

Batak (Toba) Society Empowerment through Creative-Economy- Based “Dalihan Na Tolu” Concept

Khairuddin E. Tambunan

*Student of Doctoral Program of Postgraduate of Universitas Negeri Malang, Indonesia
Jalan Semarang 5 Malang, Indonesia 65145,*

Abstract: *Economic development performed until today still relies on capilast economic system. Therefore, the economic development must be able to be shifted to the system that relies on local strength and potentials. This research is a review that emphasizes on economic development, especially creative economy. Creative economy development based on the local potentials and surpluses through the Dalihan Na Tolu concept of Batak (Toba) which is one of the manifestations of local wisdoms in South Sumatera. With Dalihan Na Tolu concept, it is expected that society involvement in economic development makes innovation and the creativity of the society can be a planned and structured movement. It is because this concept that involves all components in the society especially Batak (Toba) community in their daily lives. With this empowerment, it is expected that it will cause positive impacts for the society, economically, socially and culturally. In the end, this activity will have impacts on the development of creative business persons, innovation and creativity as well as improving society's wellbeing.*

Keywords: *Society Empowerment, Batak (Toba), Dalihan Na Tolu, Creative Economy*

I. Introduction

Indonesia comprises of islands that span from Sabang to Merauke and has various ethnicities, languages, religions and customs that are different from one another. In which customs are the part of the culture as a socio-cultural modal in keeping the social harmony. Each variety has their own customs and culture that has the function as guidance in their social lives. Custom and tradition can be explained as a pattern that depicts the habits of the society lives in a particular place in performing social interaction, communicating and performing everyday duties. Customs comprise of informal rules, guides and interaction and communication system that binds and applies for all members of community. (Lumbantoruan, 1992)[1].

One of the cultures that still live and develop in Indonesia is Batak (Toba) culture. Batak (Toba) culture has a well known concept and still maintained today, which is “Dalihan Na Tolu” concept. Dalihan Na Tolu is a concept that can maintain the peace and harmony in the society. It is because each individual must always be able to maintain and keep it although they are not in their own land. It is because, this value cannot be removed from the values incorporated in this concept, which is togetherness, kinship which is based on tolerance, respecting difference and love. Dalihan Na Tolu comprises of 3 (three elements), which are; dongan sabutuha (kahanggi), boru (boru children), hula-hula (parents in law). Each of these three elements has their own functions and roles as well as their responsibilities according to their position. In which those three cannot be separated and are interconnected to one another. It becomes the basic element in the society interaction in determining one individual's position (Siregar, 2014) [2]. Therefore, the rights and responsibilities of the society will be connected according to their positions, and can control the behavior of the member of the community in the social, cultural, economical and political aspects in their lives.

In compliance with the above mentioned concept, the economy empowerment, especially creative economy should be performed well (Thorsby, 2001) [3]. Because, with the existing kinship system, it will be created a conducive condition for the economic activities, in which the empowerment in economy sector relies on trust, cooperation and reward. Economic activity performed based on the cultural power will make the activities more meaningful and beneficial (Hamilton, et.al.2009) [4]. Therefore, the development of creative economy in arts and industries have important roles. It is shown by the developing understanding an wider appreciation from the relation of art and cultural industry with the society. In which to bring the positive social and economy changes in various kinds of industry sectors, as well as social organization. It will create changes in creativity sector, attitude innovation and talent as well as capabilities. As known that for the last several years, the government is taking seriously the development of creative economy. Therefore, the society is expected to be able to develop and sell creative ideas existing in the society, especially those that are based on their culture and customs, such as crafts, dances and music. By society empowerment through Dalihan Na Tolu concept, it can be an added value for the society, because the empowerment is in compliance with the local community's culture (Thorsby, 2001) [5]. In which the development in the creative economy sector can create the welfare of

the society (UNDP, 2013) [6]. Once again, the Dalihan Na Tolu concept not only applies on the custom and culture context but can also become the basis in developing the economy, especially creative economy in the Batak (Toba) society.

