



Development of Dokan Cultural Tourism Village, Karo District as a Creative Economically Driven

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Abstract

The Ministry of Tourism and Creative Economy has a mission to develop world-class tourism destinations by focusing on the creative economy sector. One of the villages in Karo Regency, that has the potential to be developed into a tourist village is the Dokan Culture village which has a Karo traditional house more than 100 years old and can be used as a place of research by culturalists and students. The objective of this study was to develop the Dokan cultural tourism village. This study was descriptive qualitative research with closed interviews and survey distribution to 290-tourist method as collecting data method. Qualitative SWOT analysis was also conducted in this study. The results showed, there are also 6 traditional houses and various traditional community living equipment. The geological condition of the village, which is located in Merk District, is considered good and also has a "mild" category of disaster-prone so it is appropriate that this tourism village is feasible to be developed. Based on the Grand Strategic method used, it can be seen that this village has potential because it has strengths, namely community support, the potential for a creative economy, and the opportunity to develop community businesses.

Keywords: *Dokan Village, Creative Economy, Tourism Development.*

INTRODUCTION

The tourism in Indonesia according to Tourism Law no. 9 of 1990 article 1 Evans, G. (2009) is everything related to tourism and related businesses in its field. Tourism has been a significant source of foreign cash for many nations in the current period of globalization. It is the largest and most powerful business in funding the global economy. The rising economic prosperity of the world's nations, which are becoming better and more developed, serves as evidence that tourism has assumed a significant role in economic growth. Millions of people are traveling to other parts of the world to experience the nature and cultures there as a result of rising progress and prosperity, which has made tourism a significant component of human needs or lifestyle (Tiffani, T. 2016).

Following the migration of millions of people, the integrated economic chain enters the service sector, which has a significant positive impact on the global economy, national economies, and local community economic wellbeing. In the meanwhile, from the standpoint of human resource development, tourism has the potential to be utilized as a tool in raising community standards of living, particularly for those who live close to tourist attractions. As a result, tourism may enhance community welfare by boosting not only physical and mental health but also cultural

and intellectual health. From a larger national viewpoint, tourism has a far more significant and noble potential, namely, it may enhance the caliber of relationships between people and between nations so that there is better mutual understanding, mutual respect, friendship, solidarity, and even peace. Figures 1 and 2 depict the tourist system and the tourism strategic planning process (Tyas, N. W., & Damayanti, M. 2018).

Cite at least nine external factors in the tourism system, such as (a) natural resources, (b) culture, (c) entrepreneurship, (d) finance and financing, (e) manpower, (f) competition, (g) community, (h) government policies, such as policies issued by the government at the central, regional, and local levels that can affect the level of tourism development, I organizations/institutions, and (f) financing and financing (Tiffani, T. 2016).

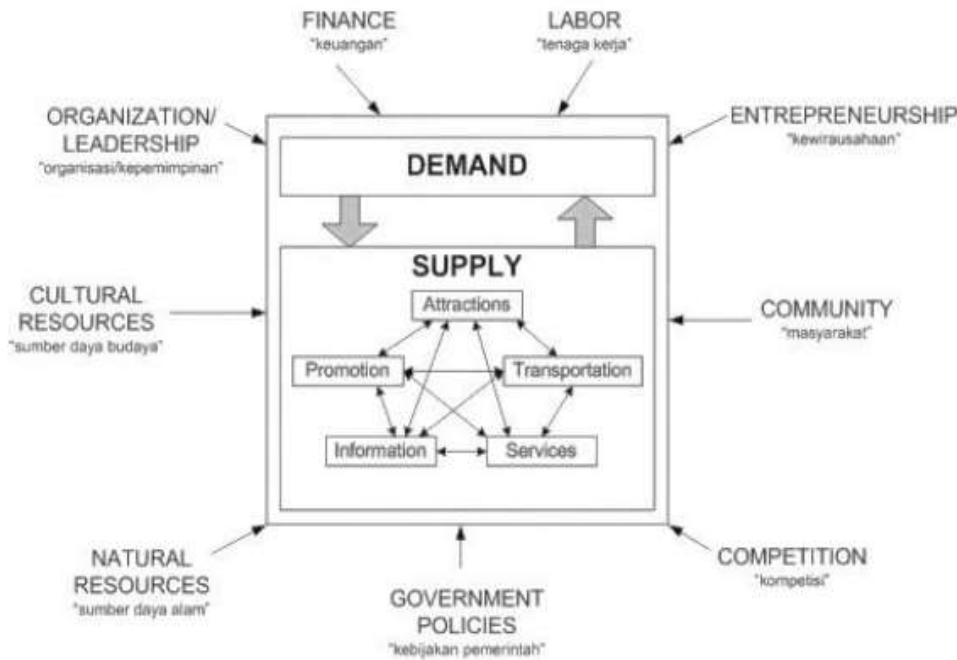


Figure 1. The Tourism System and External Factors in the Tourism System
Source: Gunn and Var, in Tyas and Damayanti (2018)

