level, job, income, and travel frequency

1. How do you know about Sumba?
2. What is your motivation for coming to Sumba?
3. What did you expect when you visited Sumba? Did you meet your expectation?
4. What do you think about the ticket you should pay when visiting a destination?
5. What are the difficulties that you find when you visit Sumba?
6. Are you interested in buying the souvenirs, such as woven fabric?
7. What is your motivation for buying the Ikat fabric or the other souvenirs?
8. Do you think the souvenirs, for instance, the Ikat fabric, are expensive?
9. Have you heard of or visited the center industry for Ikat fabric (Jalur Tenun or Tenun Road)?
10. Are you satisfied and willing to promote to your friends about Sumba? That includes promoting the local products of Sumba.
11. Do you want to travel again to Sumba in the future?
12. Do you have any wishes for the future of Sumba and the tourism industry?
13. Do you think a website or mobile app is essential for the guests? Where the guests can find any information about Sumba, including tourist destinations, souvenir shops, accommodation and restaurant lists, and information about Sumbanese culture.

APPENDIX B: Questions of the discussion and structured interview in Indonesian

Fokus grup diskusi (pengrajin tenun ikat)

1. Sudah berapa lama melakukan bisnis ini?
2. Apakah alasan untuk melakukan bisnis ini?
3. **Khusus bagi pengrajin yang bergabung dalam komunitas:** Mengapa Anda memiliki keinginan untuk bergabung dengan komunitas tenun daripada menjalankan usaha secara individual?

Khusus bagi pengrajin yang tidak bergabung dalam komunitas: Mengapa Anda memilih untuk menjalankan usaha ini secara mandiri daripada bergabung dengan komunitas pengrajin?

4. **Khusus bagi pengrajin yang bergabung dalam komunitas:** Apakah kelebihan dengan bergabung di organisasi atau komunitas ini?
5. Apakah kesulitan dalam menjual kain tenun?
6. **Khusus bagi pengrajin yang bergabung dalam komunitas:** Bagaimana cara Anda agar bisa bertahan ketika COVID-19 atau ketika tidak dapat menjual kain tenun?
7. Apakah ada rencana jangka panjang dalam menjalankan usaha ini?
8. Apakah ada support dari stakeholders? (contoh: dari pemerintah lokal, hotel, atau institusi)
9. Apakah Anda memiliki cara untuk menyatukan budaya dan kepercayaan Anda terhadap para turis?
10. Apakah ada cara atau promosi untuk menarik perhatian para tamu untuk membeli kain? (contoh: dari motif)
11. Bagaimana caranya agar para tamu dapat memahami bahwa harga kain yang dijual sesuai dengan proses pembuatan yang tidak mudah?
12. Apakah harapan Anda ke depannya untuk Sumba dan pariwisatanya?

Wawancara (wirausahawan kopi)

1. Sudah berapa lama melakukan bisnis ini?
2. Apakah alasan untuk melakukan bisnis ini?
3. Mengapa Anda memilih untuk menjalankan usaha ini secara mandiri daripada membentuk suatu komunitas?

4. Bagaimana proses penjualan kopi?
5. Apakah strategi yang Anda lakukan dalam menjual kopi karena kompetisi yang cukup tinggi dengan kopi merk lainnya di Indonesia?
6. Apakah kesulitan dalam menjual kopi?
7. Apakah ada rencana jangka panjang untuk menjalankan usaha ini?
8. Apakah ada support dari stakeholders? Contoh dari pemerintah lokal, hotel
9. Apakah Anda memiliki cara untuk menyatukan budaya meminum kopi ala Sumba dengan para turis?
10. Apakah ada cara atau promosi untuk menarik perhatian para tamu untuk membeli kopi atau sebagai souvenir?
11. Apakah harapan Anda ke depannya untuk Sumba dan pariwisatanya?

