

Tourism and Creative Economy Entrepreneurs' Resilience in The Covid-19 Pandemic In West Java

Rifki Rahmanda Putra*, Fitra Ananta Sujawoto

Ploteknik Pariwisata NHI Bandung

**rifki@stp-bandung.ac.id*

Abstract

This study aims to determine the impact of the Covid-19 pandemic on the economic conditions of tourism and creative economy entrepreneurs and to identify their efforts to survive the impact of the Covid-19 pandemic in West Java. The quantitative approach with a survey method was used by presenting data through a survey of 200 tourism and creative economy entrepreneurs in West Java and simultaneously conducting open interviews to dig deeper information from the structured questions on the survey instrument. The data analysis technique used is quantitative descriptive analysis. The results show that the pandemic has impacted tourism and creative economy entrepreneurs economically, from a decrease in income to a loss of income. Efforts to survive include innovating in their businesses, using their savings, and looking for new jobs outside the tourism and creative economy sectors. In addition, collaboration and assistance are needed in business safety nets, knowledge-sharing forums in online training, and developing operating standards for tourism businesses and the creative economy that adapts to pandemic conditions.

Keywords: Creative Economy Entrepreneurs, Covid-19 Pandemic, Tourism Resilience, West Java tourism

A. Introduction

Tourism is an industry that was born because of the movement of people, which is the most fundamental reason why the tourism industry is the industry most affected during the Covid-19 Pandemic. With human movement, the tourism industry will continue. Since the WHO (World Health Organization) declared that the Covid-19 Virus was a public health emergency on January 30, 2020, the tourism industry began to be significantly affected (Zheng et al., 2020). UNWTO (United Nations on World Tourism Organization) recorded a decrease of up to 65% if the number of tourist visits in the January - May 2020 period compared to the January - May 2021 period (UNWTO, 2021). Even at approximately the same time, UNCTAD (United Nations Conference on Trade and Development) also estimated losses from the world tourism sector during the Covid-19 Pandemic to be up to 4 trillion dollars (UNCTAD, 2021).

The Covid-19 pandemic situation also affects 34 million workers in Indonesia who depend on the tourism sector and the creative economy. At least in West Java, 49,633 workers in the tourism and creative economy sectors finally have unpaid leave status (Disparbud Jabar, 2020). According to Dedi Taufik explanation as the Head of the West Java Tourism and Culture Office (2021), around 36,000 - 96,000 tourism business entrepreneurs are affected by the Pandemic, ranging from restaurant businesses and hotels to tourist attractions. Then there are several other conditions related to the impact of the Covid-19 Pandemic on the tourism sector in West Java, such as: (1) The Closure of 411 tourist destinations with a total workforce of 5,179 people affected; (2) The Closure of 1,076 hotels with a total workforce of 12,143 people affected; (3) Creative economy businesses that stopped production were 626 units, with a total workforce of 14,991 people affected; (4) Travel agency businesses that stopped their activities were 251 units, with a total workforce of 1,107 people affected; (5) The number of arts and cultural workers who were affected was 15,034.

So once again, it is undeniable that the main driving factor of the tourism system is the movement of people so that when the movement of the traveler-generating region stops, the destination area will receive various impacts (Leiper, 2004). Therefore, various features of the destination area, including art, accommodation, local transportation, tourist attractions, agriculture/livestock, and handicrafts, must automatically re-plan themselves to be relevant to the Covid-19 pandemic situation. Then what should then be considered when re-planning in times of crisis? Regarding the destination competitiveness model, the management of tourist destinations, core resources, tourist destination attractors, and tourism-supporting factors need to be reviewed (Ritchie & Crouch, 2010).

This view also aligns with the description of the golden triangle concept in managing tourist destinations. Three essential elements that become the main motor of the management of a destination are the government as a facilitator and

regulator, then the private sector as executor, developer, and investor, and the community, which also acts as the implementer, host and main tourism subject (Wearing & McDonald, 2002). These three elements during the Covid-19 Pandemic are dealing with an uncertain situation due to changes in tourist behavior, which are international and domestic tourists. This shift in behavior, for example, appears in the choice of time to go on vacation, the choice of vehicles to travel, the desired travel experience, to promotional content, which can encourage their enthusiasm to travel.