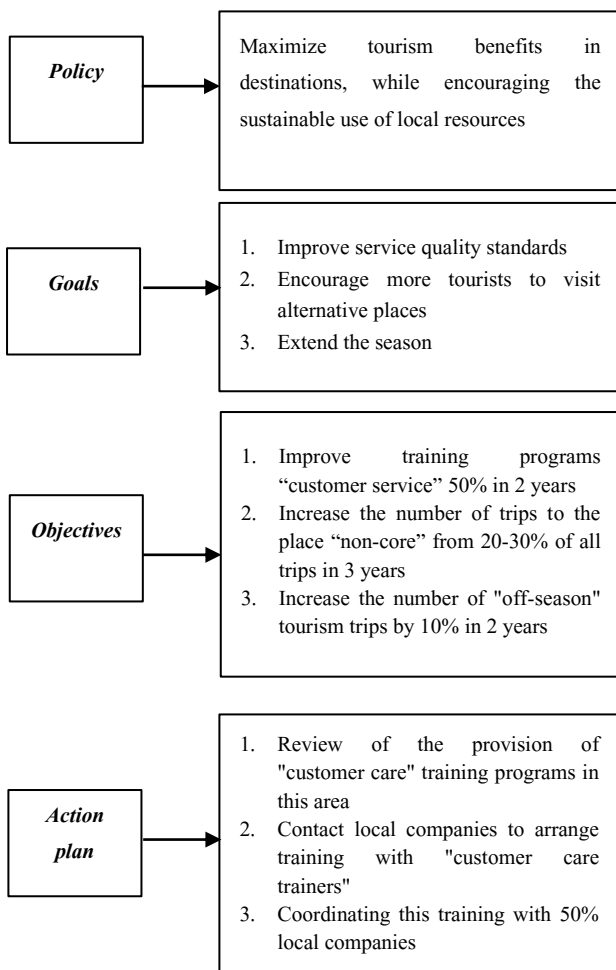


Figure 2. Tourism Strategic Planning Process

Tourism is an industry whose survival is very sensitive to environmental damage by the good and bad of the environment. This industry is very sensitive to environmental damage, such as pollution by domestic waste and damage to the natural landscape, as well as the unfriendly attitude of the population. A tourist area has a certain ability to receive tourists, which is called environmental carrying capacity. The carrying capacity of the environment in the tourism sector can be expressed in the number of tourists per unit area per unit of time. However, both area and time generally cannot be averaged, because the distribution of tourists in space and time is uneven.

Karo Regency is one of the leading tourist destinations in North Sumatra Province, which has no less good potential than other tourist destinations in Indonesia. In addition, Karo Regency also has a strategic position in the development of regional tourism. This is because it has a strategic geographical location, part of the Karo Regency area is an area that has a lot of tourism potential consisting of nature tourism, religious and cultural tourism, culinary tourism, and historical tourism has natural potential, clean and cool air and a well-maintained environment (Sembiring, M., Jufrizen, J., & Tanjung, H. 2021). Its sustainability is based on the Regional Medium Term Development Plan (RPJMD 2021-2026) Karo



Regency. Figure 1 is a map of Karo Regency's infrastructure (Figure 3).