II. Dalihan Na Tolu Concept

Dalihan Na Tolu literally means as a fireplace with three supporting legs. Etymologically, it means a basis with three componens. Those three components are arranged with the same magnitude, height and space so that they have balance and supporting one another (Siregar, 2014) [7]. Dalihan Na Tolu for Batak (Toba) community is an important structure in the life of Batak (Toba) people, related to the decision making and kinship in Batak (Toba) society. Dalihan Na Tolu concept in Batak (Toba) society is known with the existing of family according to patriarchy line believed by Batak (Toba) people. This family system is the identities of the people that has the same roots according to father ancestry. The clan system in the Batak (Toba) culture as individual identity and functioned as the strong kinship in interacting between society members. In everyday lives, dongan sabutuha (kahanggi) are the people who are biologically related or have the same clan. But, along the time, dongan sabutuha does not mean merely biologically related anymore. But, it has been developed into the same clan. Boru (boru child) for Batak (Toba) people is daughter. Boru is a person/group that takes wife from hula-hula group. While the ones who get into the boru component are: daughter’s husband and the children, the husband’s parents and the husband’s dongan sabutuha. Boru are persons/group that are really loved but not included as the heir of the parents. Hula-hula (parents in law) is the party that gives daughter. Dongan sabutuha (parents that replace the woman) becomes hula hula for the groom. Hula hula consists of: parents in law and the group of clan, uncles (tulang-brother from mother). In which the material culture aspects such as social, language system, economy system, knowledge, art and religion. It means that someone perform an activity for the society, communicating using language, improving welfare knowledge, technology for the improvement of moralized technology for the spiritually needed. (Aritonang, 2000) [8].\

III. The Execution Of Dalihan Na Tolu Concept

In ritual practice or other events, hula-hula is much honored, they are considered as glory sun because from them their boru gets blessing. Therefore, boru and their dongan tubu sabutuha must respect and responsible for all events held by hula-hula. In Batak society, the leadership system consists of three life aspects which are tradition aspect or related to leadership, and religion aspect related to believe and social aspect or related to governance. In which each aspect has difference in the process of decision making, although generally it is decided based on dalihan na tolu concept. (Sibarani, (2007) [9].

In Batak (Toba) culture, beside Dalihan Na Tolu concept as kinship regulation, it is also known values that become the life goals of Batak (Toba) people. The life goals that intended to be reached are not depend on one’s position as hula hula, dongan tubu or biru because, it is the business of each household. While the values related to one’s life are the following: 1). **Hagabeon**. Hagabeon means that have many descendants and longevity. Well known Batak traditional expression presented in the wedding is the expression that hopes to get many descendants which are 17 sons and 16 daughters. 2). **Hasagapon**. Hasangapon means authority, charisma, the core value that gives strong encouragement to achieve greatness. This value gives strong encouragement, especially for Toba people, in this term modern era to achieve the position and rank that gives honor, authority, charisma and power. 3). **Hamoraon**. Hamoraon means wealth; one of the culture values that base and encourage Batak (toba) people to search as many wealth as possible.

The following table explains how the relation and attitude that must be shown in the dalihan na tolu concept and the values incorporated in it.

Table 1. Relationship Dalihan Na Tolu Concept with Mental Attitude, Manifestation and Goal

No	Mental Attitude	Manifestation	Goal
1.	Respect each other (Marsihormatan)	Somba Marhula-Hula	Many descendants (Hagabeon)
2.	Appreciate each other (Marsipangasapon)	Manat Mardongan Tubu	Honor (Hasangapon)
3.	Help each other (Marsiurupan)	Elek Marboru	Wealth (Hamoraon)

Source :Nababan, 2012 [10].

The above table describes the relationship between the mental attitude, manifestation and goals in the concept dalihan na tolu. The association is a form of implementation of the values contained in the concept Dalihan na tolu. First, mutual respect embodied by Somba marhula-hula (marsihormatan) the laws that target is someone will get pleasure (hagabeon) being able to respect the law. Secondly, mutual respect can be realized with a prudential attitude towards Dongan tubu to gain hasangapon. The third, based on mutual help in particular to the Boru, is believed to gain wealth (hamoraon), because the concept of Dalihan na tolu demanded the attention of the law.

IV. Creative Economy Concept

Creative economy concept is an economy concept that based on the capabilities and skills of the people. It is in compliance with the statement (Toffler, 1970) [11]. In which overall perform the division of economy wave civilization into three waves. The shift of paradigm in the economy development cannot be separated with the changes in the global scale. The changes marked by the economy development shift from agriculture, industry, and information sectors to the creative economy sector. The development of creative economy sector of a nation will compete and have an impact on the social life if managed well. Meanwhile the management is based on the capabilities in the form of innovation and the people's creativity. Therefore, the rise of new economy wave demands the innovation and creativity of the society. To achieve the creativity, a management skill is needed. Therefore, we need human resources quality as the executive of creative economy. This condition must relate to the capability in managing the potentials. Therefore, the creative economy concept must be in compliance with the capabilities in innovation and creativity in managing the existing local potentials. (Peters, 2004) [12].