Wawancara (para ketua komunitas pengrajin kain tenun, institusi, akomodasi, dan pemandu wisata)

1. Apakah bisnis yang Anda lakukan?
2. Sudah berapa lama Anda menjalankan bisnis ini?
3. Apakah alasan Anda untuk menjalankan bisnis ini?
4. Apakah Anda pernah mendengar istilah 'Sustainable Tourism atau Pariwisata yang berkelanjutan' atau 'Community Inclusiveness atau komunitas yang inklusif'?
5. Apakah Anda menerapkan Sustainable Tourism dan Community Inclusiveness dalam menjalankan usaha Anda?
6. Apakah alasan Anda untuk mengikutsertakan komunitas lokal untuk menjalankan usaha Anda?
7. Apakah kesulitan yang Anda hadapi ketika Anda mengikutsertakan komunitas lokal tersebut dalam usaha yang Anda jalankan?
8. Bagaimana cara Anda mengajak komunitas lokal untuk mendukung usaha Anda?
9. Apa yang Anda lakukan untuk memperkenalkan budaya Sumba ke para tamu yang berkunjung ke Sumba?
10. Bagaimana Anda memperkenalkan Sustainable Tourism kepada para tamu?
11. Menurut Anda, apakah digitalisasi berperan untuk mempromosikan produk lokal?
12. **Khusus bagi perwakilan dari institusi, akomodasi, dan pemandu wisata:**
Bagaimana cara Anda agar bisa bertahan ketika COVID-19?
13. Apakah ada rencana jangka panjang untuk menjalankan usaha ini?
14. Apakah harapan Anda ke depannya untuk Sumba dan pariwisatanya?

Wawancara (ketua dari desa adat)

1. Sudah berapa lama Anda menjadi ketua dari desa ini?
2. Menurut Anda, apakah pariwisata memiliki kepentingan untuk mempertahankan dan memperbaiki kehidupan dari masyarakat Anda?
3. Apakah Anda setuju dengan para wisatawan untuk mengunjungi desa Anda?
4. Apa yang Anda lakukan untuk mengontrol jumlah wisatawan yang berkunjung ke tempat Anda?
5. Apakah Anda mendapatkan keuntungan dari pemerintah dari industri pariwisata ini?
6. Apa yang Anda lakukan untuk mempertahankan otentisitas dari budaya dan kepercayaan Anda untuk menghindari keserakahan akibat keuntungan yang didapatkan dari pariwisata?
7. Apakah Anda merasa, dengan adanya industri pariwisata, Anda dapat mengajak anak-anak muda untuk menetap di desa dan tidak meninggalkan desa untuk mencari kehidupan yang lebih baik?
8. Apakah pariwisata lebih memberikan keuntungan atau kerugian?
9. Apa yang Anda lakukan untuk mengajak masyarakat lokal dan para tamu untuk mencegah kerusakan akibat pariwisata?
10. Apabila Anda dapat memilih, manakah yang akan lebih Anda pilih: desa Anda tidak tersentuh oleh dunia luar sama sekali sehingga Anda dan masyarakat Anda dapat mempertahankan otentitas dari desa atau apa yang Anda miliki sekarang?
11. Apakah ke depannya Anda tetap akan menerima para wisatawan atau tidak sama sekali?
12. Menurut Anda, apakah digitalisasi berperan untuk mempromosikan produk lokal?
13. Apakah harapan Anda ke depannya untuk Sumba dan pariwisatanya?

Wawancara (tamu)

Data tentang tamu: range umur, tingkat pendidikan, pekerjaan, pendapatan, frekuensi berpergian

1. Bagaimana Anda mengetahui tentang Sumba?
2. Apakah motivasi Anda mengunjungi Sumba?
3. Apa yang Anda ekspektasikan ketika Anda akan mengunjungi Sumba? Apakah ekspektasi tersebut terpenuhi ketika Anda tiba di Sumba?
4. Apakah tanggapan Anda mengenai tiket yang harus dibayar ketika mengunjungi suatu destinasi?
5. Apakah kesulitan yang Anda temukan ketika mengunjungi Sumba?