Many things need to be reviewed by tourism planners and policymakers during the Covid-19 Pandemic. However, in this study, we focus on what the condition of one of the core resources of a tourist destination, namely the tourism business and the creative economy of West Java during the Covid-19 Pandemic is like both in the context of community and private elements. The hope is that tracing the forms of efforts and ways to survive from tourism and the creative economy entrepreneurs during the Covid-19 Pandemic can be the initial and foremost capital to determine what patterns of support are needed to redesign the direction and objectives of tourism and economic sector development policies. Creative in West Java. Starting from that empirical and theoretical background. This study aims to determine the impact of the Covid-19 Pandemic on the economic conditions of tourism and creative economy entrepreneurs and to identify their efforts to survive the impact of the Covid-19 Pandemic in West Java.

B. Literature Review

West Java, usually other tourist destinations, is connected to a complex tourism system. The interconnectivity between elements has been the pillar of tourism activity. Therefore, the presence of a tourism activity will automatically impact other sectors, such as education and culture, trade and industry, transportation and transportation, technology, banking and financial services, security, and immigration. Moreover, vice versa, if tourism activities stop, the sectors that were previously positively affected will also be negatively affected because they are bound to the same system.

Several essential elements later become important factors for the tourism system, including the human element, the geographical element, the tourism industry, and external factors (Leiper, 1979). The four essential elements offered by Leiper related to the tourism system were later developed again in 2004. An open tourism system has at least five interrelated elements, which can be seen in the flow chart below.

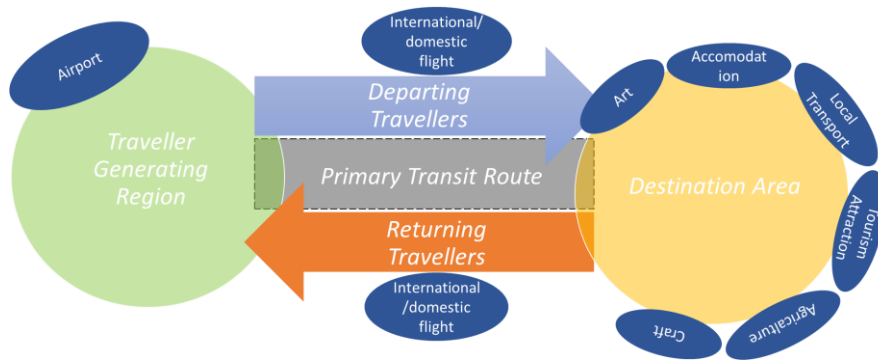


Figure 1. Refinement of The Tourism as a System Model
Source: Leiper (2004)

In the flow chart of Leiper's Tourism System Model (Leiper, 2004), one human element (tourists), one industrial or organizational element (tourism industry), and three geographic elements (tourist-producing areas, transit routes, and tourist destinations) can be identified. External factors such as environmental, legal, economic, and political factors can also influence the five elements.

Suppose the analysis of the Covid-19 pandemic situation is positioned on how it impacts the tourism system. In that case, the cessation of tourist activities will then impact elements of the tourism industry, which consists of various tourism and creative economy entrepreneurs. In simple terms, the cessation of the demand side of the tourism system will directly impact the supply side of tourism and the creative economy entrepreneurs.

Reading tourism from the system's point of view at the same time allows us to review further the community's resilience that is within the elements of the tourism industry itself in the event of a crisis, such as the Covid-19 pandemic. Community resilience is an essential prerequisite when a system faces a crisis. CARRI (The Community and Regional Resilience Institute) defines community resilience as the group's capability to anticipate risk, reduce the impact, and have the power to bounce back quickly through the ability to survive, adapt, evolve, and continue to grow in the face of crisis and turbulence conditions (CARRI Report, 2013).

Several other studies have also carried out a definitive offer on resilience that relies on the desire to explore the extent to which the ability and capacity of a community and household institutions to maintain and manage assets or capital. Resilience or resilience is also a normative quality possessed by a community group, community, or business actor in making efforts to improve an achievement using its resources (Gaisie et al., 2021). Furthermore, some views specifically condition this resilience, including in situations of high risks, such as natural disasters (Meuwisse et al., 2019).

There is also the view that resilience in the context of a built or designed environment is something that has also been planned and formed to anticipate crises so that the built environment can have the ability to recover and bounce back (Bosher et al., 2008). Of course, in this study, we also formulate a different definition mixed with various previous research findings related to community resilience and the tourism system. In that context, we define resilience as the capacity of industrial elements, namely tourism and creative economy entrepreneurs, to survive and rise economically, socially, and culturally from the pressures and shocks caused by the Covid-19 pandemic.

