Research Horizon

ISSN: 2808-0696 (p), 2807-9531 (e)

Research Horizon
Volume: 05
Issue: 05
Year: 2025
Page: 2227-2242

Citation:
Wiguna, K. S. P., & Darma, S. G. S. (2025). Developing the Tridatu gastronomy branding blueprint for Tabanan Regency as a UNESCO Creative City. *Research Horizon*, *5*(5), 2227–2242.

Article History:
Received: September 13, 2025
Revised: October 12, 2025
Accepted: October 14, 2025
Online since: October 31, 2025

Developing the Tridatu Gastronomy Branding Blueprint for Tabanan Regency as a UNESCO Creative City

Kadek Surya Prasetya Wiguna[1*], Se Gede Sri Darma[1]

[1] Universitas Pendidikan Nasional, Denpasar, Indonesia

[*] *Corresponding author: Kadek Surya Prasetya Wiguna (yayawiguna@gmail.com)*

Abstract

This study develops a branding blueprint for Tabanan Regency to gain recognition as a UNESCO standard creative city in gastronomy. Tabanan has unique agrarian assets like the subak system, red rice from Jatiluwih, robusta coffee from Pupuan, and cocoa, but lacks a measurable strategy against UNESCO criteria. This study aims to assess Tabanan's readiness to become a UNESCO Creative City of Gastronomy by identifying key gaps, structuring solutions through the City Model Canvas, and formulating strategic actions. Methods include documentation study, field observation, in-depth interviews, and focus group discussions with academics, business actors, communities, government, and media. A simple gap index converts qualitative data into scores, and strategies are built using the city model canvas. Findings show three commodities form the Tridatu Gastronomy brand, with high gaps in international collaboration, funding, and promotion, plus medium gaps in six other areas. The canvas produces a package with governance, festivals, certification, educational tours, campaigns, and a roadmap from 2025 to 2030. Tabanan can become Indonesia's first gastronomy creative city by following this blueprint, preserving culture, raising income, and offering a model for similar regions.

Keywords

Bali, City Branding, City Model Canvas, Creative City, Pentahelix Approach, Tridatu Gastronomy, UNESCO.

1. Introduction

UNESCO Creative Cities Network (UCCN) has been a global arena for cities or districts that make creativity the axis of sustainable development. In the Indonesian context, strengthening the creative economy, especially gastronomy, offers a strategic track to increase destination competitiveness, added tourism value, and community welfare (Handayani & Sari, 2020; Bangsawan, 2023; Fadillah & Indriyanti, 2023). Pekalongan and Bandung Cities, which were confirmed as UNESCO standard creative cities in 2014 and 2015, have significantly increased foreign tourist visits and local original income (Fakhrina & Rani, 2019; Susminingsih, 2019). Tabanan, Bali, has unique agrarian cultural capital in the form of the subak system (UNESCO world heritage), agricultural sites, as well as the strength of red rice commodities from Jatiluwih, robusta coffee from Pupuan, and cocoa from Tabanan that have long been established in local practice and community identity as culture. These three commodities show strong potential for gastronomy branding because they are supported by cultural rituals, sustainable farming practices, and growing tourism markets (Rinaldi, 2017). Although it has strong assets, Tabanan does not yet have a measurable and tested branding blueprint against the nine UCCN criteria.

Common challenges found in the literature include institutional capacity, policy consistency, cross-actor collaboration, as well as financing and promotion models (Budiningtyas et al., 2025). On the other hand, the experience of world creative cities shows that orchestrating narratives, institutional design, and community activation is key to connecting cultural heritage with the creative tourism economy (Muchson, 2021; Hartarini et al., 2022; Perdana & Utami, 2022). According to Rahayu et al. (2018), Tabanan has the potential to become a creative city with a solid institutional framework but faces weaknesses in limited training and capital access. Other studies highlight that while Indonesia has five UCCN cities by 2024, none focus on gastronomy rooted in agrarian systems, leaving a gap for regions like Tabanan (Luerdi, 2023). This research gap is clear: no operational blueprint exists that maps Tabanan's readiness using UCCN criteria, involves pentahelix stakeholders, and translates findings into an implementable branding strategy.

This study aims to fill the gap by achieving three objectives. First, map Tabanan's readiness against UCCN criteria using a simple gap index that translates qualitative evidence into a comparative score. Second, develop a strategy based on pentahelix participation through focus group discussions and in-depth interviews. Third, orchestrate the strategy into the operational and easily implemented City Model Canvas (CMC) across government and public-private partners. By focusing on "Tridatu Gastronomy" -linking sacred colors (red, white, black) with red rice, coffee, and cocoa- the blueprint will guide Tabanan toward UNESCO nomination by 2030. This approach not only strengthens local identity but also supports national goals for creative economy growth in rural areas.

This study aims to assess Tabanan's readiness to become a UNESCO Creative City of Gastronomy by identifying key gaps against the UCCN criteria and using the City Model Canvas to formulate strategic action plans and an operational roadmap for closing those gaps through coordinated stakeholder collaboration. The study's contributions are practical and replicable. It provides the first gastronomy-focused blueprint for an agrarian regency in Indonesia, addressing bottlenecks in international networks, funding, and promotion. Results will inform the Regional Medium-Term Development Plan (*Rencana Pembangunan Jangka Menengah Daerah*/RPJMD) and offer a model for other subak-based regions. With Bali's tourism recovery post-pandemic, this branding effort can boost farmer income, preserve subak landscapes, and position Tabanan as Indonesia's first UNESCO Creative City of Gastronomy.

2. Literature Review

2.1. Creative Cities

UNESCO (2025) outlines that creative cities start from the idea that community creativity, cultural heritage, and innovation can become a machine for sustainable growth. The goal is to strengthen cooperation between cities that recognize creativity as a strategic factor for sustainable development in economic, social, cultural, and environmental aspects (Andjanie & Putro, 2023). The UNESCO Creative Cities Network includes seven main fields: Crafts and folk arts, gastronomy, design, film, literature, media arts, and music. Criteria to become a UNESCO standard city are formulated in Table 1 according to UNESCO guidelines for 2025. These nine criteria include vision & motivation, strategy & policy, utilization of cultural & creative assets, stakeholder participation, international collaboration, facilities and infrastructure, sustainable funding, communication & promotion, and reporting indicators. In the gastronomy context, local practices, food supply chains, and culinary experiences become concrete forms of cultural economic production valuable for tourists.