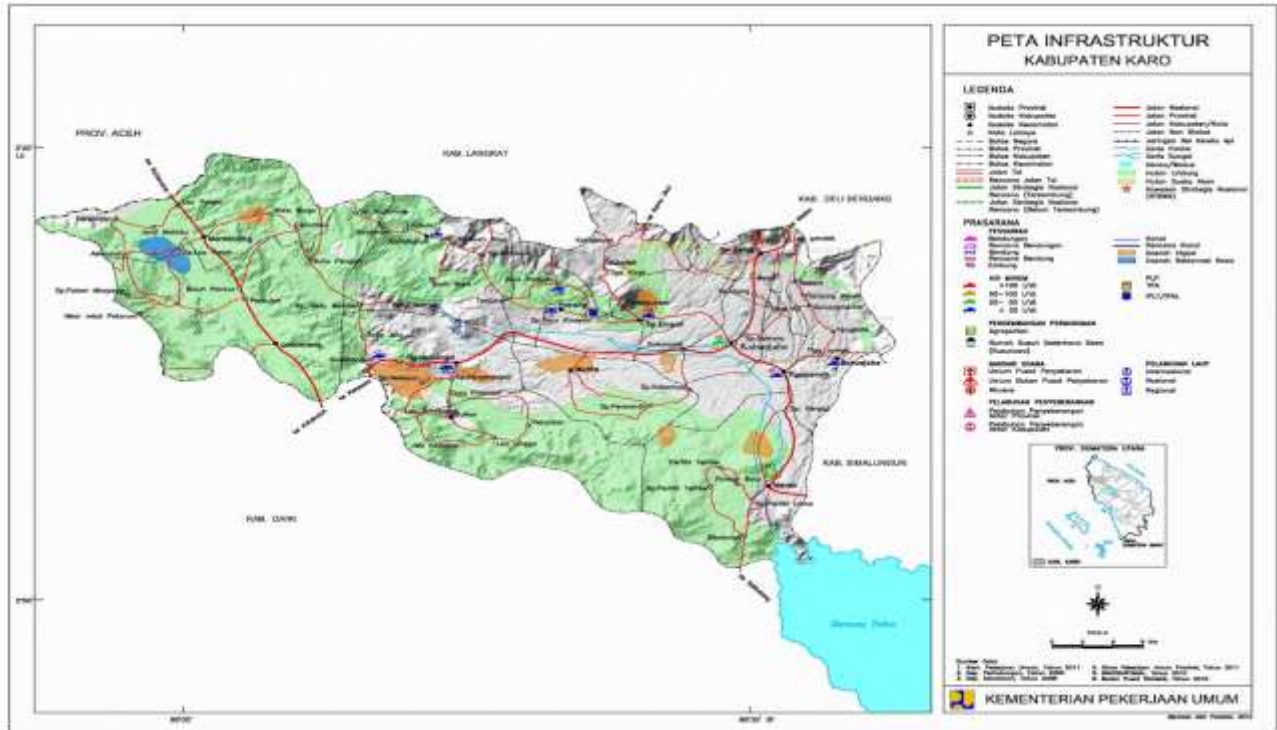


Figure 3. Karo Regency Infrastructure Map

The Karo Regency Regional Regulation concerning the Karo Regency Spatial Planning until 2020 is still in the drafting stage. The Regulation of the Minister of Agrarian Affairs and Spatial Planning/Head of the National Land Agency of the Republic of Indonesia, No. 8 of 2017 concerning the Guidelines for Granting Substance Approval in the Framework of Stipulating Regulations Regions concerning Provincial

Spatial Planning and City Regency Spatial Plans and Number 1 of 2018 concerning Guidelines for the Preparation of Provincial, Regency and City Spatial Plans. The utilization and development of the Karo Regency area based on the draft of the Karo Regency RTRW Ranperda are divided into spatial structure plans and spatial patterns.

Table 1. Statistics of the Number of Visitors in Karo Regency

No	Description	2016	2017	2018	2019	2020
1	Domestic Guest	435.587	552.430	524.238	721.460	227.812
2	Foreigner Guest	437	5.887	6.014	6.066	0
Total		436.024	558.317	530.252	727.526	227.812
Visitor target		550.000	750.000	850.000	900.000	500.000
Visitor Tour (%)		79,27	74,44	62,38	85,59	45,56
PAD Tourism Sector (%)		81,67	94,15	101,47	98,35	90,00

*PAD = Locally Generated Revenue

Source: Tourism and Cultural Department, 2021

The development of tourism in the Karo Regency cannot be separated from the increasing number of promoted tourism objects and tourism events organized

by the Karo Regency Government and the private sector. The number of domestic and foreign tourist visits to Karo Regency has increased every year. Based



on the achievement of tourist visits, when viewed from the target of tourist visits to Karo Regency in 2016-2020, the expected target was 79.27% in 2016 and decreased to 45.56% in 2020. In 2016, 370,412 domestic visitors came to the country; by 2020, that number will have risen to 721,460. (Table 1). Likewise, from 752 visitors in 2016 to 6,066 visitors in 2020, there were more international visitors. The tourism industry's contribution to PAD in Karo Regency was positively impacted by the rise in visitor numbers as well.

According to the findings of the assessment discussed above, it is essential to boost tourism by creating cultural tourist villages in order to stimulate the creative economy, which would, of course, raise people's income.

METHODS

This study's methodology is a hybrid technique that includes quantitative approaches to evaluate components of tourist demand and supply as well as qualitative methods to explore factors of supply, community features, and innovative economic strategies. Interviews and observations were used to gather data for the inventory element, and 290 visitors who visited Dokan village when the researchers were doing observations were given a questionnaire to fill out. After that, a SWOT analysis was performed utilizing a grand strategic matrix. The research technique utilized in this study is a survey method, in which data is gathered from respondents who are experimentally gathered to get opinions from a portion of the public on the subject

RESULTS AND DISCUSSION

Dokan Village Cultural Tourism

According to the objectives of tourism development, the government creates tourist villages with the intention of fostering economic development, improving people's welfare, eradicating poverty, reducing unemployment, protecting the environment, preserving natural resources, and advancing culture. A method of expediting village development that encourages the social, cultural, and economic change of the community is the creation of tourist villages. Since high productivity and added value advantages are needed to promote community welfare, each area and

village must pay particular attention to its potential to be chosen and developed.

The destination is a location that is visited within a considerable period of time during a person's journey compared to other locations traveled during the trip Kanazawa City Tourism Association (2010). (eg transit areas). While the tourist village is seen as a way of integrating tourist destinations, lodgings, and ancillary services that are shown in a structure of communal life that melds with applicable practices and customs.

A tourist village is a place where visitors may experience rural life, natural attractions, as well as the social and cultural life of the neighborhood, all of which are supported by the neighborhood's tourism infrastructure. Wisata Budaya Dokan Village is located in the sub-district of Brand Karo Regency at a distance of + 26 Km from the center of the Karo Regency capital city. Oni village is located between the highway that connects Karo district with Simalungun district. Only 6 of the village's original 7 traditional homes are still occupied by the locals after more than 100 years (Figure 4). The pleasant environment of Dokan is a result of the sparse tourist population. This settlement also possesses one mortar, which was once pounded by hand by the locals.



Figure 4. One of the 100-year-old Karo Traditional Houses in Dokan Village

In terms of geological protected areas, this village is considered safe enough to be used as a cultural tourism village as shown on the geological map of the Karo district. This area also has a minimal risk of earthquake damage so it is safe to become a tourist village (Figure 5).