C. Research Methods

This research's methodology uses a quantitative approach with a survey method. Survey research can be used to describe social phenomena by taking thorough measurements (Singarimbun, 2002; Rahmawati et al., 2020). The data used in this study include primary and secondary data. The primary data in this study is data regarding the condition of tourism and creative economy entrepreneurs in West Java due to the Covid-19 pandemic. Therefore, researchers need to collect data using surveys and open interviews to obtain this data.

The survey was conducted online in August-November 2021 among 200 tourism and creative economy entrepreneurs in West Java with the assistance of the tourism community, such as GenPI West Java, HIPMI West Java, and the West Java Creative Economy and Innovation Committee. According to Susila et al (2016), the minimum size for distributing surveys to large groups is 100 respondents, so 200 tourism and creative economy entrepreneurs are sufficient to obtain the required data.

The survey components asked for were the profiles of tourism and creative economy entrepreneurs, types of businesses and their incomes, the impact of the pandemic on their businesses, and efforts to survive during the pandemic. The survey format here uses closed interviews with statistical descriptive data presentation and simultaneously includes open interviews for deepening understanding of the data. Harianja et al., (2022) explain that the presentation of descriptive statistical data is only interpreted as a figurative labeling scheme, where numbers are used as labels to identify an object. Secondary data in this study are theories, concepts, or models from library sources in the form of books, journal articles, and so on. The data analysis technique used is quantitative descriptive analysis. The data obtained from the questionnaire were calculated for their frequency distribution, grouped according to the form of the instrument used in this study, and presented in the form of tables, graphs, or interpreted percentages (Arikunto S., 2006).

D. Result and Discussion

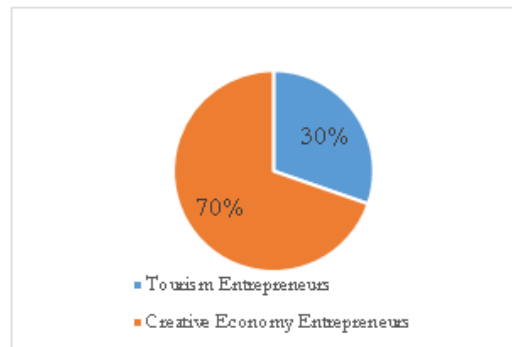


Figure 2. Respondents Based on the Type of Business Entrepreneurs
Source: Researcher (2022)

Of the 200 respondents who filled out the survey in this study, 70% were creative economy entrepreneurs. The sub-sector from the creative economy entrepreneurs in this study includes game development, architecture, interior design, music, fine arts, product design, fashion, culinary, animated films and videos, photography, visual communication design, television and radio, art. crafts, advertising, performing arts, publishing, and applications. Then, there are 30% of respondents are tourism entrepreneurs. The tourism entrepreneurs referred to in this study are tourist attraction businesses, tourism areas, tourist transportation services, travel services, food and beverage services, organizing entertainment and recreation activities, organizing MICE (Meetings, Incentives, Exhibitions), information services tourism, tourism consulting services, tour guide services, and water and spa tourism businesses. Below are the results of a survey of entrepreneurs in each sector.

Condition of West Java Tourism Entrepreneurs

Table 1. Results Regarding the Survey on the Impact of the Pandemic on
Tourism Entrepreneurs in West Java (N=60)

Data	Dominate Answer
Type of Business in Tourism	30% of tourism attraction entrepreneurs; 20% tourism area; 20% accommodation; 10% UPW; 10% MICE
Origin	40% Pangandaran; 20% Kot Bandung; 10% Sukabumi; 10% Subang; 10% KBB; 10% Garut
Gender & Age	Male (100%) & 25-44 years old (88%)
Education	60% Diploma IV/Bachelor
Job Status	70% tourism as main sector