The development of creative economy cannot be separated from the creative industry development because creative economy development needs support from the economic industry (Howkins, 2007) [13]. The development of creative economy believed to be a way for developing countries to keep up with the global economy development. It is because the creative economy sector relies more on the society creativity and intellectual in developing the existing local potentials. On the other hand, the development of creative economy in a particular place depends heavily on the human resources quality in developing the creativity an intellect. In other words, the development of creative economy is an alternative economic activity for society in developing their potentials. (UNDP, 2013). [14]

The above explanation can show that economic changes is determined by the quality of human resources in digging the creativity an innovation as the main encouragement in developing creative economy. Therefore, if the society has innovation and creativity, the acceleration of economic development will be faster. Therefore, the choices in development of creative economy will raise the new competitive business person. (De Natale and Wassal, 2006) [15]. The development of creative economy sector also must be oriented on the society culture aspect. Therefore, the development of the crative economy sector will have an impact on the rise of business chances which are move by the people (Florida, 2006) [16]. Therefore a structured and systematic development will encourage the development of this sector in local areas. According to the explanation of it indicates that the creativities arising from the culture richness will create job opportunities. Therefore, with the development of the creative economy it will improve the people's income (Hamilton, et.al.2009) [17], (Cunningham and Higgs, 2008) [18].

V. Creative Economy-Based Society Empowerment

Society empowerment refers to the general term, which is empowerment, as an effort done to be able to actualize all potentials, both human resources and natural resources owned by a society. Therefore, the empowerment here means that the effort performed by a society towards an independent condition economically, socially, culturally and politically. In which creative economy is a talent that needs to be developed. (Departemen Agribisnis FEM IPB, (2002) [19], Saksono, (2012) [20]. Creative economy is an industrial sub sector in this globalization era as a very promising economic activity to be developed in improving economic development and society's income. In which the final goal is the change of creative mindset, creating excellent creative industry, and can be done by the society according to the existing resources with the efficient use(Rahman, and Rasulong, (2015) [21], Lyck, (2013) [22]. Setiawan, (2003) [23], Hutomo, (2000) [24], explains that in social development cannot be separated with the following factors, such as initiative, related to the ability to innovate; goal, related to the direction and the policy of the development; resources, related to the capabilities and local potentials, implementation, related to all execution process, output, related to how far the output has added value and the impact created. The benefit of the social participation based on cultural creativity and program offers a simple way to overcome social exclusion and renewal among society, creating a wider access to jobs, enabling the self expression through creativity, life skill and environmental awareness (Foord, (2008) [25].

From the above explanation, it is very relevant if related to the creative economy development in Batak (Toba) society with the dalihan na tolu concept. It is relevant with the goals and the aims in an empowerment program, which is society based empowerment. In which he development of creative economy development acts as an effort to improve society welfare. For the further understanding, the cuture industry role in the local development, we show it the analysis on how the relation of the creativity climate, value culture production system, and culture. (Santagata, and Bertacchini, (2011) [26], Ulumiyah, dkk, 2013) [27].

Siti, dkk. (2011) [28], Effendy, (2015) [29], stated that it cannot be replaced from the society ability with the policy implementation and development program and the authority delegation. With this condition, there will be skill development among the society especially creativity and innovation. On the other hand, the

society will have independence and responsibility in developing the society and the local area. According to Aritonang (2000) [30], the diversity of art and culture owned by Batak (Toba) people are in the form of language, traditional attire, music or songs, musical instruments, dances, statues, traditional houses, crafts, food or culinary, traditional weapons and the tradition of the people. In the life of Batak (Toba) people, tradition is culture, very influential in creating harmony, peace in the society. The common law of Batak (Toba) teaches that in seeing one's position not based on the rank, property, or status, or known as Dalihan Na Tolu. From the above explanation, it is very clear that Batak (Toba) people is very rich and have a big potential to be developed into a local excellence. Therefore, a movement and big concern must be given by the stakeholders. Therefore, the local richness can give a good impact to the society and needed creativity and innovation of the people.