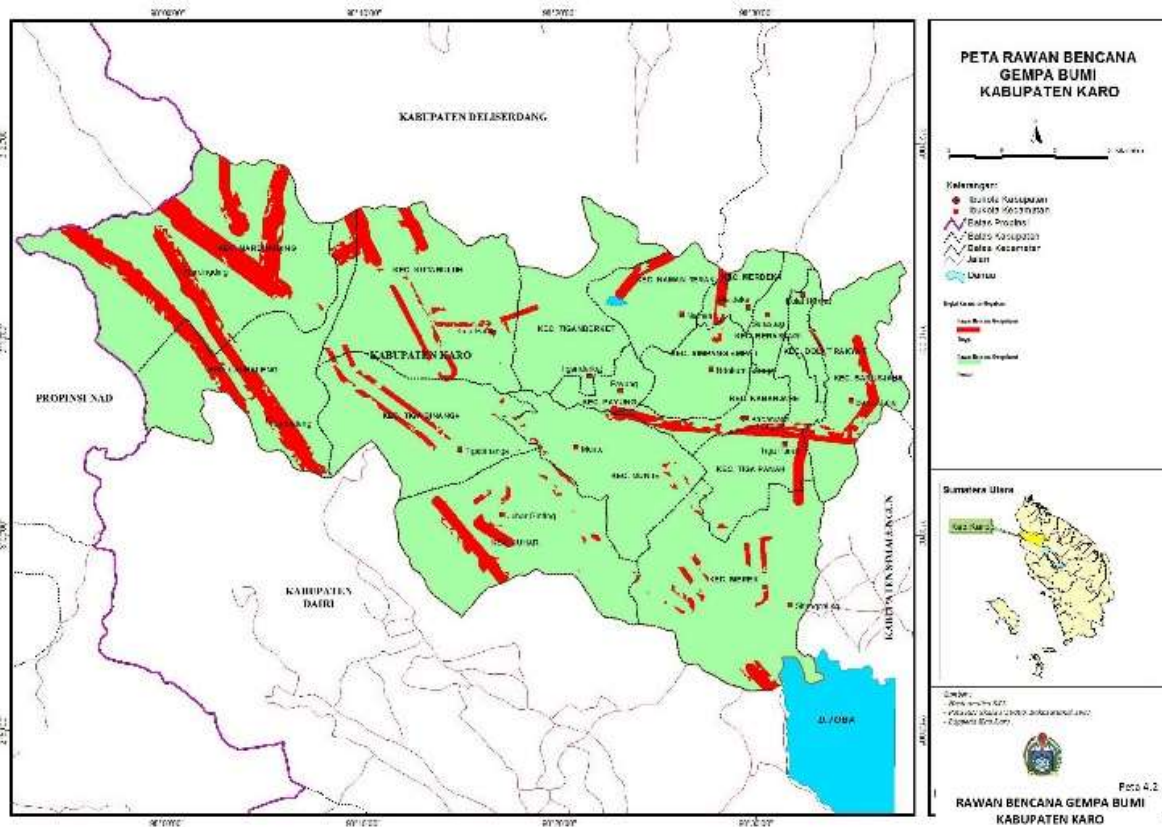
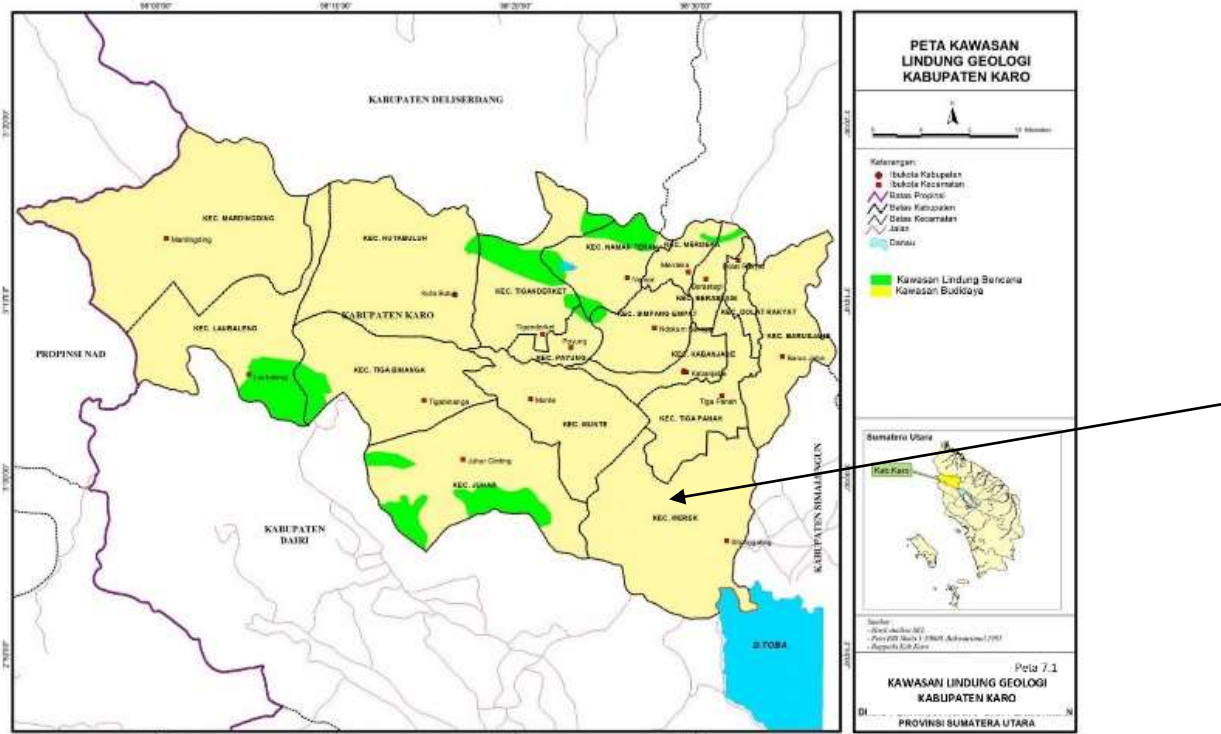


