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# INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



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## Critical Analyses of Ecotourism Potential towards Creative Industry Enforcement

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### Abstract

The development of a tourist area that has eco-tourism potential has three potential development directions; the development of conservation, the development of tourist areas, and the development of the local economy. However, local economic development has other benefits as a positive follow-up impact, namely strengthening the creative economy. The purpose of this paper is to explain the potential of ecotourism is used for Creative Industry Enforcement. The research design used is the case study, by examining a problem through a special case from a single unit but analyzed in-depth and validated by selected respondents. The findings of this paper lead to the development of ecotourism potentials by providing critical analysis for Creative Industry Enforcement. The development of ecotourism potential requires careful planning to obtain optimal benefits. To optimize the benefits, input through critical analysis on ecotourism potential to Creative Industry Enforcement is needed, specifically in terms of the printing industry.

**Keywords:** Ecotourism, Creative Industry, Printing.

### Introduction

The creative industry is one of the sectors that is expected to become a new and sustainable national economic power. Creative industries in Indonesia are classified into 16 sub-sectors, which by the Central Statistics Agency (BPS) are then broken down into 206 industrial classifications. Along with the prospect of the Indonesian economy will become one of the highest income countries in the world by 2030 (Badan Ekonomi Kreatif, "Opus: Ekonomi Kreatif Outlook, 2019"). The contribution of the creative industry is ranked 3rd in the world after the United States and South Korea (Bekraf-BPS), this shows the hope of Indonesia's creative industry to become a new power in the national economy in the future. This statement can be seen from the increase in the contribution of the GDP (Gross Domestic Product) of creative industries to the national GDP, even when economic growth is experiencing a recession due to the Covid-19 pandemic, this sector can survive and record positive growth (Badan Pusat Statistik).

The Indonesian government places the printing industry as part of the creative industry (Badan Ekonomi Kreatif, "Data Statistik Dan Hasil Survei"; BEKRAF; Ananto et al.). In contrast to many other classification systems that the printing industry finds in manufacturing (Romano and Broudy), the economy creative agency classified the printing industry as a publishing Subsector of the creative industry. However, in the report from the Central Statistics Agency, the printing industry is still listed as a manufacturing industry along with the reproduction of recording media based on the Indonesian Standard Industry Classification-ISIC (Badan Pusat Statistik).

The global printing industry which experience rapid development and becoming more competitive requires the government to have a clear understanding of the scenario to help the printing industry survive and improve its capabilities in business performance. (Ali, 2018). Currently, in Indonesia, many printers apply high technology to get high-quality prints, cost efficiency, and time effectiveness. National companies engaged in the printing sector make standards for themselves. Major printing companies use space satellites to increase print speeds and news networks to support their derivative businesses. In the future, other printing industries will follow and implement this system on the condition that it is supported by appropriate and capable human resources (Susanto et al., 2013; Ananto et al., 2019).

The Indonesian Printing Industry has grown significantly in all sectors in the last 10 years. Investors make a lot of investments in these high-tech printing presses. Unfortunately, the growth in the technology and machinery sector is not balanced with the human resources that support the growth of technology and machinery. The Indonesian printing industry lacks competent human resources. Since becoming the attention of the Government of Indonesia in this industry, they have provided opportunities for many vocational schools and universities to create programs that support the industry. The need for competent human resources in the printing industry is a top priority. In Indonesia, printing education is still rare, here the printing education level is only vocational degrees (vocational school and diploma) whose programs are prepared for operators and implementers. However, now a managerial level is needed to keep up with technological developments in the printing sector (Susanto et al., 2013). Therefore, this research will focus mainly on issues related to collaboration creative industry and higher education plans which affect particular industrial players and policymakers.

### **Literature Review**

The development in creative industry enforcement basically influence by three aspects to illustrate the scenarios that contributed to the development (Anwar et al., 2018). It is necessary to clarify the aspects that have been identified within the context studied.

### ***Regional-based tourism future growth***

Tourism has evolved into one of the most important industries in many countries throughout the globe. Not to mention Indonesia, which is attempting to profit from this industry. In the last five years, tourism in Indonesia has grown rapidly, owing to each region's efforts to maximize its potential to increase business. This is bolstered by the existence of regional autonomy, which allows areas to make the best use of their capabilities to boost Regional Original Income. The development of this potential is done in a way that promotes long-term tourism development (Elida, 2018).

The Regional Government utilizes its potential, aiming to provide an active role in filling regional development planning, as well as improving the standard of living of the people in

the environment around the tourism object to be developed. In line with the dynamics of tourism development, tourism is currently venturing into various terminologies such as sustainable tourism development, village tourism, ecotourism, and ecotourism which are tourism development approaches to ensure that tourism can be carried out while taking into account the carrying capacity of the environment. The concept of ecotourism essentially departs from the simplicity which then becomes a guideline for the coastal community and its surroundings to maintain its natural sustainability. Thus the involvement of the community as a supervisor becomes very important (Bappeda, 2018). Another thing that must be considered is the cultural development in indigenous communities around the ecotourism area which is different from the culture of the tourists.