6. Apakah Anda tertarik membeli oleh-oleh? Misalnya seperti kain tenun
7. Apakah motivasi Anda dalam membeli kain atau oleh-oleh lainnya?
8. Menurut Anda, apakah souvenir, terutama kain tenun mahal?
9. Apakah Anda pernah mendengar atau berkunjung ke Jalur Tenun?
10. Apakah Anda merasa puas dan bersedia untuk mempromosikan Sumba ke kolega atau keluarga Anda? Termasuk mempromosikan produk lokal Sumba.
11. Apakah Anda memiliki keinginan untuk berkunjung kembali ke Sumba?
12. Apakah harapan Anda ke depannya untuk Sumba dan pariwisatanya?
13. Menurut Anda, apakah website atau mobile app mengenai Sumba akan berguna bagi para tamu? Di mana di dalamnya akan terdapat tempat wisata, toko souvenir, daftar akomodasi dan restoran, dan informasi mengenai budaya Sumba.

APPENDIX C: Tables for Commodities on Sumba Island

Recapitulation of potential food commodities by district, 2016-2020

Product: Coffee Flour

DISTRICT/CITY : EAST SUMBA

NO	DISTRICT	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY		PRODUCTION VALUE (IDR.000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE
					TOTAL	UNIT		
1	Kota Waingapu	3	1	6.500.000	3.252	Kg	23.520	8.895
2	Haharu	1	1	3.000.000	540	Kg	3.240	3.105
3	Lewa	4	4	12.550.000	11.340	Kg	55.980	21.494
4	Nggaha Ori Angu	1	20	6.000.000	30	Kg	300	70
TOTAL		9	26	28.050.000	15.162	Kg	83.040	33.564

Source: Department of Industry and Commerce, East Sumba (2020)

Recapitulation of the clothing industry by district, 2016-2020

Product: ikat weaving fabric (blankets, gloves, shawl)

DISTRICT/CITY : EAST SUMBA

NO	DISTRICT	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY		PRODUCTION VALUE (IDR.000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE (IDR. 000)
					TOTAL	UNIT		
1	Kota Waingapu	19	37	19.700.000	2.336	Sheet	1.081.960	158.865
2	Kambera	338	457	99.513.500	18.312	Sheet	16.690.620	2.899.894
3	Pandawui	204	793	39.750.000	14.404	Sheet	6.840.400	3.626.347
4	Kambata Mapambuhang	22	36	5.600.000	732	Sheet	225.000	43.770
5	Kahaungu Eti	97	179	1.200.000	1.868	Sheet	1.079.150	359.269
6	Puberiwai	2	4	1.000.000	16	Sheet	9.800	2.200
7	Karena	2	4	2.000.000	52	Sheet	24.200	3.800
8	Wulla Waijitu	9	17	8.500.000	302	Sheet	193.000	26.200
9	Pahunga Lodu	120	247	49.100.000	6.708	Sheet	3.694.560	973.698
10	Rindi	66	124	7.000.000	1.783	Sheet	3.593.950	568.571
11	Umalulu	99	136	82.525.000	5.823	Sheet	3.463.200	515.294
12	Kamatang	108	142	124.175.000	1.911	Sheet	2.817.850	567.916
13	Haharu	27	60		1.056	Sheet	262.600	68.114
14	Lewa	5	7	1.000.000	188	Sheet	143.600	15.230
15	Lewa Tidahu	8	20	11.500.000	468	Sheet	179.600	29.715
16	Nggaha Ori Angu	2	18		96	Sheet	53.400	5.699
17	Katala Hamu Lingu	1	3	600.000	48	Sheet	9.000	1.350
TOTAL		1.129	2.284	453.163.500	56.103	Sheet	40.361.890	9.865.932

Source: Department of Industry and Commerce, East Sumba (2020)

Recapitulation of the clothing industry by district, 2016-2020

Product: sewing industry and manufacture to be ordered (pants, gloves, wallets)