Figure 5. Geological and Disaster Map of Karo. Regency Community-Based Tourism



The use of the idea of Community-Based Tourism (CBT) as a basic development is strongly advised Kanazawa City Tourism Association, (2010). CBT is meant to be a tool for environmental preservation and community development. For this reason, the community should be considered as a whole in terms of social, cultural, economic, environmental, and political factors that might have an influence Tiffani, T. (2016). State that the goal of CBT is to improve organizational skills in local communities. This sets it apart from traditional tourism, which emphasizes investor returns (mass tourism). Through local community empowerment, CBT places a high priority on enhancing community welfare Tyas, N. W., & Damayanti, M. (2018).

The CBT idea provides benefits, such as the following: (A) the presence of regional assets that regional communities control and govern. These local resources are not just limited to the community; they also include the local infrastructure, natural environment, and culture; (b) the existence of local responsibility, which means that management is carried out locally to make the community more accountable; (c) community participation in CBT that can preserve and protect the local culture and natural environment;

and (d) the ability for various tourism management systems to be used across regions. This is modified to reflect the social and economic circumstances of the community so that it can preserve and manage its resources with the assistance of local knowledge [16].

Claims that creating a tourism community is one way to put CBT into practice. A fair distribution of benefits is anticipated through the creation of tourism communities, which is in line with the idea of sustainable tourism development. Additionally, the presence of a tourist village might influence rural populations by making them participants in tourism-related activities in their village Tyas, N. W., & Damayanti, M. (2018)..

Contends that the potential of the rural community itself drives the growth of tourism communities. It is envisaged that through creating tourism villages, many locally based economic sectors, including the handicraft industry, the trade-service industry, and others, would be able to thrive, It is anticipated that this type of event would draw tourists to tourist areas Damanik, R. (2009). According to the survey's findings, which are illustrated in table 2 below, a number of factors must be taken into consideration when determining how disaster-prone a region is.

Table 2. Aspects of Development of Doka Tourism Village, Karo Regency

No	Indicators	Mean	StDev
1	Cooperation between stakeholders	3.01	0.452
2	Village Community Acceptance	3.26	0.314
3	Village Cleanliness	3.98	0.443
4	SMP Promotion	3.04	0.467
5	Object Management	3.36	0.45
6	Transportation within the Village	3.89	0.346
7	HRM Tourist	4.04	0.451
8	Information Service	3.95	0.439
9	Main Facilities Availability	3.90	0.432
10	Availability of Supporting Facilities	4.38	0.329
11	Accuracy of Transportation outside the Village	3.81	0.43
12	Transportation Accuracy within the Village	3.09	0.591
13	Transportation outside the village	4.45	0.385
14	Features of Artificial Attraction	3.92	0.499
15	Creative Economy Development	4.95	0.431
16	Natural Panorama	4.67	0.349
17	Culture tour	3.90	0.381

Source: Data Processing Results



From the table above, a Spider Build will be made for the above analysis, which is as follows (Figure 6).

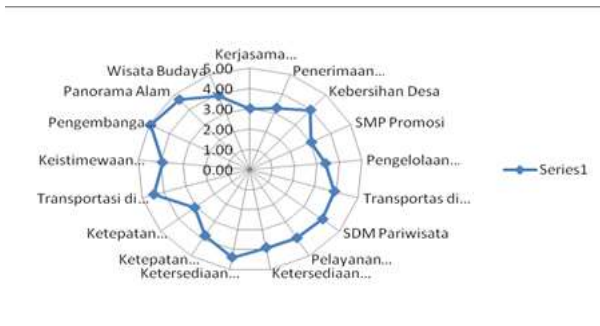


Figure 6. Focus The focus Tourism Village Development

Source: Data Processing Results

The inexistence of the Dokan tourist village will be a driving force for the creative economy in the village.

Creative Economy

The creative economy has been developed in various countries and has shown significant positive results, among others in the form of employment, and an increase in regional income, to image the region at the international level. Regional imagery arises when a region becomes famous for the creative products it produces. For example, the city of Bandung is currently famous for its distribution and factory outlets. In a broader context, regional imaging using the creative economy is also connected to various sectors, including the tourism sector.

The creative economy has not yet been given a definition. It is still unclear if creativity is a process or a fundamental human quality, despite the fact that it is a crucial component of the creative economy itself. The creative economy was defined by the Ministry of Trade of the Republic of Indonesia in 2008 as an endeavour to expand the economy sustainably via innovation in a competitive and resource-rich environment. Offers a definition that is more precise, stating that the creative economy is an integral aspect of innovative knowledge, creative technology usage, and culture [17]. As described in Figure 7.