As one of the areas that are currently focusing on the development of ecotourism, Jepara has great potential. Jepara Regency is located on the east side of the northern coast of Central Java, where the western and northern parts of the area are bordered by the sea, while the eastern part is a mountainous area. The geographical position of Jepara Regency is located in the northern part of Central Java Province with coordinates 110 9' 48.02"-100 58'37.40" E and 5 43'20.67" - 6 47'25.83" S. Jepara Regency is a coastal district with a beach length of +82 km, so it has marine tourism potential that can be developed to create jobs and improve the regional economy. The tourism potential in Jepara Regency includes nature tourism, marine/beach tourism, religious tourism, historical tourism, cultural tourism, craft centers, and culinary tourism. One of the projections of tourism development in Jepara is Pulau Panjang. Pulau Panjang is 1.5 nautical miles (2.5 Km) or about 15 minutes from the pier of Kartini Beach - Jepara or about 20 minutes from Bandengan Beach - Jepara, by boat (Sholih, 2018). Thus, three research questions were developed as a result of this description: [1] What is the potential for developing ecotourism in Jepara? [2] How to analyze the development of ecotourism potential? And [3] What are the further impacts of potential ecotourism development?

In addressing these questions, the contributions of this paper address three research gaps in the existing literature. The first contribution is that this paper provides a critical analysis by clearly describing the potential for ecotourism development that is owned. The second contribution is that this paper provides a critical analysis in providing the results of the analysis of potential ecotourism development. The third contribution is that the paper provides a critical analysis in covering the continued impact of potential ecotourism development.

### ***Reframing the Indonesian Creative Industry and its Potential***

The president's statement at the opening ceremony of the 2007 National Creative Industry exhibition "...we now must look at the creative and cultural industry as the way to our economic future" is a reflection of how serious the government is in positioning the national creative industry as one of the pillars of the national economy (Adi, 2013). This statement is certainly based on the assumption going forward and a strong foundation that the heritage of national cultural wealth that exists in every region of the country will be able to become a solid foundation in efforts to develop the national industry. The hope is that the creative industry will not only develop in several big cities as it is today but also be able to become an economic supporter at the district/city level throughout Indonesia.

The creative economy is a new economic paradigm that relies on ideas, or creativity from Human Resources (HR) as the main production factor in its economic activities. The main resource in the Creative Economy is creativity, namely the capacity or ability to produce or

create something unique, a solution to a problem, or something different from the standard. But besides creativity, another element that is considered important to support the Creative Economy is added value. This added value can be seen from the increase in product quality in terms of value and economy. Activities such as hobbies that are done for free cannot be classified under Creative Economy (Badan Ekonomi Kreatif, 2018).

In 2015, Ernst and Young (EY) mapped the global Creative Economy for the first time in the world and noted that the Creative and Cultural Industry is worth US\$2.3 trillion (US\$2.3 trillion or IDR 30,654 trillion), and equals 3% of the total GDP of the rest of the world (Adi, 2013). In Indonesia, the movement of the Creative Economy has been recorded since the Indonesian Cultural Products Week was first held in 2007. In 2009, the Indonesian Government issued Presidential Instruction Number 6 of 2009 which regulates the Development of the Creative Economy, one of the pioneers of the legal basis that first placed the Creative Economy. on the stage of the national economy. The development of the creative industry in Indonesia can be seen in the Figure. 1.