Table 1. UNESCO Creative City Criteria

No	Category	Criteria
1	Motivation & Vision	Own vision strategic term long, clear motivation, and suitability with the 2030 agenda and Sustainable Development Goals (SDGs).
2	Strategy & Policy long - term	Own policy development culture and creativity as well as plan action in 4 years to the front covers project local and international.
3	Cultural & Creative Assets	Utilization in a way effective asset culture and assets creative local as well as own history and role significant sector creative in the area.
4	Participation Stakeholders Interest	Involving pentahelix stakeholders (government, owner business creative, community, academic, and media) in planning and implementation of creative programs.
5	International Collaboration	Own involvement Work The same between global cities, especially with developing countries and cities other creative.
6	Facilities & Infrastructure	There are means infrastructure culture and production facilities, promotion, and education creative.
7	Plan Funding	Have a financing and sustainability strategy realistic and relevant budget support all over plan action.
8	Communication & Promotion	Have a communication strategy increase awareness public and promotion city as city creative.
9	Indicators & Reporting	Own committed do reporting periodically to UCCN authority every 4 years.

Nursanty and Susilowati (2021) explains that in Indonesian cities, Pekalongan is the first to receive the UNESCO standard creative city predicate and enter the UCCN network. Implementation of creative cities in Pekalongan started with city branding as a batik city that existed one decade before the creative city idea emerged. Until 2024, UNESCO has five Indonesian cities/districts included as UCCN creative cities. These cities are listed in Table 2. Success stories from these cities show increased tourist visits and local income, but most focus on crafts or design rather than gastronomy. According to Luerdi (2023), UCCN membership boosts local sustainable development, yet agrarian-based gastronomy remains underrepresented

in Indonesia. This opens opportunities for regions with strong food heritage like Tabanan.

Table 2. Cities in Indonesia with UNESCO Standards

No.	City/ District Name	Branding	Year Inaugurated
1	Pekalongan	City of Craft	2014
2	Bandung	City of Design	2015
3	Ambon	City of Music	2019
4	Jakarta	City of Literature	2021
5	Surakarta	City of Craft and Folk Art	2023

Global examples in gastronomy show how UCCN cities build economic value from food heritage. Cities like Jeonju in Korea and Parma in Italy use local ingredients for festivals and education tours. Coman and Yilmaz (2023) find that authenticity in gastronomy branding increases tourist loyalty. For Tabanan, subak rice and coffee can follow similar paths to gain international recognition.

2.2. City Branding

City branding organizes identity, narrative, and destination brand propositions to attract tourists, investment, and talent. Six dimensions often used are presence, potential, place, pulse, people, and prerequisites, which become lenses to evaluate area readiness and narrative strength (Putri et al., 2023). In the gastronomy context, storytelling about authenticity, sustainability, and community connectedness becomes a power amplifier for attraction. Putri et al. (2023) argue that effective branding must reflect local identity and increase community pride. For Tabanan, subak landscapes and commodity stories can build unique propositions. This means turning red rice rituals into tourist experiences and coffee farms into learning sites. Branding also helps protect cultural assets from mass tourism damage.

Branding also connects cultural assets with economic goals. In Bali, creative tourism grows when local products gain recognition through festivals and certifications. Prayudi et al. (2022) note that Bangkok's design city branding succeeded by linking heritage with modern experiences. Similar approaches can apply to Tabanan's red rice, coffee, and cocoa. Without a clear blueprint, however, these assets remain underutilized in global markets. For example, cocoa farmers need certification to enter export chains. Somnuxpong (2020) shows Chiang Mai's success in using food events for branding. Tabanan can learn from this to create annual gastronomy festivals. Gastronomy branding needs community involvement to stay authentic. Farmers and chefs must co-create stories for visitors. Putra et al. (2022) and Pancawati and Widaswara (2023) highlight that Indonesia's creative cities gain from local narratives. In Tabanan, Tridatu colors can unify the brand message.

2.3. City Model Canvas

City Model Canvas (CMC) adopts the business model canvas to the urban realm, helping cities plan long-term programs (Hodson et al., 2023). It includes mission statement, value proposition, beneficiaries, buy-in & support, deployment, key partnerships, key activities, key infrastructure, cost structures, revenue streams, environmental costs, environmental benefits, social risks, and social benefits. The CMC structure is shown in Figure 1. This tool makes collaboration easy across government, communities, and business actors for managing joint programs in short, medium, and long-term horizons. It turns ideas like festivals into clear cost and revenue plans. CMC also balances profit with social and environmental goals.

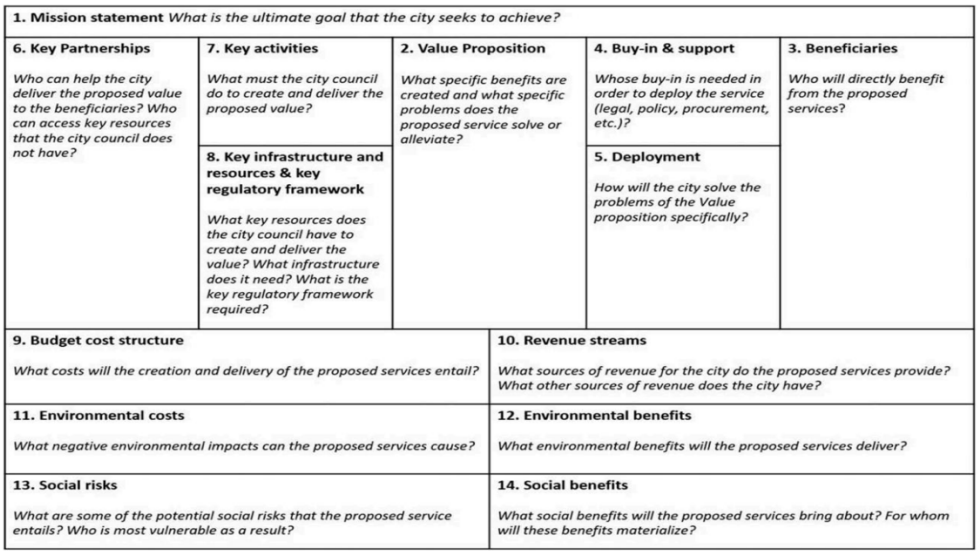

Figure 1. City Model Canvas

Giourka et al. (2020) emphasize that CMC serves as a practical framework for smart and creative city modeling. In practice, it translates complex strategies into actionable steps. For gastronomy cities, CMC can map festivals, certifications, and export plans. Timeus et al. (2020) highlight its use in European cities for stakeholder alignment. In Tabanan, CMC will orchestrate pentahelix inputs into a branding package. This includes linking farmers to hotels for supply chains. Wolniak et al. (2024) add that CMC helps secure mixed funding from public and private sources. For Tabanan, this means grants for training and taxes from tourism. CMC fits agrarian regions by focusing on local resources. It can plan subak conservation alongside product sales. Huh et al. (2020) use similar models for craft cities in Korea. Tabanan applies it to food clusters for similar results.