In compliance with the above opinion, (Anggraini, (2008) [31], Muslim, (2007) [32], stated the need of creative industry development in Indonesia, based on the reason that the contribution in economy, investment climate, nation and local identity, renewable resources, the rise of innovation and creativity, and the social and cultural impacts. In which overall can improve the life quality, welfare equalization, and improvement of social tolerance. In the development can give a significant economic contribution, creating positive business climate, building nation image and identity. Furthermore, the resources can always be renewed based on the knowledge, creativity and green community, towards the nation competitive excellence that have positive social impacts. Empowerment as the process of developing, creating independence, empowering, strengthening the bargaining position of the society with the lowest position towards the pushing power in all sectors of life (Eko, 2002) [33]. Therefore, society empowerment concept can be understood as an important role in the development of particular area. in which the development must be in accordance with the society empowerment. On the other hand, with the empowerment, the society not only become the object of development, but also the subject of development. If this can be executed hand in hand, the society can get the benefit of their culture.

Next, according to (Sumodiningrat, (2001) [34], Imaculata,et.al, (2015) [35], society empowerment is an effort to make the society independent through the manifestation of their skills and potentials. To be able to make a right choice on what activities that are suitable must went through knowledge empowerment, creativity for their own progress and the local area. Kartasasmita (1996) [36], stated that empowering is an effort to improve the dignity of the society that do not able to free themselves from poverty and backwardness. With empowerment, it will create choices for society in developing themselves and their area towards independency. Therefore, empowerment as an effort to make people independent through the manifestation of their potentials. Furthermore, empowerment must be in compliance with the creativity and innovation. Therefore, the society is given freedom to choose the activities most suitable for their own improvement. Meanwhile, according to Siswanto (1997) [37], stating that empirically, there are many studies show that society are more able to identify, assess and formulate their problems both physically, socio-culturally, economically and environmental health, building vision and aspiration and then prioritizing, intervening, managing, monitoring and even choosing the right technology.

In the role of creative economy as an economy development mediator, it must be strengthened by the local developmental center, to have access in the form of organization, human resources, and financial. This access is an important asset for the building of creative economy based on the innovation and creativity. Related to the equalization of chances, and society collectivity, a strategy that centered on the society is needed. With this way, the society economic development can be one continuously as a solution and contribution of the society to build a more just economy in the middle of global life, (Juan, 2010) [38]. Although actually the society can choose and develop innovation and creativity owned, often their abilities are not supported by the government both local or central. Therefore, empowerment done by the society is only in the local level. A synergy between government and business person is needed in managing the empowerment. Finally, that empowerment is one of the approaches that can be done in the context of economic development, in which the approach more prioritizing on the society capabilities in understanding each area potentials (Jayne, 2005) [39]. Furthermore, in managing the potentials, innovation and creativity is needed as an effort in optimizing those potentials.

VI. Society Empowerment with Dalihan Na Tolu Concept

As explained above that Batak (Toba) society have the Dalihan Na Tolu concept (Tungku Nan Tiga).Din which this concept is valued as a kinship system, where there are several conitions that must be met with the goal of adapting, keeping the social pattern and keeping the unity of Batak (Toba) people. It is what next applied in the life goals such as hamoraon (wealth), hagabeon (many descendants), and hasangapon (honor). (Lumbantoruan, 2013) [40]. This concept can be explained with a simple way in the context of Batak (Toba) culture with the perception of hula-hula, dongan sabutuha an boru. First, hula-hula perception, that hula hula as the party that should be honored therefore they act as policy maker and ecision maker. In creating policy and making decision, hula hula must be able to coordinate with dongan sabutuha. It is because hula hula cannot make any decision without coordinating with dongan sabutuha. It is because each activities or jobs done by hula-hula, the friend are dongan sabutuha. While the relation with boru (boru child), hula-hula must pay

attention on boru's readiness in executing their tasks. It is because, toru that becomes the backbone of each activity done by hula-hula.

So, related with the creative economy development with dalihan na tolu concept especially in the perception of hula-hula, hula hula is the leader, while, dongan sabutuha as the partner in decision making and policy creating. On the other hand, boru is the executive of the creative economy business. In which boru must be responsible on the success of this business. Second, the perception of Dongan Sabutuha perception. In the traditional context, dongan sabutuha is the biological family, and from the same clan. The meaning of dongan sabutuha is sibling or people from the same clan with hula hula or from the same clan as boru. In dalihan na tolu concept, ongan tubu is the friend or sharing and discussion friend for hula hula as well as boru. Therefore, dongan sabutuha is the place of coordination between hula hula and boru. Therefore, the position of dongan sabutuha in developing creative economy is understood as manager. In which they act as the mediator between hula hula and boru. And it will create harmony in performing the work.