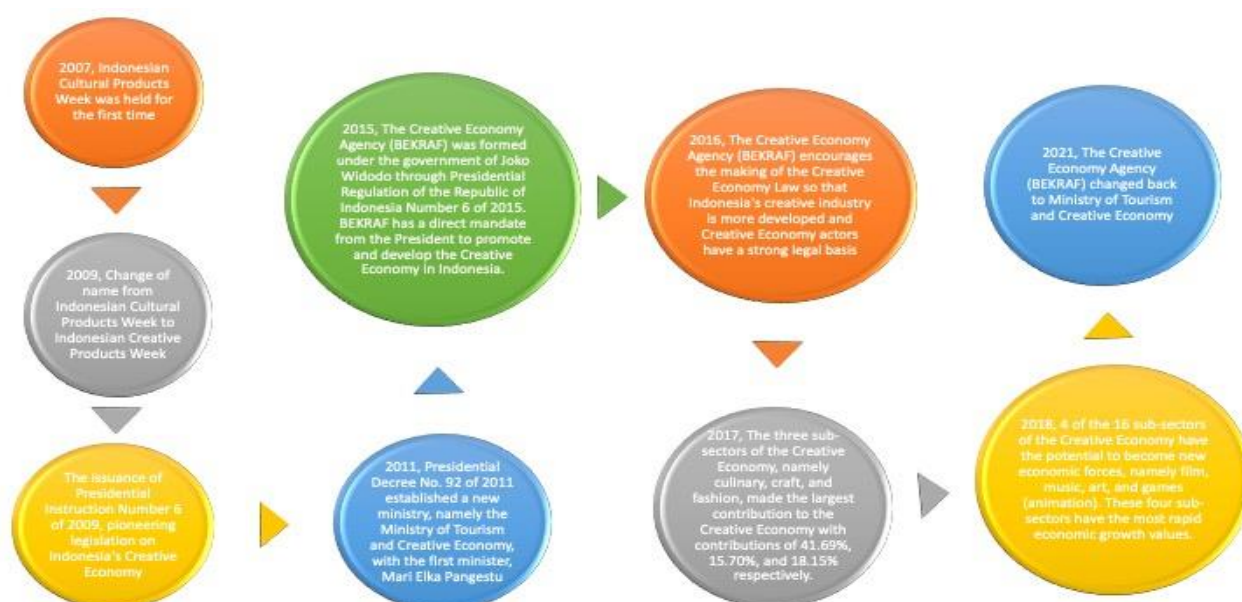


Figure 1: The Development of Creative Industries in Indonesia

The Creative Economy has a quite promising potential. In 2016, the contribution of the Creative Economy to the national economy was 7.44 percent and is projected to continue to increase. In terms of value, the Gross Domestic Product of the Creative Economy is projected to have exceeded 1,000 trillion in 2017 and increased to close to 1,102 trillion in 2018. In addition to the GDP aspect, an increase has also occurred in the Creative Economy Manpower aspect. In 2016, 16.91 million people worked in the Creative Economy sector. This figure is an increase of 5.95 percent compared to the number of Creative Economy workers in 2015 (Adi, 2013).

Table 1

*Growth Trends of Indonesian Creative Economic Workforce*

Year	Total (in million people)	Growth (%)
2017	17,43	4,13
2016	16,91	5,95
2015	16,06	5,22
2014	15,46	2,94

The national creative industry has strong potential to be developed as a support for future creative economic growth as implied from the above discussion. If we observe the development of Indonesia's creative industry, we all must admit that the creative industry in Indonesia is superior. The contribution of the creative industry is ranked 3rd in the world after the United States and South Korea, this shows the hope of the Indonesian creative industry to become a new national economic power in the future. In the rapid development of the creative industry globally, it is necessary to look at the readiness of human resources for the development of the creative industry. Labor absorption from the creative industry sector in the period 2002-2006 was ranked 5 fifth out of ten other sectors with an average labor absorption of 5.4 million. Creative industry groups that can absorb above the average creative industry group are fashion or fashion with 2.8 million workers (51.9%) and handicrafts with 1.8 million (33.4%) (Adi, 2013).

The creative industry is not without its weaknesses in increasingly rapid growth, not least in its sub-sector. We understand very well that Indonesia has abundant wealth in the form of natural resources as a source of ideas and human resources, the idea of Indonesian human resources provides extraordinary potential in developing the national creative economy. However, the data revealed that in one of the sub-sectors of the printing industry, there was a problem. The printing industry association noted that almost all printing houses in Indonesia are currently experiencing a decline in production turnover of more than 70% (Hilman & Mughira, 2021). Various factors influence it. It is estimated that the printing industry finds it difficult to innovate because they may not have the technical and managerial skills (Ali, 2018; Ananto et al., 2019; Susanto et al., 2013). Thus the research to be carried out is appropriate by placing the creative industry as one of the policies to be developed so that the results of this research can help provide the basis for policymaking.

***The Potential Growth of Printing as Sub-Sector of Creative Industry***

The creative industry study conducted by the Ministry of Commerce shows that the contribution of the creative industry to the economy in Indonesia is quite significant, but on the other hand, we see that not enough educational institutions in Indonesia have opened study programs related to the creative industry (Adi, 2013). Where can we learn up to the Bachelor level about advertising, packaging tech, fashion, graphic engineering, publishing, broadcasting, crafts, and others? Very few universities in Indonesia open study programs related to the creative industry up to the Bachelor level, high school level (vocational school) and Diploma program. In other words, universities are not yet adaptive enough to the needs of human resources in the creative industry (Adi, 2013; Ananto et al., 2019; Susanto et al., 2013).

On the other hand, to develop an industrial sector on a national scale, of course, it is necessary to have human resources relevant to the industrial sector. This is where the role of the world of education in Indonesia is expected to be able to provide the answer, namely how to provide

educated personnel to support the government's efforts in encouraging the development of the national creative industry. The education and learning process carried out by higher education institutions must be able to produce competent graduates, able to produce independently, equipped with entrepreneurial insight in the field of creative industries that they will be engaged in. Human resources who are educated, skilled, creative, and have entrepreneurial abilities are human resources needed by the world of work for the national creative industry (Adi, 2013).