2.4. Pentahelix Model

Pentahelix involves academics, business, communities, government, and media to strengthen co-creation, speed innovation diffusion, and increase policy legitimacy. The pentahelix model in creative tourism is effective for improving product quality, market access, and social impact (Dhanani, 2021). Hou et al. (2020) explain that cross-sector collaboration builds sustainable creative ecosystems. In Tabanan, farmers, hotels, universities, and media must work together. Academics provide research, businesses offer markets, and media spread stories. Government sets rules while communities guard traditions.

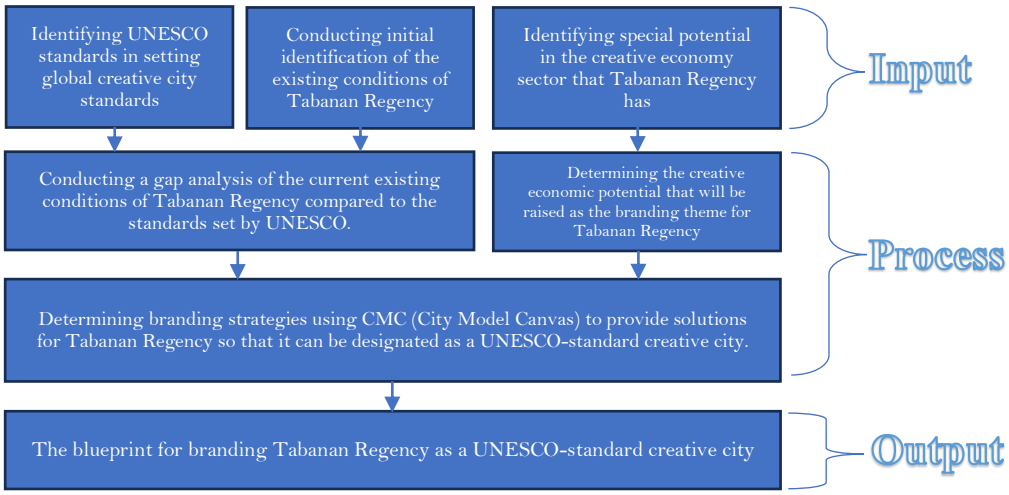

Figure 2. Framework Thinking

The research framework is illustrated in Figure 2. Within the framework research, there are three stages that must be passed, started from input stage, namely with method conduct assessment to UNESCO criteria according to UNESCO 2025 application. Continued with conduct analysis beginning condition existing Tabanan Regency and mapping potential economy creative in the district which includes potential gastronomy and folk crafts. Stage second that is process stages carried out with method conduct gap analysis to the ideal conditions that UNESCO expects compared to condition current Tabanan district, then to be continued with determination branding of Tabanan Regency by the Regent of Tabanan. The final process at the stage second is with conduct focus group discussion with four twelve sources from pentahelix stakeholders. The goal for the city model canvas strategy closing the existing gap. Stage final or stage output is stages make guide implementation and planning strategic Tabanan Regency towards city creative UNESCO standards in accordance city model canvas results.

Dananjaya et al. (2025) support pentahelix use in Tabanan due to existing institutional strength. This study applies the framework to close gaps through stakeholder-driven solutions. FGDs ensure all voices shape the blueprint. Ausat et al. (2023) stress that intellectual and social capital from pentahelix drives creative economy. In Tabanan, this means training programs for farmers. The framework links theory to action. Gap index feeds into CMC for real plans. Nugroho et al. (2022) link such models to SDGs in Indonesian cities. Tabanan follows this for sustainable gastronomy growth.

3. Methods

This study uses a descriptive qualitative approach with four main instruments: documentation study, field observation, in-depth interviews, and Focus Group Discussions (FGDs) with pentahelix stakeholders. The research location is in Tabanan Regency, Bali, focusing on gastronomy clusters: Jatiluwih Cendana red rice, Pupuan robusta coffee, and Tabanan cocoa, as well as folk arts and crafts clusters (Pejaten, Belayu, Sudimara) for comparison. This focus allows a deep look into how agrarian products can support creative city goals.

Documentation study refers to UNESCO guidelines for 2025, national regulations on the creative economy, regional statistical data, and academic literature. Observation traces the cultivation process, product derivative innovations, and educational destinations. Interviews and FGDs extract perspectives from the pentahelix on strengths, challenges, and strategic priorities. These methods work together to build a complete picture of current conditions.

Table 3. Stages of Simple Gap Index Analysis

No	Stages	Technical Analysis
1	Identification Indicator	Do identification against nine standards city UNESCO creative which includes Motivation & Vision, Strategy & Policy, Cultural & Creative Assets, Participation Stakeholders Interests, International Collaboration, Infrastructure & Facilities, Funding & Sustainability, Communication & Promotion and Reporting & Indicators.
2	Data collection	Data obtained from results interview with pentahelix stakeholders and outcomes observation field and the results data studies documentation.
3	Evaluation Condition Existing in Tabanan Regency (Existing)	Every indicator is given a score based on empirical proof and the consistency of implementation of the program, according to the indicators assessed, with a scale of 1 = Low, 2 = Medium, 3 = High.
4	Setting (Target)	Target Set as ideal conditions are given value 3.
5	Calculation gap	The formula used simple namely Gap Is the target minus condition existing Tabanan.
6	Classification of Level of Gap	The Gap Value will be determined by the number value on the results end, where a value of 0 means a low gap, a value of 1 means a medium gap and a value of more or the same with 2 meaning high gap.
7	Final Visualization	final result visualized in chart stem (bar chart) for show level gap between indicator visually.