Third, boru (boru child) perception. In everyday lives, the position of boru (boru child) is full of responsibilities, because in each hula hula activities, boru child is the one who take responsibility or backbone of the activities. Although in position, it is often considered as the lowest position (worker) in dalihan na tolu concept. But, if seen from the wider point of view, the boru position is strategically important. Therefore, if related to the development of creative economy, boru (boru child) is the worker that has high responsibility and has sense of belonging on the activities done by hula hula. Therefore, referring to the creative economy development with dalihan na tolu concept is something that can be done (Pranadji, 2009) [41]. It can be seen from the labor division system, interaction and decision making. Therefore, dalihan na tolu concept is Batak (Toba) society is the life philosophy that have relevance with the activities done especially related to the program that relies on society participation. The value system in Dalihan na tolu concept can be applied in developing relations in economy and business, in which it can create relations such as customer, partner and producer. On the other hand, this concept can also be applied in the leadership and management concept.

Because relevant with the existing concepts in modern management and leadership, for example, in making ulos fabric. The existence of ulos in Batak (Toba) society is very sacred. It is due that in each traditional event, the people always wear ulos. Yet, it has different meaning. The difference of ulos usage depends on the condition, such as wedding and funeral.

It is stated that art is a form of imagination, and technically involves the one's capability in managing the skills related to the internal factors as well as external factors. It is related with the human behavior aspect as a source and the manifestation of creativity and innovation which are important components for longevity and welfare (Howkins, 2001) [42]. Creative economy also has dynamic economic value, not only static, in which it can contribute to the economic and development process. However, certainly it needs several renewals, as a tool to be able to adapt with the other economic developments. (Drucker, (1998) [43], Roodhouse, (2006) [44]. Local wisdom in the form of culture teaches to value each other, know one's position, portion, and capacity. Local wisdom develops because the development of the society's paradigm. So, why be ashamed to use the cultural ethics in working, because the cultural values owned by this nation is not inferior compared to the capitalism. Therefore, Dalihan Na Tolu philosophy if related to the working culture will create high ethics and spirit.

Generally, from the concept of dalihan na tolu there are several values that can be used as initial capital, which are respecting each other, appreciating each other, communication and cooperation and protecting the subordinates. Therefore, if this concept can be developed especially in the development of creative economy, there will emerge new business persons in creative economy sector, that have competitiveness, and cultural diversification. (Saksono, 2012) [45]. Finally, with the empowerment, it will create jobs, the newcomer in business will reduce unemployment and urbanization. On the other hand, it will improve welfare and the society income in the local areas. With the art and cultural industry empowerment it will encourage the economy in controlling or directing the innovation through creativity, directing the economy through welfare creation, and positively influencing the life quality in a particular area. (Hamilton, et.al. 2009) [46]. In building creative economy, cultural factor is the main supporter of the economic activity and the main machine is not only as an object but of wealth. It is because human creativity and skill, not only as a traditional production factor, but also as a strong machine in continuous development. On the other hand, creativity is the main energy in economic development through new approach for problem solving by accommodating in uniting the ideas of knowledge and skill. (United Nations, (2008) [47], Tepper, (2002) [48], Roy, (2010) [49].

VII. Conclusion

From the explanations about dalihan na tolu concept empowerment, conceptually shows that the development of creative economy must be done based on the innovation and creativity of the people. Besides, there are relevancy between the skill and the potentials owned by the area. It is so that the activities executed have a good impact for the social welfare in the future. In the future, creative economy have the potentials to be developed and managed structurally and premeditatedly, not only as activities in small industries, but also

become the excellence that can be proudly presented in each area. It can be seen by the arising of new creative industries in each area that depends on the local commodities.

In this technology and information era, creative economy development concept must be translated into a planning and operational program based on the potentials, excellence and local culture. On the other hand, it must be underlined that this creative economy development is not translate into regional context but based on the potentials in particular area. Therefore, the society empowerment program with dalihan na tolu concept, must be done premeditatedly, structurally and systematically. To anticipate the problem appearing on the above, a thorough mapping must be done in the area. Furthermore, the approaches needed in creative economy development are structural approach and cultural approach. And on the other hand, the central a local government become the determinant of the development of creative industry.

Acknowledgements

This writing is the part of my dissertation proposal, Therefore, I will have relevance between article and dissertation at Doctoral Program of Postgraduate of State University of Malang, Indonesia.