### **Research Design and Conceptual framework**

This paper analyzes the problems, concepts, and objectives for future studies through several types of literature that tell of challenges and strategies in creative industries. A conceptual study signifies to complements discussions of academics, practitioners, and policymakers as a benchmark for approaching talent growth (Anwar et al., 2016; Siran et. al., 2021). The conceptual framework of this study uses as an organizing tool in empirical research (Anwar, 2016), and the empirical research at the study level uses this approach for smooth research. Similarly, a conceptual framework is an abstract representation, which is connected to the objectives of a research project that directs the collection and analysis of data.

Case study research is ideal for looking at research questions that are closely related to the context or situation at hand, which in business is very interesting. Problem research questions can be explored from a perspective that can be industry-specific, geographic location, or size/type of business such as entrepreneurship or creativity. Various functions such as accounting, operations, or marketing can be investigated (Rahadi, 2020). Case study research typically involves many different data sources and methods, further insight is gained from considering questions from a multi-dimensional perspective. The literature used includes scientific literature, government reports, etc., to inform critical analysis of ecotourism's potential for Creative Industry Enforcement. The descriptive approach provides an accurate description of reality that is useful for understanding the existing material. One of the best ways to validate the findings is to triangulate using another method, in this case, the respondent as an additional source (Rahadi, 2020).

The needs for critical analysis in this research are two (Bourdieu, 2015). First, development planning is limited to the planning book and is not updated and detailed for other impacts. On the other hand, the multi-dimensional positive impact of the development/planning of ecotourism potential was found in several studies. Second, there is the printing industry that is specifically interesting to study more deeply, because this area has a large influence but is not exposed. The results of this future research can provide information on the principles of the printing industry on how to utilize absorptive capacity to enhance educational innovation efforts. It will also be relevant for policymakers who design support mechanisms and schemes to promote the creation and growth of entrepreneurs.

### **The Findings and Discussions**

#### ***Critical Analyses: Potential for Ecotourism Development***

Tourist visits to Panjang Island, Jepara Regency during 2017 were 36,857 people with a PAD contribution of Rp. 24,001,000.00 (2015, only from Saturday and Sunday entrance tickets). While visitors to Kartini Beach are 195,418 people, visitors to Bandengan Beach are 272,431 people where Kartini Beach and Bandengan Beach are the main access to get to Pulau Panjang, and visitors to Karimun Jawa are 122,876 people.

Table 2

*The development of Wisnus (Nusantara Tourists), Daily Expenditures, Average Length of Hotel Stay, and Total Tourist Spend Year 2012 – 2017(Bappeda, 2018)*

Year	Domestic tourists (people)	Trips (IDR/people/day)	ALoS	Total (IDR/people/day)
2012	1.252.696	45.000	2,01	90.450
2013	1.394.985	45.000	2,01	90.450
2014	1.485.746	45.000	2,05	92.250
2015	1.636.874	45.000	2,05	92.250
2016	1.733.267	45.000	2,05	92.250
2017	2.190.231	45.000	2,05	92.250

Tourism support facilities, the number of hotels/homestays/inns is 47 with a total of 689 bedrooms, the percentage of occupancy rate for star hotels is 52.83 for jasmine hotels 36.5, the hotel rate in Jepara Regency is Rp. 5000.000/night, the average length of stay (ALoS) 4.71 domestic tourists 1.52.

Table 3

*Number of Hotels, Rooms, Number of People Staying, Hotel Occupancy Rate, Average Length of Stay, Number of Travelers (Bappeda, 2018)*

Description	Year					
	2012	2013	2014	2015	2016	2017
Number of Hotels	42	46	46	47	47	47
Number of Rooms	590	656	656	689	689	689
Many People Stay	630	701	604	744	616	728
Hotel Occupancy Rate	53.38	53.4	46	53.99	44.7	52.83
The average length of stay	5.58	5.64	2	3.1	3.1	3.12
Number of Tourists (Foreign and Domestic)	1.267.500	1.409.402	1.506.596	1.657.988	1.754.555	2.212.231

Long Island Tourism Object has been dominated by teenage visitors, adults, and the elderly. There is religious tourism (tomb of Sheikh Abu Bakar) and natural wealth in the form of vegetation, various types of birds, and marine life that is interesting to be seen and studied. With the ecotourism development plan that carries the concept of tourism that offers marine tourism, land, and sea ecosystem tourism, educational tourism, religious tourism, relaxation tourism, and sports tourism, it is expected to increase the value of investor investment projects, increase community economic income directly or indirectly, increase, maintain, and maintain the long island and its beaches, and increase the PAD of Jepara district and the state's foreign exchange.