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Data	Dominate Answer
Types of sub sector in the tourism sector	Each 28.6% are accommodation and Tourism Attraction entrepreneurs
Types of side jobs in the tourism sector	75% tourism area business & 25% Tourism Attraction business
Income of tourism actors before the Pandemic	42.9% who make tourism as their main job, their income is dominated by > IDR 10 million per/month
	75% who make tourism as a side job, their income is dominated by < IDR 2 million per/month
Are they still earning during the pandemic?	50% not earning & 50% still earning
Income earned during the Pandemic	40% No income & 20% < IDR 2 million per/month
The type of work of tourism actors who still get income during the Pandemic	40% Accommodation provider
Types of Work for Tourism Actors Who Don't Get Income During the Covid-19 Pandemic	There are 50% of respondents with a main job in the tourism sector with an income of IDR 4,000,000 - 6,000,000 per/month before the pandemic, claiming that their income has decreased to IDR 2,000,000 - 4,000,000 after
Types of businesses that do not earn during the Pandemic	50% tourism area business & 50% Tourism Attraction business
Previous income for tourism actors who did not earn during the Pandemic	60% of tourism attraction entrepreneurs and tourism areas who did not get income during the pandemic had an average income of around < IDR 2,000,000 per/month before the pandemic
Efforts made by tourism actors during the Pandemic	30% do business innovation & 30% use savings
Efforts made by tourism actors who make tourism their main job during the Pandemic	43% do business innovation
	43% using savings
Efforts made by tourism actors who make tourism their side job during the Pandemic	34% are looking for a new job outside of tourism
	33% still working

Source: Researcher (2022)

From the data above, most tourism entrepreneurs who filled out the survey were tourist attraction businesses (30%). Their regional origins are mostly from Pangandaran (40%) with an age range of 25-34 years (40%) and 35-44 years (40%), where both belong to the age group of Generation X and Generation Y. Their education is dominated by diploma graduates. IV/Bachelor (60%). Many make

the tourism sector their main job (70%). The rest make the tourism sector a side business (30%).

The income of tourism entrepreneurs before the pandemic can reach > IDR 10,000,000 per month for those who make tourism their primary business. As for those who make tourism a side job, their monthly income is dominated by < Rp 2,000,000. This shows relevant results because respondents who made tourism a side job had lower income from tourism before the pandemic than those who made tourism their primary job. However, during the pandemic, 50% of the 60 tourism entrepreneurs in West Java received almost no income, and 50% claimed income even though their turnover decreased from the previous one.

Most tourism actors who still earn income during the Covid-19 pandemic are accommodation providers (40%). All tourism actors who still get income make tourism their primary job. Although according to data from the West Java Indonesian Hotel and Restaurant Association (PHRI), in June 2020, approximately 560 hotels closed in West Java due to the Covid-19 Pandemic (Wicaksono, 2020). Social restrictions resulted in a decrease in hotel visits and occupancy. In case studies of six hotels in the Cihampelas area of Bandung City, the occupancy was below 5% to 1% even though the status was three and 4-star hotels. This also has implications for the dismissal and termination of employment of hoteliers.

Currently, along with the decline in the level of PPKM (Enforcement of Community Activity Restrictions) and the CHSE (Cleanliness, Health, Safety, and Environment Sustainability) certification policy, which currently has almost 798 tourism businesses, including accommodations that have been certified CHSE in West Java (Interview with the Head of Disparbud Jabar, 15/09/2021), the trend of a staycation or slow tourism began to emerge. As a result, room occupancy rates may be lower than before the pandemic. However, the Length of Stay (LOS) can increase. Moreover, there is a quarantine policy, or Independent Isolation (ISOMAN) for travelers, which is undoubtedly an opportunity for accommodation providers. Along with the MICE business, hotel revenue can increase by holding hybrid meetings or events with strict health protocols.

50% of the 60 tourism actors who claim to have no income during the pandemic have tourism area businesses and tourist attractions. This is in line with the policy of the West Java Provincial government, according to which, since March 2020, there have been closures of tourist and entertainment attractions in 21 districts or cities in West Java. This condition is currently precisely in the last quarter, one that has entered the PPKM Level 3 policy or has started opening tourism attractions with CHSE or strict health protocols. Of the 27 regencies or cities in West Java, only one city and ten regencies have even entered PPKM Level 2. So, the scheme carried out by the West Java Provincial Government in the future is to distribute 1500 rapid antigens in tourist attractions for early warning

system steps, check-in and check-out tourism attractions with the Peduli Lindungi application (meaning tourists have to be vaccinated at least the first dose), to generate trust from tourists that tourism attractions and tourism areas in West Java are safe. (The interview results with the Head of West Java Government Tourism and Culture Office, 15/09/2021). Another solution the West Java Provincial Government presents is vaccine tourism, such as the collaboration held at the Dusun Bambu tourism attraction and Lembang Park & Zoo. In addition to supporting the acceleration of herd immunity, vaccine tourism is also considered capable of revitalizing tourism at the attraction. Because in addition to getting free vaccines, they can travel to the tourist attraction for a while. The achievement target is around 5000 doses of vaccine.