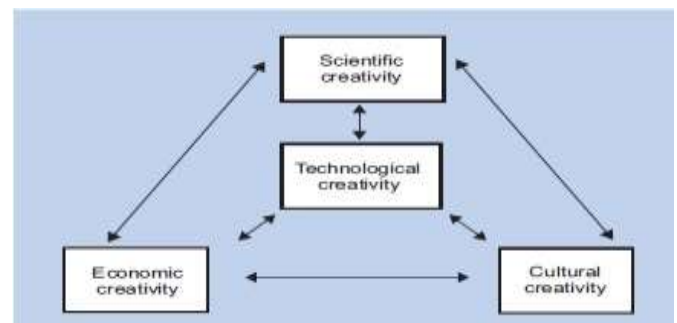


Figure 7. Creative Economy Formulation Chart According to UNDP (2008)

The creative economy's operations can span a wide range of topics. At least 14 industries were listed by the Ministry of Trade as part of the creative economy in 2008, including:

1. Advertising,
2. Construction
3. The art market
4. Craft (handicraft)
5. Design
6. Fashion
7. Film, video, and photography
8. Interactive games
9. Music
10. The performing arts round out the list
11. Publication and printing
12. Software and services for computers
13. Radio and television
14. Development and research

When viewed from the scope of the creative economy, most of them are economic sectors that do not require large production scales. The creative industry places greater emphasis on the caliber of human resources than the manufacturing sector, which is driven by the quantity of goods. Small and medium industrial groupings produce more innovative industries. An illustration of a creative industry would be distributors that purposefully develop unique product designs in tiny numbers. Customers are given the feeling of exclusivity as a result, making distribution items deserving of purchase and even collection. The same is true for other innovative clothing items like Jogger from Bali and Dagadu from Jogja. Although the two creative sectors do not generate in great quantities, buyers prefer their products because of their uniqueness and innovative designs.



The creative business may have a substantial beneficial impact on the economy even when it does not create a lot of goods. The Ministry of Trade (2008) said that from 2002 to 2006, the creative industry contributed an average of 6.3% of the GDP, or 152.5 trillion rupiah. The creative sector has a participation rate of 5.8% and may employ up to 5.4 million people. Between 2002 and 2006, the creative industry's overall exports increased by 10.6%.

According to the aforementioned statistics, Indonesia needs to expand its creative economy since it has a lot of potential. In the Convention on Creative Economy Development 2009-2015, Dr. Mari Elka Pangestu listed a number of the reasons why Indonesia has to grow its creative industries, including:

1. Make a substantial financial gift
2. Fostering a successful business environment
3. Enhancing the country's image and identity
4. Using only sustainable resources
5. Fostering innovation and creativity, which is a country's competitive advantage
6. Provide a positive social impact

The benefits that creative industries will have on social life, the business climate, economic growth, and the perception of a place are some of the factors driving their development. The creative sector has more potential to grow in large cities or "recognized" cities when it comes to building the creative economy in Indonesian cities. In comparison to small cities, this is connected to the availability of trustworthy human resources and a stronger marketing network. This does not, however, rule out the possibility of small Indonesian cities establishing a creative economy. Small cities can implement creative economy development strategies by using city landmarks or communal events like festivals as venues to showcase local specialties (Christopherson, Susan 2004). Jember's Jember Fashion Carnival is one instance where this method has been successfully applied. The event, which takes place once a year, can draw a large number of people who want to witness Jember's creative economy in action.

Numerous Indonesian cities have the ability to grow their creative economies, starting with the Jember instance and the Jember Fashion Carnival. Indonesia is renowned for having a diverse population of ethnic and cultural groupings. Cities have the ability to uniquely, creatively, and innovatively reflect their cultures. The

growth of the creative sector will, in turn, have an effect on raising the aesthetic and environmental standards of metropolitan areas.

Creative Economy and Tourism Development

Tourism is defined as a travel activity that is temporarily undertaken from the point of origin to the destination area for reasons other than settling down or earning a living, such as to have fun, satisfy one's curiosity, spend free time or on vacation, among other things. In the meanwhile, tourism is defined by Law No. 10/2009 concerning Tourist as a variety of tourism-related activities supported by a range of facilities and services offered by the local population, businesspeople, the government, and regional governments. A tourist is any one or more people who travel and engage in tourism-related activities, there are two types of visitors: domestic tourists and international tourist, while international tourists are designed for foreign visitors who travel, domestic tourists are Indonesian nationals who take vacations (UNESCO, 2009).

The following elements must be present in tourist destinations in order to develop tourism activities :

1. Attractions and attractions
2. Transport and infrastructure
3. Accommodation (place to stay)
4. Food and beverage business
5. Other supporting services (things that support a smooth trip, such as travel agencies that organize tourist trips, sales of souvenirs, information, guide services, post offices, banks, money exchange facilities, internet, telephone booths, credit points, salons, etc.).

The Ministry of Culture and Tourism of Indonesia has previously established a program called Sapta Pesona. Sapta Pesona includes 7 aspects that must be applied to provide good service and maintain the beauty and preservation of nature and culture in our area. The Sapta Pesona program has the support of which states that at least 6 aspects of the seven Sapta Pesona must be owned by a tourist destination to make tourists feel at home and want to keep coming back to tourist attractions, namely: Safe; Orderly; Clean; Beautiful; Friendly; and Memories UNESCO (2009).