The reason why Pulau Panjang is used as the case study was chosen is the high potential for ecotourism as a substitute for tourism in the Karimunjawa archipelago which has the nickname "Hawaii of Indonesia". The Karimunjawa Islands, which are located 86.4 km, and have a higher risk of sea travel, are still in demand by both foreign and domestic tourists. Pulau Panjang, which is closer to Bandengan beach and Kartini beach, will reduce the risk of



sea travel so that it can increase the number of tourists visiting if it is developed and optimized properly. Long Island can be enjoyed full day or in combination with other tours, considering the many tourist objects around Panjang Island making it an integrative tour, combined tourism can be with Kartini Beach, Bandengan Beach, JOP, cultural tourism, and so on.

The development of ecotourism potential areas uses three approaches, namely conservation development, integrated tourism area development, and local economic development. Conservation development was chosen because Panjang island is a special conservation area. According to PERMEN KP No. PER. 17/MEN/2008 concerning Special Conservation Areas, Panjang Island is a Coastal and Small Island Conservation area with the type of Small Island Park. The policy of the Jepara Regent's Decree on the Reserve of Panjang Island as a Small Island Park Number 522.5.2/728 of 2013, dated December 27, 2013, where Panjang Island is designated as a small island coastal conservation area with a small island park type so that development on Panjang Island must be very limited (Sholih, 2018).

Furthermore, the development of an integrated tourism area was chosen because it has the potential for marine tourism, land, and sea ecosystem tourism, educational tourism, religious tourism, relaxation tourism, and sports tourism. In addition, this tourist area can be used as an integrative tour, combined tourism can be with Kartini Beach, Bandengan Beach, Jepara Ourland Park, cultural tourism, and so on. So that gave rise to the term integrated tourism one day can travel. The last development is the development of the local economy. After the existence of ecotourism, the surrounding area which is incorporated into the local economy will be affected, in a positive sense. Community communities are formed that are engaged in the service industry. In addition, new businesses from the surrounding community will also emerge, this creates new industries both on a micro, small and medium scale. The creative industry sector which has 16 sub-sectors will have the most potential (Bekraf-BPS, 2018). In general, the three ecotourism developments are illustrated in the concept below:

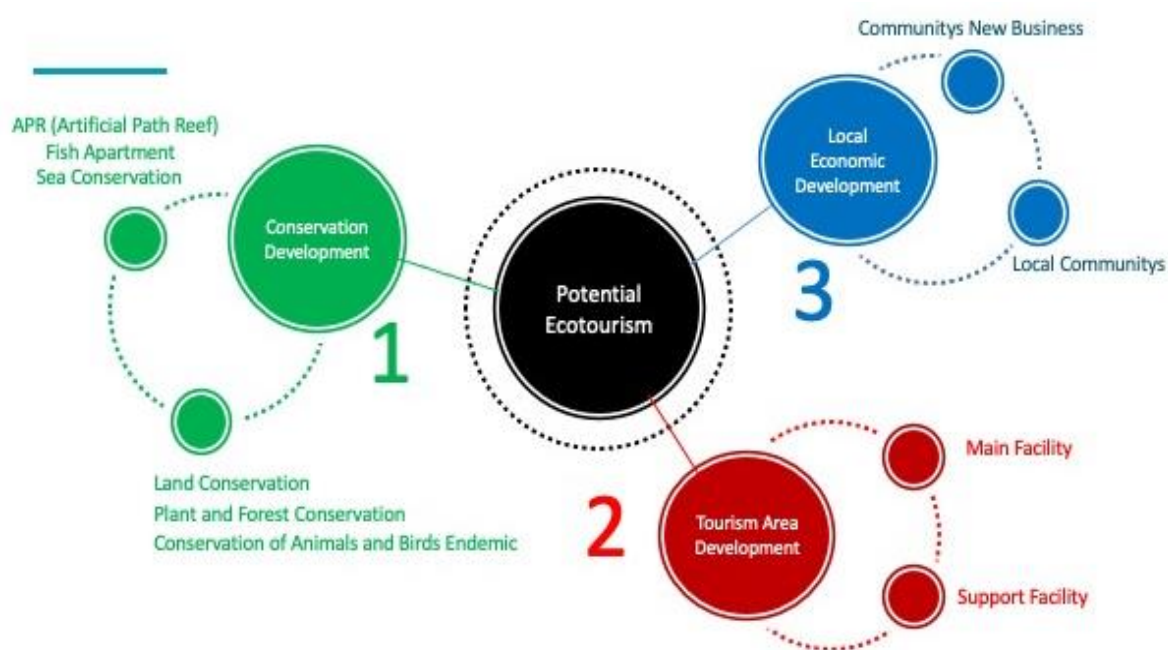


Figure 3: Development Concept (PLTU, 2018)

### ***Critical Analyses: Principles of Ecotourism Development***

The development principle used in the development of ecotourism potential is tourism development that does not disturb the environment but can preserve and utilize the

environment. This is following the status of ecotourism potential as a Special Conservation Area which is a Coastal and Small Island Conservation area with the type of Small Island Park. The second is Long Island Reserve as a Small Island Park where Panjang Island is designated as a small island coastal conservation area with a small island park type so that development on Panjang Island must be very limited. Development of tourism with tourist attractions that involve tourists in biodiversity conservation on small islands.