A Simple Gap Index is used to measure the gap between Tabanan's actual condition and UNESCO's expected criteria, as shown in Table 3. It converts qualitative evidence into a quantitative scale for easy comparison. The process starts with gathering data from all instruments, then scoring each UCCN criterion. Strategy orchestration with city model canvas synthesizes observations, interviews, and FGDs into CMC elements to produce a cross-actor strategy package with action plans for short (2025–2026), medium (2027–2028), and long (2029–2030) terms. Validity is strengthened through triangulation of sources, methods, and member checking. This ensures the findings reflect real stakeholder views. The overall flow moves from data collection to gap measurement, strategy building, and planning for UNESCO submission.

4. Results

4.1. Gap Analysis

This section presents the key findings from the qualitative data collection and analysis. It starts with the gastronomy potential of Tabanan's three main commodities, followed by Gap Index results against UCCN criteria. The City Model Canvas (CMC) orchestration and the 2025–2030 roadmap are then detailed to show how strategies address the gaps. These results come from documentation, observations, interviews, FGDs, and pentahelix inputs.

Jatiluwih Cendana red rice builds a strong authenticity narrative through integrated cultivation with religious rituals, subak philosophy, and cultural landscapes. Innovation in derivative products like cookies, *entil*, red rice tea, and crackers extends the value chain and expands educational destination opportunities. Farmers and local groups already sell these items to tourists visiting subak sites. This commodity links directly to UNESCO world heritage and sustainable farming practices.

Pupuan robusta coffee succeeds with the Pesona Pupuan ecosystem that blends community involvement, coffee tours, jeep tours, glamping, and coffee schools. The earthy flavors and wood-roasted techniques create product differentiation. Digital

content packages and tourism activation open promotion doors for the destination. Community groups manage tours that teach visitors about coffee from farm to cup.

Tabanan cocoa has been a livelihood source since the 1980s, with price booms in March 2024 sparking renewed planting interest. Artisan chocolate processors strengthen added value, while HR capacity, management, and digital marketing remain priorities for improvement. Local cooperatives start basic processing but need better equipment and training. These issues can be fixed with targeted programs.

The three commodities above form "Tridatu Gastronomy" as a narrative connecting sacred colors (red, black, white) with red rice, coffee, and cocoa as main axes. For tourism, this narrative eases culinary experience curation, festival design, and thematic tour tracks. Visitors can follow a Tridatu trail from rice fields to coffee hills and cocoa farms. This unified brand makes Tabanan stand out in Bali's tourism market.

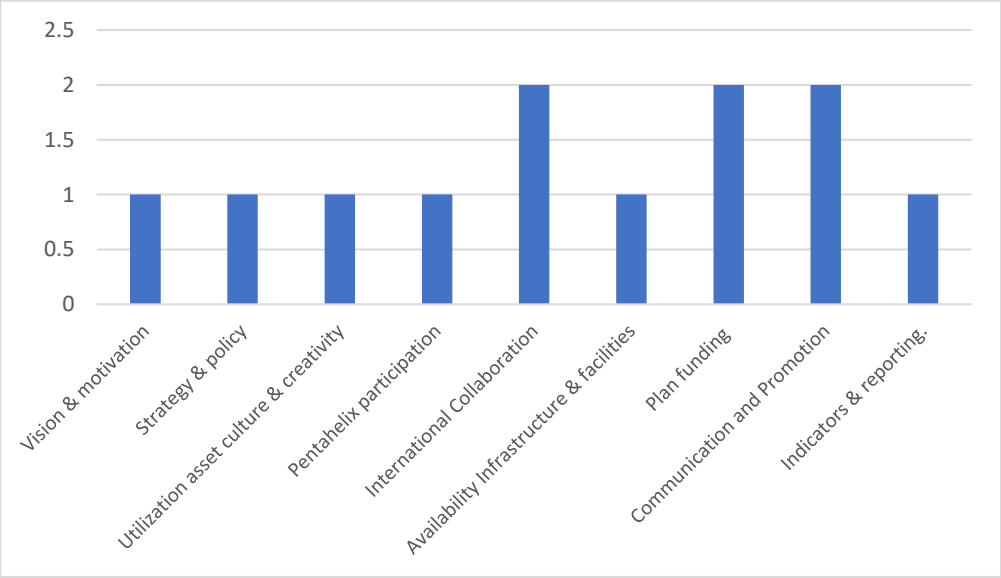

Figure 3. Gap Analysis Visualization Results

Mapping to nine UCCN criteria results in three indicators with high gaps and six with moderate gaps. The visualization of gap analysis is shown in Figure 3. High gaps include: (a) international collaboration with no formal networks or joint programs with UCCN cities; (b) funding plans with no sustainable financing scheme for multi-year programs; (c) communication & promotion with no integrated operational strategies or cross-channel campaigns. These areas need urgent action to meet UNESCO standards.

Medium gaps cover: (a) vision & motivation; (b) strategy & policy; (c) utilization of cultural & creative assets; (d) pentahelix participation; (e) infrastructure & facilities availability; (f) indicators & reporting. Current efforts exist but lack full integration and measurement. For example, subak is used in tourism but not yet linked to global creative city goals. The results confirm Dananjaya et al. (2020) who noted Tabanan's potential but limitations in training and capital.

4.2. City Model Canvas Outcome

The mission of Tabanan Regency is "To make Tabanan Regency UNESCO-standard Creative City of Tridatu Gastronomy," reflecting long-term strategic objectives in line with UNESCO theory (2025) on the importance of vision and motivation in creative city development. This concept supports SDGs point 11 on sustainable cities. The full CMC for Tabanan is presented in Figure 4.