References

- [1]. Lumbantoruan ES. (1992) Pola dan Fungsi Keekerabatan Masyarakat Batak Toba, Sebuah Studi Deskripsi pada Perkumpulan Marga Napitupulu, Boru dan Bere di Kotamadya Surabaya Universitas Airlangga, Surabaya. http://habatakon01.blogspot.co.id/2013/08/filsafah-orang-batak-toba-dalam-dalihan.html?utm_source=BP_recent
- [2]. Siregar, Kondar, (2104). Eksistensi Masyarakat Adat Dalihan Na Tolu Dalam Pencegahan Tindak Prostitusi Kultura Volume : 15 No. 1, Desember 2014 ISSN: 1411 – 0229, (p. 4587)
- [3]. Thorsby, David. (2001). Economics and Culture, Published by The Syndicate of University Press, Australia, ISBN 0 521 58639 9, (p.71-133)
- [4]. Hamilton L. et.al. (2009). BuildingThe Creative Economy in Nova Scotia. The Research Committee of The Nova Scotia Cultural Action Network. www.NovaScotiaCAN.ca, (p. 27-12)
- [5]. Thorsby, David. (2001). Economics and Culture, Published by The Syndicate of University Press, Australia, ISBN 0 521 58639 9, (p.71-133)
- [6]. United Nations Development Programme (UNDP), (2013). Creative Economy Report, Widening Local Development Pathways, New York, NY 10017, USA and the United Nations Educational, Scientific and Cultural Organization (UNESCO), 7, p.17.ISBN 978-92-3-001211
- [7]. Siregar, Kondar, (2104). Eksistensi Masyarakat Adat Dalihan Na Tolu Dalam Pencegahan Tindak Prostitusi Kultura Volume : 15 No. 1, Desember 2014 ISSN: 1411 – 0229, (p. 4587)
- [8]. Aritonang, JS. (2000). The Encounter Of The Batak People With Rheinische Missions-Gesellschaft In The Field Of Education (1861-1940) A Historical-Theological Inquiry, Universiteit Utrecht, (p. 412-416)
- [9]. Sibarani Robert, (2007). Sisingamangaraja XII, Nilai Budaya dan Nilai-Nilai Keluarga, Makalah Seminar Nasional Peringatan 100 Tahun Gugurnya Pahalawan Raja Sisingamangaraja XII di Pesantren Al-Kautsar Al-Akbar, Sabtu, 2 Juni 2007, www.rajaebookgratis.com, rajaebookgratis.wordpress.com
- [10]. Nababan N. (2012). Falsafah Dalihan Na Tolu Dalam Masyarakat Batak, Thesis Program Pasca Sarjana Magister Theologi STT Nazarene Indonesia Yogyakarta, http://nikennababan.blogspot.co.id/2012/08/falsafah-dalihan-na-tolu-dalam_16.html
- [11]. Toffler, A. (1970). Futureshock. Random House Edition Published July 1970 15th printing, April 1971 Published simultaneously in the United States and Canada Bantam Books, Inc., 666 Fifth Avenue, New York, N.Y. 10019.p.432
- [12]. Peters, Michael A. (2004). Education and Ideologies of the Knowledge Economy : Europe and Politics of Emulation, Social Work & Society, Volume 2, Issues 2, 2004.ISSN 1613-6953, <http://socwork.net/peters2004.pdf>, p 162-164
- [13]. Howkins, J. (2007). Enhancing Creativity,<http://www.india-seminar.com/2005/553/553%20john%20howkins.htm> Date 07/23/2007 04:15 AM (P.6-6)
- [14]. United Nations Development Programme (UNDP), (2013). Creative Economy Report, Widening Local Development Pathways, New York, NY 10017, USA and the United Nations Educational, Scientific and Cultural Organization (UNESCO), 7, p.17.ISBN 978-92-3-001211
- [15]. De Natale, D.and Wassall, GH. (2006). Creative Economy Research in New England: A Reexamination White paper prepared for discussion at the Research Convening of the New England Research Community – March 27, 2006, New England Foundation for the Arts, Northeastern Universit, New England Foundation for the Arts www.nefa.org, p.5-13
- [16]. Florida, R. (2006).The Flight of the Creative Class: The New Global Competition for Talent, Summer 2006, Harper Business, 2005. www.creativeclass.org, p.22
- [17]. Hamilton L. et.al. (2009). BuildingThe Creative Economy in Nova Scotia. The Research Committee of The Nova Scotia Cultural Action Network. www.NovaScotiaCAN.ca, (p. 27-12)
- [18]. Cunningham, Stuart D. and Higgs, Peter L. (2008) Creative Industries Mapping : Where Have We Come From And Where Are We Going?, Creative Industries Journal, 1(1). pp. 18-22
- [19]. Departemen Agribisnis FEM IPB. (2002). Teknik Pemberdayaan Masyarakat Secara Partisipatif, Disampaikan pada Pelatihan Program Pengembangan Desa Binaan Bogor, 26 – 29 September 2002 p.1
- [20]. Saksono, Heri. (2012). Ekonomi Kreatif : Talenta Baru Pemicu Daya Saing Daerah, Jurnal Bina Praja Vol. 4 No. 2 Juni 2012:93-104
- [21]. Rahman, A. and Rasulong, I. (2015) Empowerment of Creative Economy to Improve Community Incomes in Takalar Regency, IOSR Journal of Business and Management (IOSR-JBM) e-ISSN: 2278-487X, p-ISSN: 2319-7668. Vol. 17, Issue 4. Ver. V (Apr. 2015), PP 25-36 www.iosrjournals.org
- [22]. Lyck, Lise (2013). Innovation and "Creative Economy, Presented at the 6th International Conference on Baltic Sea Parliamentary Cooperation in Berlin, 23-24 May 2013 p (9-9) Center for Tourism and Culture Management Copenhagen Business School Solbjerg Plads 3, d.2.35, 2000 Frederiksberg ll.tcm@cbs.dk
- [23]. Setiawan, Bakti. (2003). Pembangunan Masyarakat dan Perencanaan Partisipatif, Konsep Dasar dan Faktor-Faktor Kesuksesan, Makalah pada Pelatihan Participatory Planning, MPKD UGM Bekerjasama dengan Bali Urban Infrastructure Programme (BUIP).