In the development of supporting infrastructure for tourism development on Panjang Island, there are established principles, namely: Organizing the tourism system on land and the coast with an emergency evacuation system with relatively low wave conditions on Panjang Island with the highest wave of  $\pm 2$  meters in December, security level on the island long safe with data on average rainfall 311mm/year, the highest rainfall 1122mm/month in December, the lowest rainfall 5mm/month in October (Bappeda, 2018). Providing an information center and nature laboratory in collaboration with Diponegoro University. Provide basic public facilities that are environmentally friendly and do not change the landscape. Selection of building elements from natural materials, Development of tourism without harming animals, and Bringing back populations of migratory and endemic birds. Environmentally friendly energy and permitted transportation does not produce air pollution (bicycles). Minimizing waste (not allowed to bring food from outside).

Emphasis The basic concept of developing ecotourism potential is in the form of 3 concepts, namely: Ecology, Access Integration, and Community. Ecological tourism is a tourism activity with the concept of green tourism which is developed to maintain a balance between economic aspects with the carrying capacity and capacity of the environment, as well as the development of creative nature tourism and local wisdom that can provide economic benefits for the Government and society. Access integration is the development of environmentally friendly connecting access by involving the community around Pulau Panjang. Community Development is the development of tourist areas by involving the surrounding community. Finally, the direction of the development of eco-tourism potential starts from the Conservation Function, especially related to the protection of the ecosystem owned by Panjang Island and its surroundings, as well as the protection of marine biota owned. Improvement of facilities and infrastructure is carried out to support the existing tourism function. Tourist attractions that are developed must look at the environmental capacity and tourism capacity. This is related to the geographical conditions and the extent of Panjang Island, so it is necessary to limit the tourism activities that are developed not to damage the environment. Increased community involvement is needed because the surrounding community will determine the success of existing tourism. Promotional activities are one of the important things in selling a tourist area. This direction of development has an impact on Creative Industry Enforcement.

### ***The Continued Impact of Potential Ecotourism Development***

In the direction of local economic development after the existence of ecotourism, the surrounding area which is incorporated into the local economy will be affected, in a positive sense. Community communities are formed that are engaged in the service industry. In addition, new businesses in the local community will also emerge. Development of creative nature tourism and local wisdom that can provide economic benefits for the Government and the community. Absorb local workers from the surrounding environment. Increased community involvement is needed because the surrounding community will determine the

success of existing tourism. This creates new industries on a micro, small and medium scale. The creative industry sector which has 16 sub-sectors will have the most potential.

The printing industry is a sub-sector of the creative industry. The printing industry has contributed to and made a significant impact on the Indonesian economy. According to the Indonesian Central Statistics Agency (2021), the gross output value of the printing industry in 2020 is IDR 75,480 billion. Meanwhile, the total workforce in the printing industry in that year amounted to 166,375 people. The printing industry has various types. There are 6 segments in the printing industry; 1) general printing, 2) packaging printing 3) newspaper printing 4) book printing 5) special printing and 6) digital printing (ALI, 2018).

With the development of ecotourism potential, it will have a direct impact on the local economic development approach. The community around the development site will raise their economic level through new businesses (Anwar et al, 2015). One of the new businesses here is the emergence of new businesses around the development site. All of them relate to the creative industry and the creative economy. Specifically discussed is the impact on the printing industry.

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Seeing the needs of tourists, it is inevitable that the need for tourist posters and travel leaflets will increase significantly. In addition, the packaging of all forms of food, souvenirs, and others needs to be packaged creatively. The need for mass printing for newspapers has an impact on the increasing number of newspaper consumers. User manuals, promotional books, and catalog books about new attractions are necessary. Entrance tickets as a pass must have a level of security that is difficult to duplicate, required to produce this special printing. Finally, the need for digital printing to print photos, and promotional cards is a major need. This is the reason and explanation why the printing industry can improve its performance through the development of ecotourism potential. The direct impact of developing ecotourism potential is also on Creative Industry Enforcement.