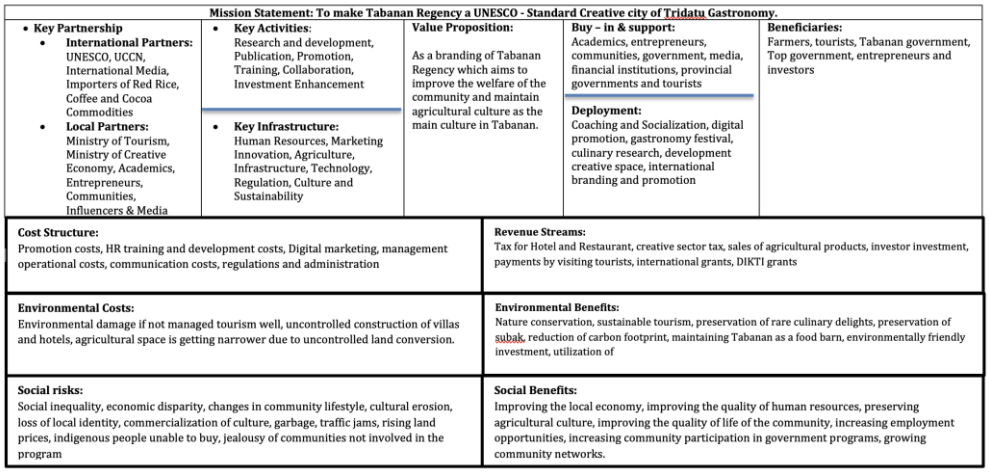

Figure 4. City Model Canvas of Tabanan Regency

Key partners for realizing Tridatu gastronomy include international ones like UNESCO, UCCN, and global media, plus local ones such as the Ministry of Tourism, Ministry of Creative Economy, academics, entrepreneurs, and communities. Multi-stakeholder involvement aligns with pentahelix theory for co-creation and cross-sector collaboration. Farmers supply raw materials while hotels create demand.

Main activities cover research, development, promotion, collaboration, and investment improvement. According to UNESCO (2025), such activities form long-term strategies to support culture-based policy. This includes product certification and export trials. Key infrastructure in Tabanan's creative sector includes human resources, innovation, technology, agriculture, and cultural regulations. Subak Jatiluwih and Pupuan coffee plantations serve as real cultural and creative assets.

Tabanan's value proposition strengthens area branding through community welfare and agricultural culture conservation. Tridatu gastronomy becomes a real form of authentic place identity. Tourists gain unique experiences while farmers earn more income. Support and commitment from government, communities, academics, and investors reflect collaborative governance (Hastiani et al., 2024).

Beneficiaries from creative city development include farmers, tourists, investors, and local government. Success depends on inclusive economic and social benefits felt by the community. Training programs will raise skills for all groups. Main activities include gastronomy festivals, culinary research, digital promotion, and creative space development.

Cost structures cover promotion, HR training, and operational management. Efficiency in promotion and HR development is key for creative business sustainability. Budgets come from local taxes and partner funds. Tabanan's revenue sources include hotel and restaurant taxes, MSME taxes, agricultural results, investment, international grants, and higher education. Sustainable funding must mix public-private schemes and global partnerships.

Environmental risks like land over-function and tourist pollution pose main challenges. Good governance prevents gentrification that threatens cultural identity. Subak protection rules will be part of the plan. Environmental benefits from the CMC model include subak preservation, local culinary conservation, and green investment. Economy creative in Bali must base on nature and culture preservation as sustainability sources.

Social risks cover economic inequality, cultural erosion, and local lifestyle changes. Gentrification effects in creative cities create social problems for original residents if not managed inclusively. Community forums will address these issues. Social benefits include HR quality improvement, society participation, and local

economic growth. The CMC model adopts the triple bottom line (profit, people, planet) balancing economic, social, and environmental dimensions.