- [24]. Hutomo, MY. (2000). Pemberdayaan Masyarakat dalam Bidang Ekonomi : Tinjauan Teoritik dan Implementasi, Makalah disampaikan pada Seminar Pemberdayaan Masyarakat yang diselenggarakan Bappenas, tanggal 6 Maret 2000 di Jakarta, Naskah No. 20, Juni-Juli 2000, p.1-6
- [25]. Foord, Jo. (2008). Strategies For Creative Industries: An International Review, Creative Industries Journal Vol. 1 Number 2 © 2008 Intellect Ltd Article. English language. doi: 10.1386/cij.1.2.91/1 Cities Institute, London Metropolitan University. P.95-96
- [26]. Santagata, W. and Bertacchini, E. (2011) Creative Atmosphere: Cultural Industries And Local Development, Dipartimento di Economia "S. Cognetti de Martiis" International Centre for Research on the Economics of Culture, Institutions, and Creativity (EBLA) Centro Studi Silvia Santagata (CSS) Working paper No. 4/2011 Università di Torino
- [27]. Ulumiyah Ita, dkk. (2013) Peran Pemerintah Desa Dalam Memberdayakan Masyarakat Desa (Studi pada Desa Sumberpasir Kecamatan Pakis Kabupaten [] Malang) Jurusan Administrasi Publik, Fakultas Ilmu Administrasi, Universitas Brawijaya, Malang Jurnal Administrasi Publik (JAP), Vol. 1, No. 5, Hal. 890-899
- [28]. Siti, Wayan dkk. (2011). Pemberdayaan Ekonomi Kerakyatan Berbasis Masyarakat Adat Di Kecamatan Bebandem Kabupaten Karangasem, Bali Majalah Aplikasi Ipteks Ngayah, Lembaga Penelitian dan Pengabdian kepada Masyarakat Universitas Udayana Kampus Bukit Jimbaran, Karangasem Bali. 2(2), 2011, 78-88
- [29]. Effendy, Rochmad. (2015) The Moral Values as the Foundation for Sustainable Community Development: A Review of the Indonesia Government-Sponsored National Program for Community Empowerment Urban Self Reliance Project (PNPM MP), Journal of Economics and Sustainable Development ISSN 2222-1700 (Paper) ISSN 2222-2855 (Online) Vol.6, No.7, 2015 www.iiste.org, p.3-4
- [30]. Aritonang, JS. (2000). The Encounter Of The Batak People With Rheinische Missions-Gesellschaft In The Field Of Education (1861-1940) A Historical-Theological Inquiry, Universiteit Utrecht, (p. 412-416)
- [31]. Anggraini, Nenny, (2008). Industri Kreatif, Jurnal Ekonomi Desember 2008 Volume XIII No. 3 Hal. 144-151.
- [32]. Muslim, Aziz. (2007). Pendekatan Partisipatif dalam Pemberdayaan Masyarakat Jurnal Aplikasi, Jurnal Aplikasi Ilmu-ilmu Agama, Vol. VIII, No. 2 Desember 2007 : 89-103
- [33]. Eko, Sutoro. (2008). Masa Lalu, Masa Kini dan Masa Depan Otonomi Desa, Ire'singsight Working Paper/Eko/II/February/2008 Institute For Research and Empowerment (IRE) Yogyakarta, p.71-75
- [34]. Imaculata, F.et.al (2015). Agroecotourism Development for Community Empowerment and Strengthening Social Capital in Pemo Village, Kelimutu Sub-District, Ende District, Indonesia, Journal of Economics and Sustainable Development ISSN 2222-1700 (Paper) ISSN 2222-2855 (Online) Vol.6, No.6, 2015 www.iiste.org