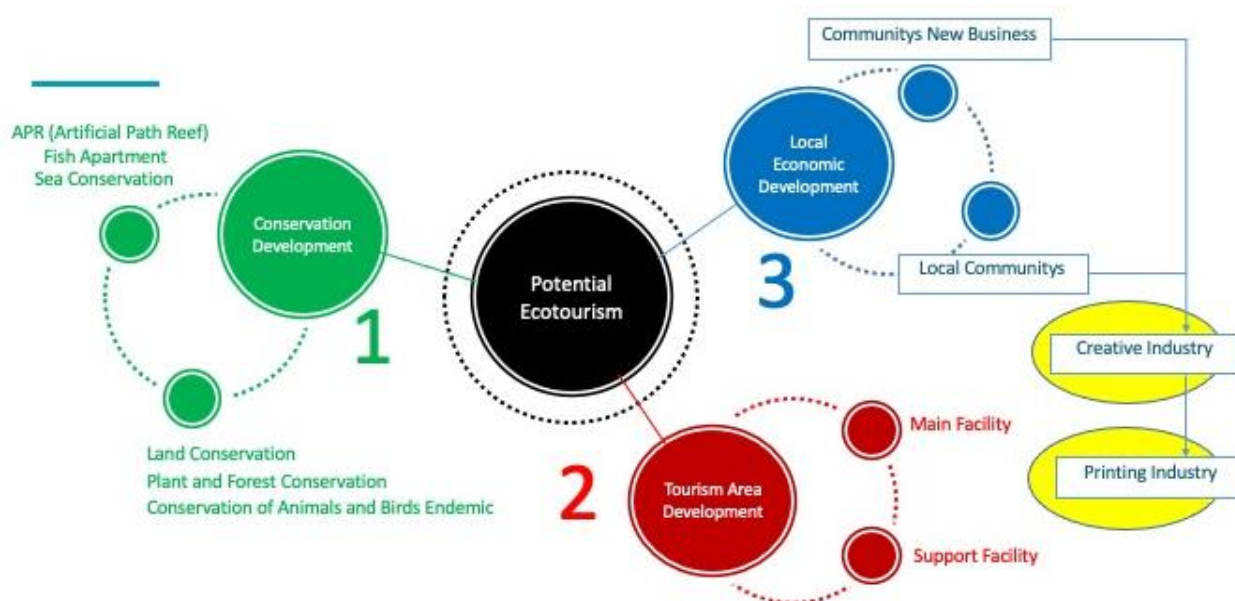


Figure 4: Critical Analyses of Ecotourism Potential to Creative Industry Enforcement

### **New Education Model towards Indonesian Creative Industries Pillars**

The creative industry in Indonesia, especially the printing industry, still has very large potential, therefore it needs support from the government. In addition, to support from the government, the collaboration of all parties is needed. Support from cross-related ministries such as the Ministry of Tourism and Creative Economy, the Ministry of Industry, and the Ministry of Education, Culture, Research, and Technology must be directed. Regarding the issue of the need for a competent and expert workforce in the creative industry, there must be a real solution. As a provider of education services, the Ministry of Education, Culture, Research, and Technology through higher education or other institutions must provide services that adapt to industry needs. Therefore, the concept of this research framework was created to be used as a basis for research looking at the collaboration of the creative industry and higher education which has great benefits and is very much needed today.

The tourism sector as one of the strategic sectors in national development over the past decade has continued to show a significant contribution in supporting the national economy, especially in earning foreign exchange. From 2009-2014, the average growth rate of Indonesian foreign tourist arrivals was 8.62% per year, higher than the world average growth of 3.47% per year. This condition indicates the strength of the resilience of Indonesian tourism. Foreign tourist arrivals in 2014 (amounted to 9.4 million foreign tourists) and the foreign exchange generated (USD 10 billion) was the highest achievement in the development of national tourism. In terms of growth in foreign tourist arrivals to Indonesia, which reached 7.2%, this figure was also higher than world growth which only reached 4.7%. The performance and contribution that continues to increase further strengthen the hope of the tourism sector to take over the role and contribution of oil and gas (oil and gas) in contributing to foreign exchange for the country (Bappeda, 2018).

The creative industry is one sector that is expected to become a new, sustainable national economic force. Creative industries in Indonesia are classified into 16 sub-sectors which by the Central Statistics Agency (BPS) are then broken down into 206 industrial classifications. Along with the prospect of the Indonesian economy will become one of the highest income countries in the world by 2030 (Badan Ekonomi Kreatif, 2018). The contribution of the creative industry is ranked 3rd in the world after the United States and South Korea (Bekraf-BPS, 2018). From these various studies, it is hoped that innovative works that are tested to be developed by the creative industry will be able to increase creativity, including increasing the number of patents in the creative industry environment in Indonesia, including increasing various research activities that can be published in various national journals/ international development, as well as the development of appropriate technology that is beneficial for the development of the creative industry in Indonesia. The hope in the future is that through this research specifically for the creative industry in Indonesia, Indonesia's creative community will grow and develop as predicted, namely a creative community class that can contribute to national economic growth for the realization of the nation's welfare.

The Ministry of Education, Culture, Research and Technology as the institution responsible for the provision of educated personnel has taken anticipatory steps in responding to the development of the national creative industry, especially related to the demands of the labor market needs in the creative industry, namely by establishing new universities which are specifically to prepare educated and skilled personnel in the creative industry. In 2008, the Ministry of National Education decided to revitalize the Indonesian Graphic Center into the State Polytechnic of Creative Media (Polimedia). This new polytechnic, located in Srengseng Sawah, South Jakarta, is specifically designed to implement an international standard

education/learning process based on production and entrepreneurial competencies by applying the Competency-Based Curriculum. Polimedia organizes educational programs up to the Diploma or Bachelor level, in the early stages, the diploma program has been opened for three study programs, namely Graphic Engineering, Graphic Design, and Publishing. In 2010 it is planned to open three new study programs, namely Packaging Tech, Photography, and Advertising. His goal is to make Polimedia and other institutions a center of excellence for the development of the national creative industry (Adi, 2013).