DISTRICT/CITY : EAST SUMBA

NO	DISTRICT	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY		PRODUCTION VALUE (IDR.000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE (IDR. 000)
					TOTAL	UNIT		
1	Kota Waingapu	6	3	17.675.000	1.728	Sheet	535.800	11.354.000
2	Kambera	16	22	105.635.000	14.023	Sheet	6.351.900	164.982
3	Kambata Mapambuhang	5		Hibah	44	Sheet	8.600.000	1.500
4	Paberiwai	2	3	15.000.000	122	Sheet	26.950	2.380
5	Wulla Waijitu	2	6	625.000.000	236	Sheet	45.400	3.100
6	Pahunga Lodu	1		1.500.000	43	Sheet	2.000	763
7	Umalulu	4	1	32.000.000	528	Sheet	92.400	1.779
8	Lewa	1		7.500.000	12	Pair	3.500	681
	TOTAL	37	35	804.310.000	16.736	Auxiliary Materials Value	7.066.550	186.539

Source: Department of Industry and Commerce, East Sumba (2020)

Recapitulation of the carving and crafts industry by district, 2016-2020

Product: wood carving from non-rattan plants and bamboo (Tongal wood plate)

DISTRICT/CITY : EAST SUMBA

NO	DISTRICT	NO. OF COMPANIES	LABOR (PERSON)	INVESTMENT VALUE	CAPACITY		PRODUCTION VALUE (IDR.000)	RAW MATERIAL/AUXILIARY MATERIALS VALUE (IDR. 000)
					TOTAL	UNIT		
1	Kota Waingapu	1	1	- 1.800.000	90	Raw Material	360.000	
	TOTAL	1	1	1.800.000	90	Raw Material	360.000	-

Source: Department of Industry and Commerce, East Sumba (2020)