No	Category	Gap Analysis	Evaluation	Closing the Gap with a Brand CMC (City Model Canvas) Strategy
1	**Motivation & Vision**	The foundation regarding the motivation and vision of the Regency to become a creative city already exists but is not yet consistent, the programs created by the government are running partially, coordination between interested parties (*pentahelix stakeholders*) has not been well established, performance indicators have not been created and have not been measured accurately. The regional vision is unclear regarding the potential of local wisdom that will be promoted as a creative city mascot in Tabanan Regency.	**Medium Gap**	**Mission Statement**In the CMC column, "Making Tabanan Regency a UNESCO-Standard Tridatu Gastronomy Creative City," the abstract vision is transformed into a concrete identity, namely Tridatu Gastronomy as a thematic umbrella that unites three main commodities (brown rice, coffee, cocoa). Thus, CMC has focused regional motivation on branding based on Tabanan's local wisdom, namely agriculture, by promoting gastronomy as a regional brand.
2	**Long-term Strategy & Policy**	The long-term strategies and policies of Tabanan Regency to realize a creative city have been implemented but are not yet consistent, the program runs without coordination between one stakeholder and another, performance indicators have not been measured, the policy framework has not become an action plan across Regional Apparatus Organizations (OPD) and there has not been a more measurable assessment.	**Medium Gap**	In the CMC image, the policy and strategy components start from **key partners, key activities, and social & environmental benefits** has been integrated into one visual system. This makes CMC a strategic map across Regional Device Organizations (OPD) where each agency can map its role more clearly. The map can be explained as follows: Brida (Regional Research Agency) is tasked with conducting agricultural research on red rice, coffee and cocoa, the tourism office functions to conduct promotions, gastronomy festivals, and *branding*. The Department of Agriculture conducts training on the cultivation of red rice, coffee, and cocoa. The Department of Industry and Trade is responsible for improving human resources and product downstreaming. The Regional Planning Agency (Bappeda) is responsible for monitoring policies, achievement indicators, and *roadmap* while the marketing departmentThe regional company (Perusda) is tasked with selling food products and processed food products from brown rice, coffee and cocoa.
3	**Cultural & Creative Assets**	Cultural and creative assets in Tabanan Regency are indicated as not being utilized in accordance with UNESCO standards. This can be seen from the absence of operational policies, low asset utilization, and uneven involvement. The use of cultural/creative assets remains sporadic, and thematic value chains have not been integrated into tourism products created by the government or local government.*stakeholders* other.	**High Gap**	In **Implementation of Activities**it is explained that There are gastronomy festivals, culinary research, creative space development, and international branding promotions. These activities represent a concrete form of combining culture and tourism, in accordance with the principles ofUNESCO Creative Tourism (experience-based and creativity-based tourism). Culinary festivals and research can serve as a platform for curating local cultural products into a tourism portfolio with unique gastronomic character in Tabanan.
4	**Stakeholder Participation**	Stakeholder participation exists but is inconsistent, programs are partially implemented, coordination between parties is unstable, and performance indicators are not measurable.*Pentahelix* It is said to exist, but perceptions are uneven (the media and communities say they have not been systematically involved).	**Medium Gap**	In the section **Buy in support** CMC explicitly maps all elements of the pentahelix in their respective roles: Academics, Entrepreneurs, Communities, Government, Media, Financial Institutions, and Tourists. This demonstrates cross-stakeholder awareness and broadens the scope.*pentahelix stakeholders* It can become a complete creative ecosystem, even adding financial institutions and tourism as supporting institutions. The CMC serves as a visual coordinating document that outlines who the actors are, where they are, and how they collaborate.
5	**International Collaboration**	International collaboration exists but remains inconsistent. Programs between stakeholders operate independently, coordination between parties is substandard, and there is no cooperation between cities within the UCCN network and the Tabanan regency government. Clear collaborative efforts with the international creative community are still needed.	**Medium Gap**	In block **Key Partners** CMC features two layers of collaboration: Local Partners (Ministry of Tourism and Creative Economy, Deknasda, Academics, Communities, Media, MSMEs) and International Partners (UNESCO, ICCN, and foreign educational institutions). This indicates that CMC recognizes the importance of global connectivity in developing creative cities. CMC can function as a strategic map for creative diplomacy, where foreign cooperation becomes part of the value chain (*value chain*) Tabanan gastronomy.
6	**Facilities & Infrastructure**	This situation indicates that Tabanan already has physical infrastructure, but it is not yet optimal in terms of utilization, equitable access, and program sustainability. These findings indicate a fundamental mismatch between UNESCO's expectations and field practice, including the absence of operational policies, low asset utilization, and uneven stakeholder engagement.	**Medium Gap**	In block**Key Resources and Infrastructure** CMC features elements such as culinary centers, creative spaces, human resource training, research, and digital promotion. This means that CMC doesn't simply document physical infrastructure but connects it with creative functions to become part of the creative city ecosystem.*creative ecosystem*). This addresses the main problem of "facilities exist but are not utilized", by designing new functions for cultural facilities that are more productive and collaborative.
7	**Funding Plan**	The main gap lies in the lack of integration between funding sources and the weak design of cross-financing sustainability.*pentahelix* .	**Medium Gap**	In block **Revenue stream** CMC presents several financial channels, such as the sale of creative products (chocolate, coffee, brown rice), gastronomy festivals, tourism, training, private sector partnerships, and support from donor agencies and international partners (UNESCO, ICCN). This mapping demonstrates a multi-stakeholder funding ecosystem, not just a single source. In this way, CMC directs funding from a single source (only the Tabanan Regency Regional Budget) to a diverse and mutually supportive one.
8	**Communication & Promotion**	The communication and promotion gap in Tabanan is quite high, with the main causes being the absence of operational strategies and low collaboration.*pentahelix*, and the lack of an integrated communications system. As a result, Tabanan's gastronomic and artisanal craft potential has not received national or international exposure, as designated by UNESCO as a creative city.	**High Gap**	In block **Value Proposition** CMC has affirmed Tabanan's core identity as a Creative City of Tridatu Gastronomy, highlighting the richness of red rice, coffee, and cocoa as symbols of the harmony of culture, nature, and prosperity. This identity serves as the core narrative (*core story*) which can be used as the basis for an integrated communication and promotion strategy. With this narrative, all parties, namely academics, business actors, communities, government, and the media, can speak with the guidelines *branding* the same one.
9	**Indicators & Reporting**	The fundamental mismatch between UNESCO's expectations (systematic, data-based, and participatory reporting) and the actual conditions on the ground where reporting is currently still informal, uncoordinated, and not yet indicator-based, shows that Tabanan is still in the early stages of developing an international reporting system.	**High Gap**	In block **Support and Commitment** all important and involved elements have been mapped, namely academics, entrepreneurs, communities, government, media, financial institutions and international partners). Each party can be assigned to fill out sectoral data sub-reports, such as: Academics focus on reporting research & innovation, Communities on reporting social activities and public engagement, business actors focus on reporting economic contributions and CSR, the government on policies and facilities. while the media focuses on international reporting in English. All of this data can be combined in the Tabanan Creative City Information System based on CMC.

Figure 5. Strategy for closing the gap with City Model Canvas

The CMC analysis shows systematic strategies for closing gaps, as outlined in Figure 5. Development of Tridatu gastronomy creative city aligns with creative city theory and UNESCO city branding. Tabanan has a big opportunity to become the first gastronomy creative city model in Bali and Indonesia by strengthening pentahelix synergy and improving UNESCO-standard reporting systems.

4.3. Implementation Roadmap for Tourism and Creative Economy

Short-term actions (2025–2026) include establishing a Coordinating Tabanan Gastronomy Body (BKGT) across OPD with the Tabanan Creative Economy Team as lead. Draft Regent regulations on Tabanan Gastronomy Creative City development. Set a roadmap to UNESCO submission in 2029. Form Tridatu Tabanan Community and Tridatu Gastronomy Media Partnership Forum (TGMPF). Increase investment in three featured commodities. Develop and socialize the Tridatu Gastronomy program. These steps build the foundation quickly.

Medium-term actions (2027–2028) focus on research and development for Tabanan gastronomy on the three main commodities. Publish research results. Train and coach business actors and communities to increase production. Operate multimedia campaigns with short films, documentaries, podcasts, and digital content. Push resident participation in the annual Tridatu Gastronomy Festival. Build educational culinary tour destinations in each product cluster. Export derivative products of Jatiluwih red rice, Pupuan robusta coffee, and Tabanan chocolate. Initiate collaboration with global media and UCCN-joined creative cities. This phase scales up quality and reach.

Long-term actions (2029-2030) prepare official UNESCO Creative Cities Network nomination documents. Export derivative products of Jatiluwih Cendana

red rice, Pupuan robusta coffee, and Tabanan cocoa. Benchmark world gastronomy cities including Jeonju, Phuket, and Parma. Run Creative City Exchange programs with partner cities. Submit Tabanan's formal nomination as UNESCO Creative City of Gastronomy. Launch Tridatu Gastronomy Policy Framework as a national gastronomy creative city model. These final steps aim for global recognition.

5. Discussion

The gap analysis shows three high-priority areas that block Tabanan's path to UNESCO Creative City status: international collaboration, sustainable funding, and communication & promotion. No formal ties exist with UCCN cities, and joint programs are absent, which limits global exposure for Tridatu Gastronomy. According to Luerdi (2023), UCCN success depends on active international networks to share best practices and attract partners. Without these, Tabanan's commodities stay local despite strong cultural value. For example, coffee and cocoa producers miss export opportunities that Jeonju or Parma cities already use. Building ties early can bring training and market access.