- [35]. Kartasmita, Ginanjar. (1996). Pembangunan Untuk Rakyat :Memadukan Pertumbuhan dan Pemerataan. PT. Pustaka Cidesindo, Jakarta. ISBN 9796380218. Book
- [36]. Siswanto. (1997). Melalui Pembangunan Komunitas Membangun Sektor Perumahan dan Permukiman, Makalah pada Loka Karya Penerapan Strategi Pemberdayaan Masyarakat dalam Pembangunan Perumahan dan Permukiman, 16-17 Juli 1997, BK4N, Jakarta.
- [37]. Juan-LKD, et al. (2010). Social Economy-Based Local Initiatives and Social Innovation: A Montreal Case Study. Journal, International Technology Management, Vol. 51, No. 1
- [38]. Jayne, Mark. (2005). Creative Industries : The Regional Dimesion?, Journal Environment and Planning Governmen and Policy, Vol. 23 p. 537-556
- [39]. Lumbantoran, Jona. (2013) Sistem Bisnis Berdasarkan "Dalihan Na Tolu" , <http://habatakon01.blogspot.co.id/p/sistem-bisnis-berdasarkan-dalihan-na.html> Sumber : <http://bread4friends.wordpress.com>
- [40]. Pranadji, Tri.(2009). Penguatan Kelembagaan Gotong Royong dalam Perspektif Sosio Budaya Bangsa : Suatu Upaya Revitalisasi Adat Istiadat dalam Penyelenggaraan Pemerintah, Jurnal Forum Penelitian Agro Ekonomi Vol.27 No. 1 Juli 2009:61-72
- [41]. Howkins J, (2001). The Fourth Pillar of Sustainability: Culture`s Essential Role in Public Planning, Cultural Development Network, First published in Australian in 2001 by Common Ground Publishing Pty Ltd in association with the Cultural Development Network (Vic). www.theHumanities.com (p. 11-25) ISBN 1 86335 050 0 (PDF).
- [42]. Drucker, P. (1998). The Discipline of Innovation, Harvard Business Review Reprint 98604, November–December 1998, This article was originally adapted from his book Innovation and Entrepreneurship: Practice and Principles (Harper& Row, 1985).p.3 -8
- [43]. Roodhouse, Simon. (2006). The Creative Industries: Definitions, Quantification and Practice. Online. Humboldt University Berlin, Edoc-Server. Available: <http://edoc.hu-berlin.de>. ISBN 978-3-86004-203-8. Centre for British Studies, Humboldt-Universität zu Berlin, p.13
- [44]. United Nations (2008).Creative Economy Report 2008.The challenge of Assesing the Creative Economy : Towards Informed Policy-Making, Summary, 2008 United Nations UNDP New York, NY 10017 USA, <http://www.unctad.org/creative-economy>. and http://ssc.undp.org/creative_economy ISBN 978-0-9816619-0-2
- [45]. Tepper, SJ. (2002). Creative Assets and The Changing Economy. The Journal of Arts Management, Law, and Society, Vanderbilt University, Researchgate, Vol. 32. No. 2, (p.162-165)
- [46]. Roy, Parama. (2010) Analyzing empowerment: An ongoing process of building state–civil society relations – The case of Walnut Way in Milwaukee, Journal Geoforum 41 (2010) 337–348, homepage: www.elsevier.com/locate/geoforum, p.346-347