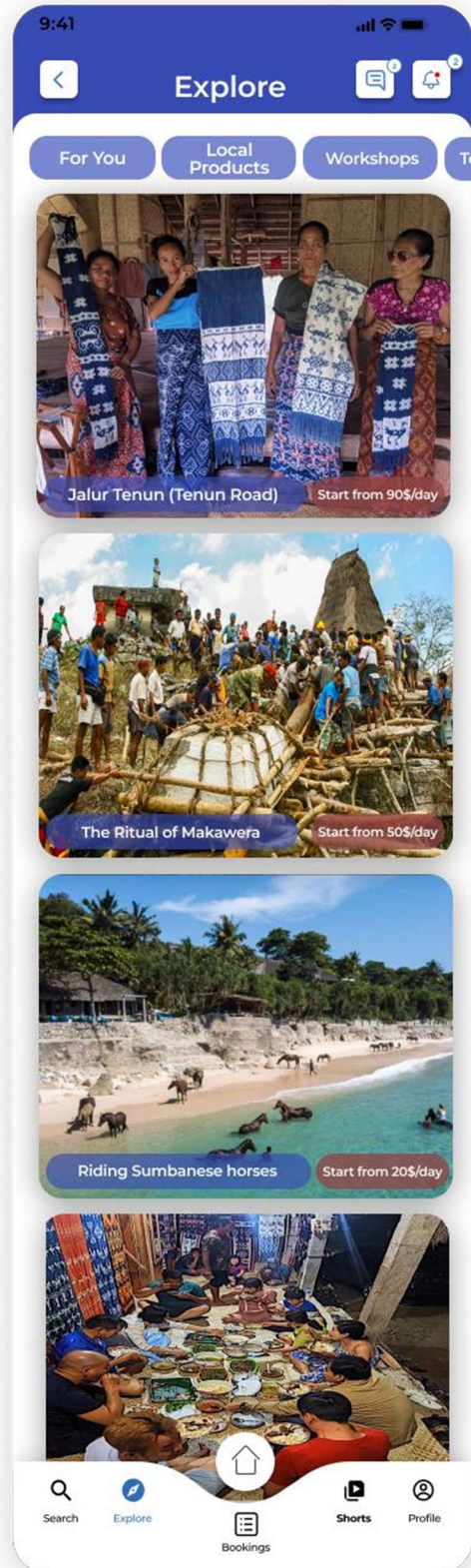
APPENDIX D: Website details

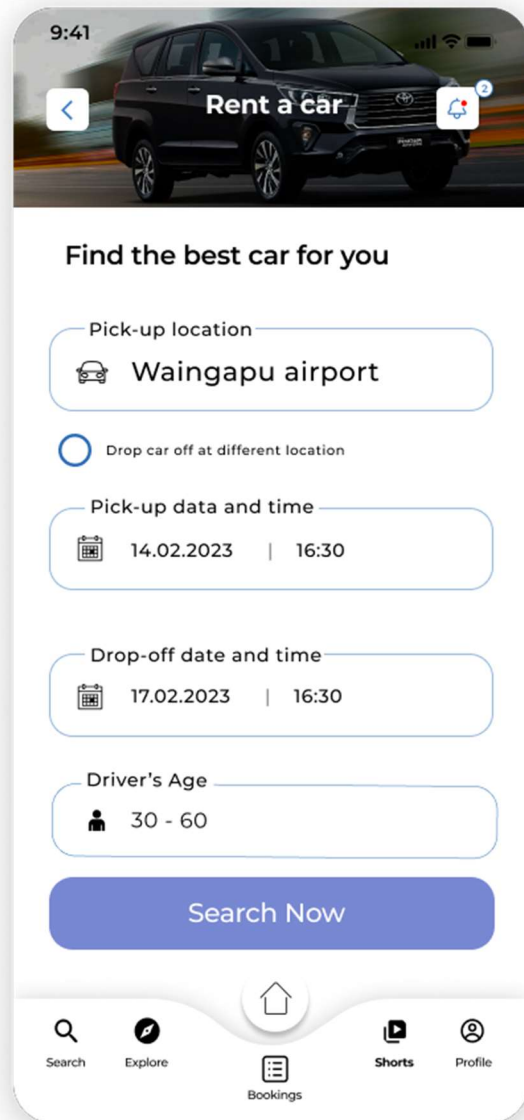
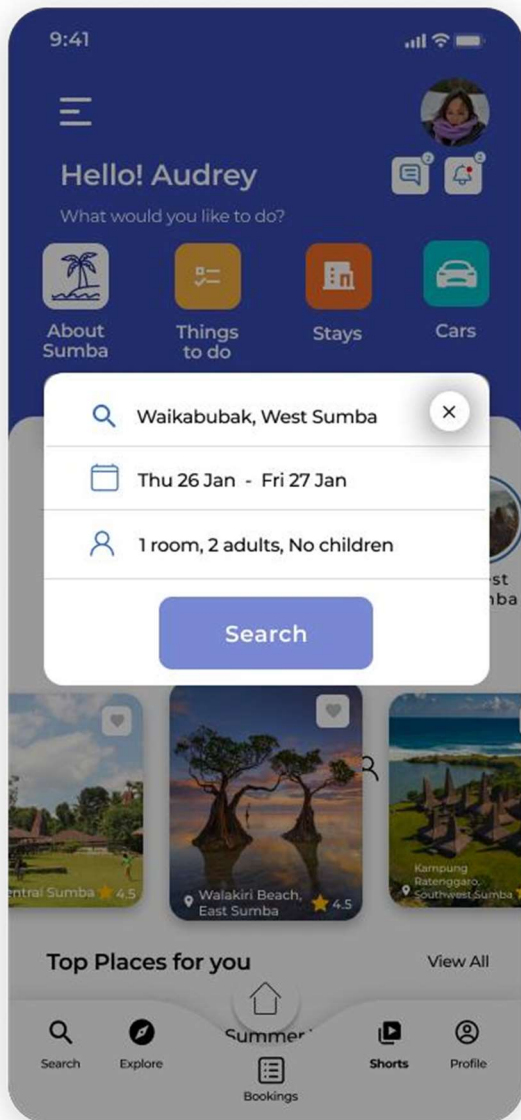
The mobile app of Mozart's Birthplace



Source: TextGuide Geburthaus (n.d.)

Mobile app for Sumba Island





Source: the Author