Efforts Made by Tourism Actors to Survive During the Pandemic

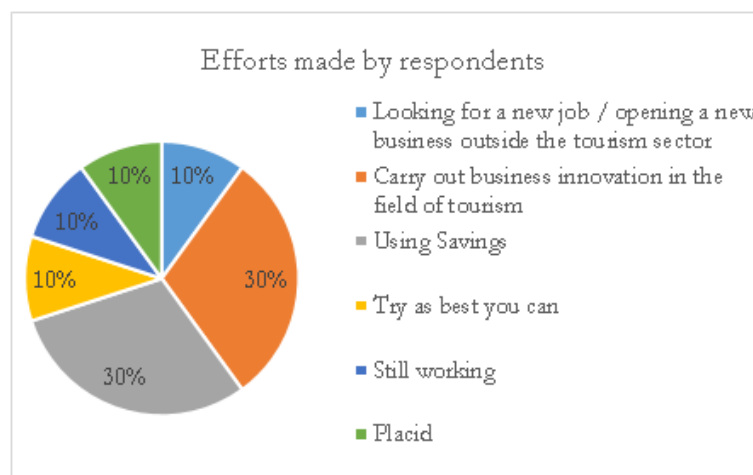


Figure 3. Efforts Made by Tourism Entrepreneurs During
Covid-19 pandemic
Source: Researcher (2022)

The majority of respondents admitted that they survived by using the savings they had (30%). Then the other 30% answered that their business was doing business innovation in the tourism sector. This is followed by efforts to find a new job or open a new business outside the tourism sector (10%), surrender (10%), still have other jobs because tourism is not their primary job (10%), and the last one is to keep trying as much as possible. According to the capacity they have (10%).

From tourism entrepreneurs who innovate in the tourism business sector to survive during the pandemic, they admit that the innovations carried out are:

promoting Work From Hotel (WFH) for accommodation service providers, opening tourist trips at the local level for travel entrepreneurs, making typical souvenirs and selling them online or digitizing their business or innovating selling online. Then the last one is to continue to carry out promotions highlighting the elements of CHSE or Adaptation to New Habits (AKB) for entrepreneurs of tourist attractions or tourism areas.

Almost all respondents who chose to innovate in the tourism business sector to survive during the pandemic claimed to have studied tourism business innovation, namely self-taught. Meanwhile, several respondents claimed to have been inspired to innovate by the tourism training program held by the West Java Provincial Government, and several other respondents claimed to have studied the innovation idea by conducting comparative studies on other tourism destinations that managed to survive the pandemic, especially in West Java. This is in line with the findings of research conducted by Bayrak (2022) in Taiwan, which found that people in a tourism destination tend to choose to develop relationships with related parties (government, associations, and other entrepreneurs) to recover from a disaster.

Condition of West Java Creative Economy Entrepreneurs

Table 2. Results Regarding the Survey on the Impact of the Pandemic on Creative Economy Entrepreneurs in West Java (N=140)

Data	Dominant Answer
Types of Business in Creative Economy	35% Culinary; 18% Fashion; 13% craft
Origin	24% Kota Bandung & 24% Kab Subang
Gender & Age	87% Male & 25-34 yearsold (44%)
Education	52% Diploma IV/bachelor
Job status	78% main job
Main types of work in the Creative Economy sector	38,9% Culinary; 16,7% Fashion; 16,7% craft
Types of side jobs in the Creative Economy sector	40% Culinary
Earnings of Creative Economy players before the Pandemic	38.9%% who make Creative Economy their main job, their income is dominated by > IDR 10 million per/month 40% who make Creative Economy as a side job, their income is dominated by < IDR 2 million per/month
Are you still earning during the pandemic?	91% earning & 9% not earning
Income earned during the Pandemic	48% < IDR 2 million/month