Higher education or other similar institutions as training institutions in the field of printing are most needed to support the creative economy. Therefore, the practice and laboratory equipment owned must adapt to technological developments and industrial needs. Through higher education or other similar institutions, it is hoped that they will be able to provide skilled workers in the printing industry with educational qualifications of a Diploma or Bachelor's so that they will be able to meet the needs of human resources in the printing industry in the future. In addition, the presence of higher education or other similar institutions is expected to be able to spearhead the government's efforts to encourage the growth of creative industries throughout Indonesia optimally so that the GDP achievement target from the creative industry sector can be achieved, namely by encouraging the growth of industrial centers. A creative economy is based on local wisdom and culture through various applied research that can be carried out by the intellectual community in a vocational school or higher education.

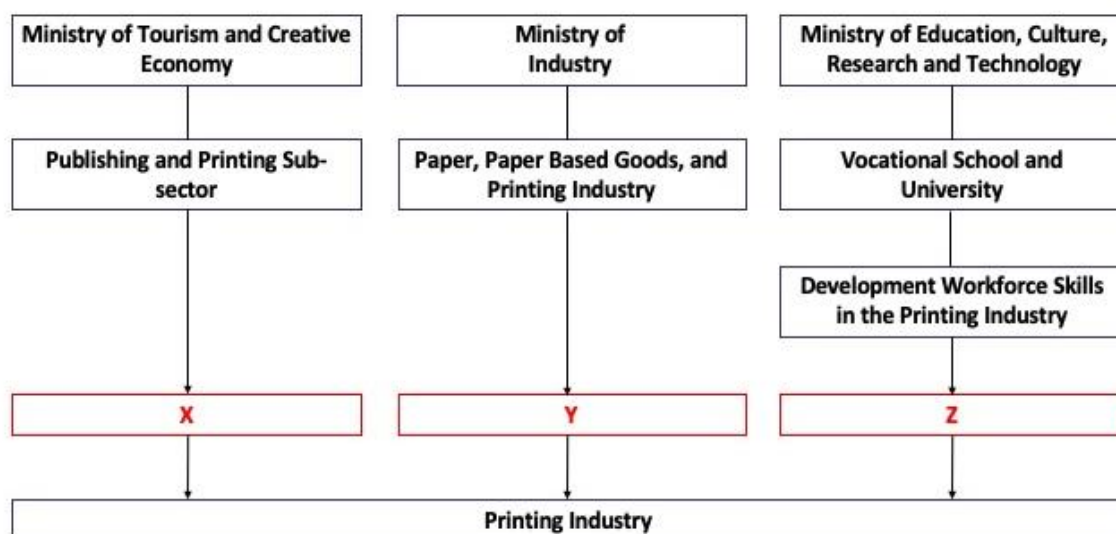


Figure 2: The Collaboration Creative Industry and Higher Education

### Conclusions

The creative industry in Indonesia, especially the printing industry, still has very large potential, which it needs support from the government. In addition, to support from the government, the collaboration of all parties is needed. Support from cross-related ministries such as the Ministry of Tourism and Creative Economy, the Ministry of Industry, and the Ministry of Education, Culture, Research, and Technology must be directed. Regarding the issue of the need for a competent and expert workforce in the creative industry, there must be a real solution. As a provider of education services, the Ministry of Education, Culture, Research, and Technology through higher education or other institutions must provide services that adapt to industry needs. Therefore, the concept of this research framework was

created to be used as a basis for research looking at the collaboration of the creative industry and higher education which has great benefits and is very much needed today.

This paper provides three contributions, which discuss critical analysis by clearly describing the potential for ecotourism development that is owned. The second is to provide critical analysis in providing the results of the analysis of potential ecotourism development. The third provides a critical analysis in covering the continued impact of potential ecotourism development. This is important because the main sources used are books that are limited to aspects of development planning studies. Previous research did not provide critical analysis. The most important finding is that the printing industry, which is part of the creative industry, has a positive impact in terms of performance. The development of ecotourism potential, which has three development approaches, namely conservation development, tourism development, and local economic development, has a continuing impact that does not only stop at the community. The local community around the potential of ecotourism will be able to create new businesses in the creative industry. One of the sub-sectors of the creative industry is the printing industry.

The Conclusions and significant findings of this paper lead to the development of ecotourism potential by providing critical analysis for Creative Industry Enforcement. As a recommendation, the development of ecotourism potential requires careful planning to obtain optimal benefits. To optimize the benefits, input through critical analysis on ecotourism potential to Creative Industry Enforcement is needed, specifically in terms of the printing industry.

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