Funding gaps appear because no multi-year scheme supports cross-program costs. Wolniak et al. (2024) stress that creative cities need mixed financing from taxes, grants, and private investment. Tabanan relies on short-term budgets, risking program stops. Local taxes from hotels can start a fund, but international grants are needed for bigger projects. A dedicated body must plan this to avoid breaks in festivals or training.

Promotion lacks integrated campaigns across channels. Coman and Yilmaz (2023) find that digital storytelling builds tourist loyalty in gastronomy cities. Tabanan's social media efforts are scattered and need a unified strategy. Short films about subak rituals and farmer stories can go viral with media partners. This will pull more visitors to Tridatu experiences.

Medium gaps in vision, policy, asset use, participation, infrastructure, and reporting show room for improvement but not critical failure. Vision exists locally but needs UCCN alignment. Wesna (2023) and Sumantra and Wijaya (2024) note Tabanan's institutional strength yet highlight training limits. Policies support agriculture but not creative branding fully. Cultural assets like subak are used in tourism yet underlinked to gastronomy exports. Red rice crackers sell locally but lack global certification. Pentahelix works in clusters but lacks formal coordination. Infrastructure serves farms well but needs digital and education upgrades. Reporting tracks production but not UCCN indicators. These areas can close faster with targeted actions like annual reviews.

The city model canvas turns these findings into a practical blueprint. Its mission for Tridatu Gastronomy aligns with UNESCO's vision emphasis (UNESCO, 2017). Timeus et al. (2020) show CMC helps stakeholder alignment in European cities. In Tabanan, it maps farmers to hotels and media to global audiences. For instance, hotels buy certified cocoa for menus. Activities like festivals and certifications build on existing strengths. Huh et al. (2020) use similar models for Korean craft cities with a community focus. Value proposition balances welfare and conservation, supporting the triple bottom line. Putra and Astawa (2022) argue Bali's creative economy must protect subak for sustainability. Risks like pollution and inequality are addressed through governance rules. Limits on tourist numbers in rice fields can prevent damage.

Compared with UCCN gastronomy cities, Tabanan shares subak authenticity with Jeonju's rice heritage but lags in exports. Parma's cheese networks offer lessons for cocoa chains. Somnuxpong (2020) describes Chiang Mai's food events as branding tools. Tabanan's roadmap starts festivals early to catch up. A pilot event in 2026 can test visitor response. Pentahelix drives this, as Hou et al. (2020) link

cross-sector work to ecosystem success. Universities research new products while media spreads the word.

Theoretical implications enrich city branding literature by combining Gap Index, CMC, and pentahelix for gastronomy in agrarian areas. This model can test quantitatively in future studies. Practical implications guide government to prioritize BKGT formation and mixed funding. Industry gains from certifications and tours. Farmers get better prices through exports. Communities get structured participation. Media find strong narratives for campaigns. The blueprint offers a replicable path for subak regions toward UCCN nomination. Other Bali regencies can adapt it for their own commodities.

6. Conclusion

Tabanan Regency has strong potential to become a UNESCO Creative City through the "Tridatu Gastronomy" concept that unites Jatiluwih Cendana red rice, Pupuan robusta coffee, and Tabanan cocoa. These commodities rest on subak heritage, cultural rituals, and growing tourism markets, forming a unified brand with sacred colors as the narrative thread. Gap analysis reveals three high-priority areas, such as international collaboration, sustainable funding, and integrated communication & promotion alongside six medium gaps in vision, policy, asset use, participation, infrastructure, and reporting. The city model canvas orchestrates pentahelix inputs into clear strategies, including cross-OPD governance, annual festivals, certifications, educational tours, multimedia campaigns, and a phased roadmap from 2025 to 2030. This blueprint positions Tabanan as Indonesia's first gastronomy-focused creative city while preserving agrarian identity and boosting community income.

The study offers practical implications by providing a ready-to-use model for regional planning and stakeholder action, with clear steps to close bottlenecks and align with national creative economy goals. However, it relies on qualitative judgment and pentahelix consensus, which may vary over time. Future research should validate the Gap Index through quantitative methods and track actual impacts after roadmap implementation. Longitudinal studies can measure changes in tourist visits, farmer revenue, and subak conservation to confirm the branding success.

References

Andjanie, M., & Putro, S. (2023). Creativity and tourism: Four creative cities in Indonesia. *Journal on Recent Trends in Business and Tourism*, *7*(3), 74–93.

Ausat, A., Bana, A., & Gadzali, M. (2023). Basic capital of creative economy: The role of intellectual, social, cultural, and institutional capital. *Journal of Tourism and Business*, *1*(2), 42–54.

Bangsawan, R. (2023). Policy acceleration digital transformation in Indonesia: Opportunities and challenges for creative economy development. *Journal of Public Policy Studies*, *2*(1), 27–40.

Budiningtyas, R. E. S., Zega, I., Rizal, M. D., Jayanawi, B. H. O., & Dangga, S. (2025). Enhancing tourism destination services and promotion through it-based management. *Research Horizon*, *5*(3), 973–984.

Coman, N., & Yilmaz, S. (2023). Investigation of gastronomy values in terms of authenticity of Afyonkarahisar province in the UNESCO creative cities network. *Journal of Gastronomy, Hospitality and Travel*, *6*(2), 583–592.

Dananjaya, A. G. (2025). Sustainable urban development in Jakarta: Pentahenix and public perception analysis. *Jurnal Regional Planning*, *7*(2), 66–81.

Dananjaya, I. G. A. N. (2020). Dampak sosial ekonomi keberadaan usaha peternakan ayam ras petelur, di Desa Senganan, Kecamatan Penebel, Kabupaten Tabanan. *Dwijenagro*, *10*(2), 102–108.

Dhanani, K. (2021). *The creative city conceptualization.* Waterloo: Wilfrid Laurier University (Master's thesis).

Fadillah, M., & Indriyanti, N. (2023). Plan parent creative economy development Bekasi Regency. *Bekasi Development Innovation Journal*, *1*(2), 74–84.

Fakhrina, A., & Rani, A. N. B. H. A. (2019). *Beyond the glory of small and medium enterprises in Indonesia and Brunei Darussalam.* Semarang: Penerbit NEM.