If correctly handled, the creative economy and the tourist industry have an impact on one another and can work together (Ooi, Can-Seng, 2006).. There must be something to see, something to do, and something to



buy for the concept of tourism activities to be considered Yoeti, Oka A. (1985). Something to do is linked to tourist activities in tourist locations, something to see is related to attractions in tourist destinations, and something to buy is related to the customary souvenirs that travelers typically buy as personal mementos. The creative economy can enter these three areas through something consumers can purchase by developing inventive local goods.

In the traditional era, souvenirs in the form of memorabilia were only limited to polaroid photos showing photos of tourists at a particular tourist attraction. Along with technological advances and a change in the tourism paradigm from just “seeing” to “feeling new experiences”, creative products through the tourism sector have greater potential to be developed. The creative economy does not only enter through something to buy but also begins to explore something to do and something to see through tour packages that offer direct experience and interaction with local culture.

The application of the creative economy development strategy through the tourism sector has been implemented in several areas. Some that are quite successful and popular include Kanazawa (Japan), New Zealand, and Singapore. Kanazawa area, Japan offers tour packages to local craftsmen. Kanazawa handicrafts are a form of traditional crafts, such as ceramics and

silk. The craftsmen work as well as sell and display their products around Kanazawa Castle Kanazawa City Tourism Association, (2010).

New Zealand provides tour packages including clay craft training, silver craft training, and winemaking. In this tour package, tourists can actively participate and bring home their handicrafts as personal memorabilia (Yozcu, Özen Kırant dan İçöz, Orhan 2010). Meanwhile, Singapore develops a creative economy through shopping centers so that it is known as a shopping tourism destination (Ooi, Can-Seng, 2006).

In the development of the creative economy through the tourism sector which is further explained by Yozcu, Özen Kırant dan İçöz, Orhan (2010). Tourist locations will be inspired by innovation to develop novel items that will add value and increase their competitiveness with other tourist destinations. From a tourist perspective, they will be more inclined to visit tourist destinations that provide unique goods to later bring back as gifts. On the other side, these artistic creations will indirectly affect people and business owners who are involved in the cultural sector. The efforts to preserve cultural heritage will benefit from this contact, which will also improve the economics and attractiveness of tourist destinations. Table 4 provides examples of innovative economic growth as a motivator for the travel and tourist industry.

Table 4. Forms of Creative Economy Development as a Driver of the Tourism Sector

Tour	Creative Economy
1. Something to see	<ul style="list-style-type: none"> • Festivals (example: Karo Fashion) • Cultural process (example: making ulos Karo)
2. Something to do	Tourists act as active consumers, not only seeing attractions and buying souvenirs but participating in attractions
3. Something to buy	Souvenirs (handicrafts or memorabilia)

Source: observation

The potential for Indonesia's tourist industry to grow through the creative economy has not yet been fully realized. Indonesia uses the model of tour packages in tourist villages as opposed to the pattern of abroad tour packages as explained above. Up till now, numerous tourist settlements have sprouted, but just a handful have been successful (in the sense of being able to bring in tourists regularly and improve the economy of its citizens). The phenomena of the abundance of tourist villages in Indonesia frequently

arises more as a matter of status than as a kind of creativity. It happens frequently to come across tourist settlements with outdated infrastructure. The lack of advertising and connections with creative sectors for souvenir creation are the future tourist town concept's main flaws. Without bringing something to recall (memorabilia) or to advertise to other possible visitors, travellers just arrive and depart.

1. In other terms, it can be claimed that in the majority of Indonesian cities, the tourism industry



and the creative economy operate independently. The absence of local gift stores demonstrates the lack of connections between the creative economy and the tourism industry. Even if they exist, shops that sell trinkets and souvenirs look "common" and are widely accessible in other places. Or, in certain instances, the gift shop is too far away. The Gabusan Market in Yogyakarta is an example of a creative economy location that lacks advertising, is too far from tourist sites, and has "average" product designs, making it a project that fails to draw in more people.

2. In essence, practically all Indonesian towns and regions have the capacity to grow their creative economies and use them to promote their tourist industries. Different tourist attractions in Indonesian cities and districts can be transformed into a creative economy.
3. The creative economy has the potential to grow the tourism industry. The local creative economy also includes components of the bureaucracy with an entrepreneurial pattern, in addition to the community or community as quality resources. The idea behind bureaucratic engagement in the creative economy is that it involves the bureaucracy in both spending and positive income generation. Budgeting bureaucratic units must no longer struggle with taxes, and they must be able to generate new "revenue" through the creative economy (Gale Wilson, Former City Manager of Failed, California).
4. The following is the formulation of the strategy for fostering the creative economy as a motor of the travel and tourism industry (Barringer):
 - a. Incorporating more arts and culture into tourism
 - b. Strengthening the existence of creative industry clusters
 - c. Prepare innovative personnel
 - d. Identifying resources that can help the creative economy emerge.
 - e. Create a regional strategy by connecting clusters of the creative industries..
 - f. Determine the leadership necessary to keep the creative economy viable, including whether or not to include bureaucratic personnel as leaders and facilitators.
 - g. Create and grow cross-sector networks.

5. Create and put into action initiatives, such as informing artisans about laws pertaining to the growth of the creative sector and tourism. Craftsmen need to be aware of any export tariffs or incentives for the growth of the creative economy.

