



Communication Patterns of Content Creators in Local Wisdom-Based Tourism Development in North Sumatera

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Abstract

This study aims to explore the communication patterns applied by content creators in developing local wisdom-based tourism in North Sumatera, an important approach in promoting the uniqueness and diversity of regional culture. Although local wisdom has great potential as a tourist attraction, efforts to optimize it in digital marketing are still limited. This study uses a qualitative approach with an in-depth interview method with several local content creators to understand the communication strategies they use, including how local values are incorporated into the narratives and visuals presented. The results of the study show that content creators can utilize local wisdom to create interesting and authentic content, build emotional connections with audiences, and strengthen the image of the destination. The conclusion of this study confirms that local wisdom-based communication by content creators not only increases tourist attractions but also supports the sustainability of tourism in North Sumatera.

Introduction

North Sumatera is a region rich in culture and local wisdom spread across all districts and cities, each with its own characteristics that can support the development of the region. Currently, the Indonesian government through the Ministry of Tourism and Creative Economy is very active in developing the tourism sector by exploring the potential of nature, culture, and local wisdom from all over Indonesia, including North Sumatera. The North Sumatera Province has very diverse tourism potential, ranging from the beauty of the sea and beaches to the uniqueness of culture and local wisdom in each district and city. This local wisdom includes customary, religious, and local cultural values that are naturally formed in society as an effort to adapt to the surrounding environment (Vitasurya, 2018).

The potential for local wisdom-based tourism in North Sumatera can be seen from various aspects, such as culinary, traditional architecture, and folklore, which have an attraction for both domestic and foreign tourists (Harahap & Absah, 2022). Despite its great potential, tourist interest in local wisdom-based tourism in North Sumatera is still relatively low, with tourists tending to prefer natural destinations such as beaches and mountains. This low interest is due to the lack of attention from the government and the community in maintaining, preserving, and communicating the potential of local wisdom through the media. As a result, the knowledge of the community and tourists about this potential is still limited, even though local wisdom can be developed into a tourist attraction that can increase the income of the local community (Husna, 2019).

In addition, the people of North Sumatera are experiencing significant changes due to the development of digital technology that has changed the order of social, cultural, economic, and daily communication life. This development is marked by the use of smartphones and the internet as a means of communication that is increasingly widespread, from children aged 5

years to the elderly over 65 years. Based on data from the Badan Pusat Statistik (2022), the percentage of internet users in North Sumatera in 2022 reached 45.12%, covering users from various age ranges. This high number of internet users, who also use social media to communicate and search for information, shows that there is a great opportunity to develop tourism promotion strategies through digital platforms.

This technological advancement allows content creators to use social media such as YouTube, Facebook, Instagram, and Twitter to promote tourist attractions in North Sumatera through attractive and easily accessible digital content. Digital content in promotional media can convey ideas or concepts in a structured manner to consumers, including information about the development of tourism products distributed via the internet or other digital media (Minazzi, 2015). Content creators, who are different from influencers in terms of their public communication patterns, are better known for their work and the content they produce rather than their personal image (Arriagada & Ibáñez, 2020). They are able to build positive narratives about local tourist destinations that can increase the interest of tourists, both domestic and international (Sadewo, 2021).

The effective and creative communication patterns of these content creators are very important in supporting the development of local wisdom-based tourism (Murtiningsih et al., 2024). Through the use of various digital platforms, they can disseminate information about the uniqueness of local culture in North Sumatera to attract more tourists. Based on this explanation, this study aims to examine in more depth the importance of the role and communication patterns of content creators in developing local wisdom-based tourism in North Sumatera, as well as how this strategy can contribute to the sustainability of tourism in the region.

The development of social media and digital platforms has opened up new opportunities for more interactive and affordable tourism promotion (Kirářová & Pavlířeka, 2015). According to recent research, the use of social media in tourism marketing can increase audience engagement and participation, as well as strengthen the image of tourist destinations (Kaplan & Haenlein, 2010). In this context, the role of content creators becomes increasingly important because they can utilize their creativity and understanding of the market to produce content that is relevant and interesting to a global audience. In addition, collaboration between local governments, local communities, and content creators is also needed to ensure that the narrative conveyed remains authentic and in accordance with local cultural values (Fanelli, 2019).

This study aims to answer two important problems, namely: first, how local wisdom-based tourism development in North Sumatera can be carried out optimally to increase the attractiveness of domestic and foreign tourists; and second, how are the communication patterns applied by content creators in supporting local wisdom-based tourism development in North Sumatera. These two problems are crucial to understanding the right strategy in utilizing local potential to strengthen the position of North Sumatera tourism in the national and international arenas.

This study aims to understand more deeply about two main things. First, to find out how local wisdom-based tourism development in North Sumatera is carried out, and to what extent this potential has been utilized in attracting tourists. Second, to identify and analyze the communication patterns used by content creators in supporting local wisdom-based tourism development in North Sumatera. Thus, this study is expected to provide comprehensive insights into effective communication and promotion strategies in increasing the attractiveness and sustainability of tourism in the region.