Giourka, P., Sanders, M. W., Angelakoglou, K., Pramangioulis, D., Nikolopoulos, N., Rakopoulos, D., ... & Tzovaras, D. (2019). The smart city business model canvas-A smart city business modeling framework and practical tool. *Energies*, *12*(24), 4798-4810.

Handayani, N., & Sari, D. (2020). Creative economy: Mapping constraints and analysis of policy strategies government. *Journal of Economics and Management Technology*, *4*(1), 19–29.

Hartarini, S., Nafiah, S., & Sopi, R. (2022). A study of the creative economy in Kendal Regency. *Journal of Economics, Management, and Accounting*, *2*(1), 78–89.

Hastiani, R. K., Karamina, B., Andriyani, A., & Wati, I. R. (2024). Enhancing local economies through community-based tourism: preserving cultural distinctions. *Research Horizon*, *4*(6), 435–444.

Hodson, E., Vainio, T., Sayún, M. N., Tomitsch, M., Jones, A., Jalonen, M., ... & Young, G. W. (2023). Evaluating social impact of smart city technologies and services: Methods, challenges, future directions. *Multimodal Technologies and Interaction*, *7*(3), 33-44.

Hou, J., Yang, L., & Chen, X. (2020). From cultural diversity to creative city: Theoretical logic and practical exploration of the gourmet city. *City Diversity*, *1*(1), 19–25.

Huh, S., Chung, W., & Lee, J. (2020). Strategy & social interaction for making creative communities: Comparative study on two cities of crafts in South Korea. *Journal of Urban Culture Research*, *21*(1), 3–24.

Luerdi, H. (2023). Enhancing sustainable development at local level: A study of UNESCO initiative through creative cities network. *El-Riyasah Journal*, *14*(2), 118–133.

Muchson, A. (2021). Exploring the creative economic potential of Kediri targeting to become creative city on UNESCO standard. *Journal of Economics and Sustainable Development*, *12*(16), 47–56.

Nugroho, T., Artiningsih, D., Tyas, R., & Asyifa, S. (2022). SDGs and the emergence of creative cities in Indonesia. *IOP Conference Series: Earth and Environmental Science*, *1082*(1), 12-28.

Nursanty, E., & Susilowati, I. (2021). The challenge of city competitive advantage-rethinking creative city networking. *Arteks: Jurnal Teknik Arsitektur*, *6*(3), 383–390.

Pancawati, N. L. P. A., & Widaswara, R. Y. (2023). Creative economy development in increase potential tourism. *Journal My Trap*, *3*(1), 166–178.

Perdana, A., & Utami, N. (2022). Comparative study of creative economies in the world. *Journal of Islamic Tourism, Halal Food, Islamic Traveling, and Creative Economy*, *2*(1), 72–92.

Prayudi, Y., Ardhanariswari, R., & Probosari, D. (2022). City branding Bangkok as creative city of design. *Journal of Social and Political Sciences*, *5*(3), 129–142.

Putra, A. R., & Astawa, I. G. (2022). Profile of the tourism industry and creative economy Bali Province. *Journal Scientific Hospitality Management*, *12*(2), 234–248.

Putra, A. R., Ernawati, Jahroni, T. S., & Retnowati, E. (2022). Creative economy development efforts in culinary business. *Journal of Social Science Studies*, *2*(1), 21–26.

Putri, A. H. C., Wijaya, G., Isnaini, S., & Septiani, P. (2023). Branding DKI Jakarta as a creative city literature field. *Journal Scientific Educational Vehicle*, *9*(14), 17–24.

Rahayu, H., Haigh, R., & Amaratunga, D. (2018). Strategic challenges in development planning for Denpasar City and the coastal urban agglomeration of Sarbagita. *Procedia Engineering*, *212*, 1347–1354.

Rinaldi, C. (2017). Food and gastronomy for sustainable place development: A multidisciplinary analysis of different theoretical approaches. *Sustainability*, *9*(10), 1748-1760.

Somnuxpong, T. (2020). Chiang Mai: A creative city using creative tourism management. *Journal of Urban Culture Research*, *20*(10), 111–132.

Sumantra, I. K., & Wijaya, I. M. W. (2024). Coffee agro-technopark development strategy in Tabanan Regency to strengthen agriculture and tourism synergism. In *IOP Conference Series: Earth and Environmental Science* (Vol. 1306, No. 1, p. 012033). Bristol: IOP Publishing.

Susminingsih, S. (2019). *The role of culture lead development in empowering the small medium enterprises (SMEs) in Indonesia and Brunei Darussalam.* Pekalongan: UIN K.H. Abdurrahman Wahid (Master's thesis).

Timeus, K., Vinaixa, J., & Pardo-Bosch, F. (2020). Creating business models for smart cities: A practical framework. *Public Management Review, 22*(5), 726–745.

UNESCO. (2017). *UNESCO moving forward the 2030 Agenda for Sustainable Development.* Paris: UNESCO.

UNESCO. (2025). UNESCO creative cities network call for application 2025. Retrieved on July 6, 2025, from https://fa.irunesco.org/wp-content/uploads/2024/11/2025-UCCN-Application-Guidelines-EN.pdf

Wesna, M. B. W. (2023). Development of ecotourism potential through strengthening new Marga, Tabanan-Bali traditional villages and the existence of tourism law in Bali culture. In *International Conference on "Changing of Law: Business Law, Local Wisdom and Tourism Industry" (ICCLB 2023)* (pp. 991–1000). Paris: Atlantis Press.

Wolniak, R., Gajdzik, B., Grebski, M., Danel, D., & Grebski, K. (2024). Business models used in smart cities-Theoretical approach with examples of smart cities. *Smart Cities, 7*(4), 65-76.

Acknowledgment
We gratefully acknowledge the contributions of individuals who supported the completion of this article.

Funding Information
This research did not receive any funding.

Conflict of Interest Statement
The authors declare that there is no conflict of interest.

Ethical Approval and Originality Statement
Ethical approval was obtained for this study. The manuscript represents original work and has not been previously published, nor is it under consideration by another journal.

Data Disclosure Statement
The data that support the findings of this study are available from the corresponding author upon reasonable request.

Copyright: © 2025 by the authors.
This work is licensed under the terms and conditions of the Creative Commons Attribution-ShareAlike 4.0 International License (https://creativecommons.org/licenses/by-sa/4.0/).