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Data	Dominate Answer
The type of work for Creative Economy actors who still earn during the Pandemic	38.1% culinary; 14.3% fashion; 14.3% craft
Comparison of the income of Creative Economy actors who still earn during the Pandemic	38.1% of respondents in the income group > IDR 10 million per/month before the pandemic 52.4% of respondents in the income group < IDR 2 million per/month during the pandemic
Types of businesses that do not earn during the Pandemic	50% fashion business & 50% music business
Previous income for Creative Economy actors who did not get income during the Pandemic	50% of respondents before the pandemic had an income of < IDR 2 million per/month 50% of respondents during the Pandemic had an income of IDR 4-6 million per/month
Efforts made by Creative Economy actors during the Pandemic	31% do business innovation & 26% use savings
Efforts made by Creative Economy actors who make Creative Economy their main job during the Pandemic	33% do business innovation 33% make new creative products
Efforts made by Creative Economy actors who make Creative Economy a side job during the Pandemic	40% make new creative products

Source: Researcher (2022)

From the data above, most tourism entrepreneurs who fill out the survey are creative economy entrepreneurs, dominated by culinary sub-sector entrepreneurs (35%), fashion sub-sector entrepreneurs (18%), and the rest from other sub-sectors. Most of their regional origins are from Subang Regency (24%) and Bandung City (24%), with a vulnerable age of 25-34 years (44%) or belonging to Generation Y or millennials (Kupperschmidt, 2000).

Creative economy entrepreneurs who made this sector their main job in West Java before the pandemic said their income could reach > IDR 10,000,000 monthly. Those who make the creative economy a side business earn around Rp 2,000,000 per month. The resilience of creative economy entrepreneurs is higher than tourism entrepreneurs in West Java, where 91% of 140 creative economy entrepreneurs can still earn during the pandemic, even though the average income is only <Rp 2,000,000 per month.

The sub-sectors that are still surviving and producing during the pandemic include culinary (38.1%), fashion (14.3%), and crafts (14.3%). The resilience of

creative economy actors, especially the culinary sub-sector in West Java, is quite strong. However, without turning a blind eye, according to data from the West Java Indonesian Hotel and Restaurant Association (PHRI) in June 2020, there were approximately 280 restaurants closed in West Java due to the COVID-19 pandemic (Wicaksono, 2020). When WFH conditions or a requirement to stay at home make people more consumptive, they are more likely to order food or drinks through food and drink delivery services because they cannot enjoy culinary meals on the spot or dine in.

Efforts Made by Creative Economy Entrepreneurs to Survive During the Pandemic

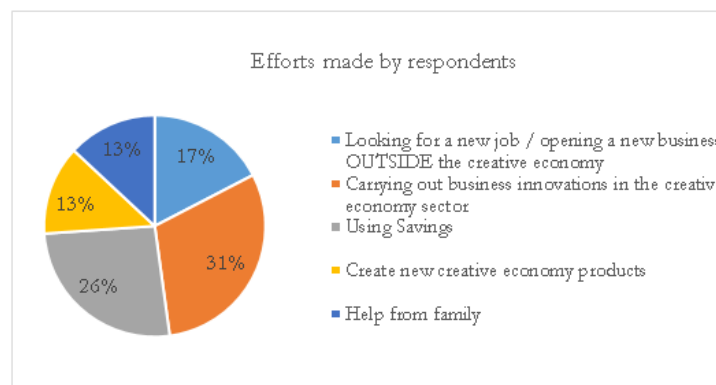


Figure 4. Efforts Made by Creative Economy Entrepreneurs During the COVID-19 Pandemic
Source: Researcher (2022)

Most respondents admitted that they survived by conducting business innovations in the creative economy (31%). Then the other 26% answered that their effort was using their savings or inventory reserves. This was followed by efforts to create new creative economy products (13%), some received assistance from their families (13%), and the last one was looking for a new job or opening a new business outside the creative economy field.

Their forms of innovation are based on the results of interviews, namely: for film, animation, and video sub-sector actors and architecture sub-sector actors by creating remote production systems or doing work from home. For culinary sub-sector players by doing new packaging and improving branding, opening an online business, culinary innovation in more durable packaging that can be sold online, and conducting promotions through bundling discounts such as GoFood, Shopee Food, and others. Special culinary products.

For fashion sub-sector actors, the basic materials used to make clothes with batik motifs during the pandemic are now making innovations by being made into

fashionable batik cloth masks. For them, the key to innovation to survive the pandemic is product diversification and differentiation. In addition, online product marketing, or digital marketing, is a solution amid a pandemic. When tourists cannot visit a destination to access or buy creative economy products, the question now is: how do we get these products into the hands of consumers?