Creative Economy Development Model as a Driver of the Tourism Sector

The development of the creative economy as a driver of the tourism sector requires synergy between the stakeholders involved, namely the government, scholars, and the private sector (business). The 2009-2015 Creative Economy Development Convention presented by Dr. Mari Elka Pangestu, has succeeded in formulating a synergy model between creative economy stakeholders, especially in the handicraft sub-sector. For the record, the craft sub-sector is a form of creative economy that is closest to tourism development. Crafts include making souvenirs or memorabilia that provide "memories" to tourists to open up opportunities for these tourists to return to visit on other occasions.

It is possible to adapt creative city concepts to the growth of the creative economy as a driver of the tourist industry. To create (which may take the shape of design or redesign) creative places, creative cities depend on the caliber of its people resources UNDP (2008). Because people who are placed in a conducive environment will be able to produce creative products of economic value, the creation of creating space is necessary to be able to stimulate the emergence of creative ideas. Cultural festivals are one way to develop artistic places that are effective in attracting tourists.

In the context of tourism, creative spaces are required so that artisans may make tourist-specific goods that are unique to certain locations. A workshop or studio is one of the most crucial locations for a craftsman to be able to create work. To develop a link or connectedness, workshops or studios as creative spaces must be connected to tourism destinations. This link is required to streamline the supply chain (Evans, Graeme L 2009). Handcrafted items that are marketed as souvenirs are under the creative economy category, whereas travelers purchase artifacts from the tourism industry. The creative economy and tourism can be linked or connected through retail establishments that are situated in popular tourist destinations. In other words, the creative economy uses tourism as a platform



for the development, marketing, and distribution of its products. As described in Figure 8.

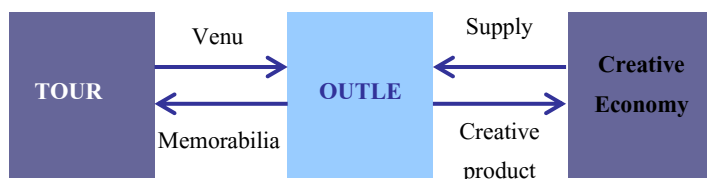


Figure 8. Chart of Linkage Between Creative Economy and Tourism Sector

The decision of the placement of outlets, which must be attempted to be in important locations and adjacent to tourist attractions, is another element that has to be taken into account when putting the linking model into practice. There are various creative industries that have contributed to this endeavour. Visitors may watch how ulos are made; some tour packages even let them to sample memulos; and after viewing the smoothing process, visitors can visit ulos sales shops to purchase ulos as mementos.

Ulos potential in a creative industry is currently very high. The distribution of ulos motifs in Indonesia is quite wide and each region has a distinctive motif that is different from one another. The wealth of Indonesian ulos motifs has also increased with the emergence of new motifs, which are generally brighter in color and have more modern patterns.

Challenges of the Tourism Sector as a Driver of Creative Economy Development

Although it sounds extremely promising, there are still a number of obstacles in the way of the tourist sector's expansion as a driver of the creative economy. The difficulties are dispersed and connected to the ability of the creative sector to maintain itself and power the tourist business. Craftsmen must be able to develop unique and inventive goods since tourism trends tend to change fast. However, craftsmen should avoid becoming snared by commercial trends since this might compromise the product's originality and distinctiveness Syahra, Rusydi (2000).. Identified some development challenges as follows Ooi, Can-Seng (2006).

1. Product quality.

By relying on the growth of the tourism industry, creative economy products will be produced in large quantities as souvenirs and will be more tailored to the tastes of tourists. As a result, the product's distinctiveness or originality as a result of the creative economy may be lost.

2. Social conflicts related to commercialization and commodification issues.

Tourism-based creative economy growth frequently "commercializes" social settings and daily life so that tourists may experience them as tourist attractions. Because some communities have holy social locations that are off-limits to visitors, if it is not handled by including the local community, it might turn into a social conflict.

3. Creative economic management.

Products from the creative economy frequently have a strong scent of very sensitive political or social topics (eg racism). To combat this, effective management of the creative economy is required, one of whose tasks is deciding which creative economy "guidelines" should be established and which shouldn't.

CONCLUSION

The synergy between the creative economy and the tourism sector is a model of economic development that is quite potential to be developed in Indonesia, including the Karo Regency. To develop the creative economy as a driver of the tourism sector, connectivity is needed, namely by creating outlets for creative products in strategic locations and close to tourist sites. The outlet can be a counter or a craft center that can be packaged in tour packages. Craft outlets in the form of counters or kiosks or shops should be developed in popular tourist spots. At the craft center, tourists do not just buy souvenirs, but also see the manufacturing process and even participate in the manufacturing process (souvenirs as memorabilia).

Ulos Dokan's potential is not only for tourism souvenirs but also for school uniforms and staff needs. To move the creative industry in the economy and tourism of Karo Regency, the potential for ulos crafts needs to be developed and supported through government policies. For example, the local government in collaboration with the DPR, ulos leaders and entrepreneurs drafted a local regulation on ulos uniforms for civil servants, private sector employees,



and schools (elementary, junior high, high school). After the access is clear enough, the craft business needs to be improved in terms of human resource skills of craftsmen, access to technology and finance or capital. So that the role of the government, universities and revolving funds from SOEs is very much needed.

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