Most respondents who chose to innovate in the creative economy studied these innovations. Moreover, they get inspired to innovate in the creative economy business through the West Java Collective (Collaboration of creative economy actors) programs, such as Icalan (Innovation of sales methods), Gekraf (National creative economy movement), Virtual Talkshow, Kreatiforum (Development of West Java's creative economy ecosystem network), Wakunjar (Expert visit time), Udunan (Financial support business), and Creation Class organized by Kreasi (Creative Economy and Innovation Committee) West Java. Lastly, several respondents claim to get their inspiration through networking or community networking in Kreasi West Java.

Implications

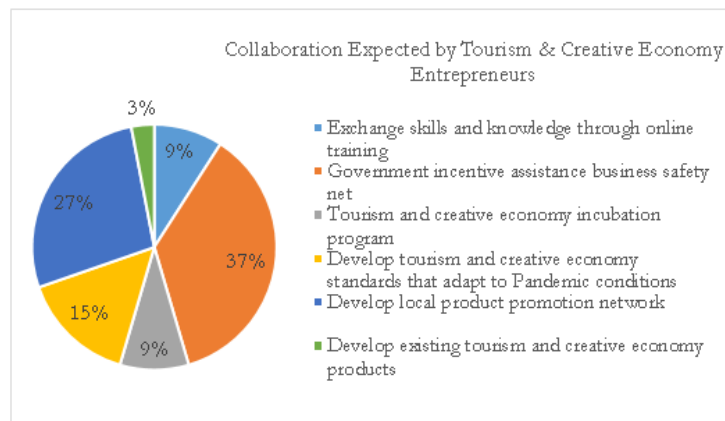


Figure 5. Collaboration Expected by Tourism & Creative Economy Entrepreneurs

Source: Researcher (2022)

The majority of tourism and creative economy entrepreneurs (37%) expect the Government Incentive Assistance (BIP) program for the Business Safety Network (JPU). Furthermore, 27% of respondents expect collaboration to develop local product promotion networks. Then followed by tourism and creative economy actors who expect an effort to set standards for tourism and the creative economy that adapt to pandemic conditions (15%), developing tourism products and the current creative economy (3%), and each 9% of respondents expect brainstorming or the exchange of skills and knowledge through online

training and expect an incubation program for tourism businesses and the creative economy in West Java.

In the future, in the new average era, the tourism ecosystem in West Java needs to be redefined and made more solid by adapting the Tritangtu Philosophy (*Bina Manusia, Bina Maha Pencipta, and Bina Lingkungan*). Where all three reflect the spirit of sustainable tourism. *Bina Manusia* means that in terms of hospitality, the community must be reasonable and use tourism to empower the community. *Bina Maha Pencipta* means maintaining what is ordered and holding back what should not be done in their belief system. It will also have implications for *Bina Lingkungan*, or maintaining environmental sustainability and sustainability. Although West Java has a heterogeneous culture, it is possible that with the return of people's behaviors to this philosophy, West Java can rise from the Pandemic in all aspects.

Matching funds, matching programs, and matching promotions need to be the focus of the West Java Provincial Government. They must be aligned where funding, programs, and promotions from the central, provincial, district, or city levels. Starting from refocusing the budget on health matters to gradually building a sustainable, quality tourism ecosystem by maintaining strict health protocols. This aligns with what Hystad et al. (2016) and Ivanova et al. (2021) found that new practices in running a business in the tourism and creative economy today must be based on hygiene and safety, which are two elements that support the formation of sustainable tourism practices. Reflecting on the resilient city of Melaka, Malaysia, the key to success is a community's resilience in dealing with an issue of natural or non-natural disasters, namely local authorities in terms of preparing strategic directions and managing a destination (Jamaludin & Sulaiman, 2018).

E. Conclusion

A lesson learned from the resilience of tourism and creative economy entrepreneurs in West Java is how they view the crisis as an opportunity and a trigger for their work. Innovation is the key to surviving and earning during the Pandemic. The innovations started with product diversification and differentiation, going digital in marketing and sales, and adapting hygiene, health, safety, and environmental sustainability standards. In addition to expecting a policy in the form of a safety net, tourism, and creative economy entrepreneurs also expect a collaboration between sectors that can build a tourism ecosystem as a form of their instinct to survive as a community.

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