This study has two main significances. Academically, this study is expected to enrich knowledge in the field of digital communication and tourism and be a reference for further research on content creator communication patterns in tourism. Practically, this research is expected to help practitioners develop local wisdom-based tourism through promotional innovations by content creators, which aim to increase the number of visitors and encourage economic growth of local communities in North Sumatera.

Methods

This study uses a descriptive qualitative research method with a case study method. This approach focuses intensively on one particular object to study a case in depth. Case studies allow data collection from various relevant sources to gain a comprehensive understanding of the object being studied (Nawawi, 2003). Case studies attempt to describe in depth a particular setting, object, or event. According to Yin (2002), case studies are an effective strategy for answering the questions "how" and "why," especially when research focuses on contemporary phenomena in a real-life context. Therefore, this research method allows for an in-depth focus on studies and paradigms to determine the reality of content creator communication patterns in developing local wisdom-based tourism in North Sumatera.

The data in this study includes information or statements related to the reality or reality that is the object of study. The types of data collected are designed to answer research questions that have been formulated in accordance with the objectives of the study (Moser & Korstjens, 2018). The data used consists of primary and secondary data. Primary data is obtained directly from the first source, such as individuals or groups through interviews or questionnaires (Alshenqeeti, 2014). In this study, primary data includes information collected from content creators who utilize local wisdom-based tourism objects, tourism managers, tourism offices, and communities who actively use social media. Secondary data, on the other hand, is obtained indirectly through intermediary sources, such as documents, video content, books, and journals that are relevant to the research object (Moleong, 2019).

The main data sources in qualitative research are words and actions, which are obtained through direct interviews with respondents during the research period. Researchers will collect data from the words and actions of the subjects who are observed or interviewed, which are then documented in writing and supported by photos of relevant activities. In addition, written sources such as books, scientific magazines, archives, personal documents, and official documents will also be used to strengthen the research analysis (Borgman, 2012), especially those related to the general picture of local wisdom-based tourism in North Sumatera.

This research goes through several main stages, starting from the pre-field stage, where researchers identify and select relevant research locations, develop a research framework, and understand the field context. These steps include logistical preparation, equipment, and understanding of research ethics to ensure good interaction with research subjects. Next, researchers enter the field with the aim of blending in with the subjects and research environment to facilitate data collection (Fielding, 2012). At the data collection stage, information is collected through observation, interviews, and field notes, then grouped and analyzed systematically to achieve the research objectives, namely understanding the communication patterns of content creators in developing local wisdom-based tourism.

Data collection techniques include: observation of visual materials from social media such as YouTube, Instagram, TikTok, and Facebook; in-depth interviews with the Tourism Office, the Communication and Information Office, academics, content creators, and the community to explore information about local wisdom-based tourism promotion; and focus group discussions

(FGD) to obtain qualitative data through group interactions (Rohman et al., 2025). Document studies were also conducted by analyzing related documents, videos, and photos.

Data analysis techniques in this study were carried out to process primary and secondary data in order to achieve research objectives. The analysis process begins with data collection according to the prepared guidelines, including local wisdom in North Sumatera, content creator communication patterns, and content creator data that promotes culinary, traditions, traditional activities, and the results of focus group discussions (FGD) with the government, content creators, communities, and related academics. The next stage is data reduction, where the data obtained is organized by combining and grouping similar data according to a certain format (Miles & Huberman, 2014). Then, the grouped data is presented through a data display, namely displaying data in the form of a categorization matrix that is in accordance with the research theme, which is then broken down into subthemes by coding based on the interview results. The final stage is drawing conclusions, following the Miles and Huberman model, where conclusions are drawn up to answer research questions that reveal the "what" and "how" of the findings obtained in this study (Miles & Huberman, 2014).

Results and Discussion

Strategies and Challenges in Developing Local Wisdom-Based Tourism in North Sumatera

North Sumatera, with an area of 72,461 km² consisting of 79 districts and cities, has a diversity of cultures, ethnicities, and local wisdom that has been passed down from generation to generation. This diversity is an important foundation in developing local wisdom-based tourism. The potential of culture and local wisdom, such as art, culinary, traditional ceremonies, and religious practices, not only increase tourist attractions but also strengthen the cultural identity of the region (Vitasurya, 2016). Local wisdom that develops from customary values, religious values, and cultural practices plays an important role in forming a unique and sustainable tourism character.

The main strategy for developing tourism in North Sumatera involves the Community-Based Tourism (CBT) approach, which emphasizes the empowerment and active participation of local communities. CBT assumes that local communities, with all their physical and non-physical uniqueness (such as traditions and culture), are the main drivers of tourism activities (Sunaryo, 2013). For example, in Batubara and Deli Serdang Regencies, tourism development focuses on local wisdom of Malay culture which includes traditional handicrafts, culinary, and customary traditions. This effort provides authentic experiences to tourists and supports the sustainability of local culture (Yang et al., 2023). However, challenges in this development include the lack of adequate infrastructure, limited community knowledge in managing tourism, and minimal effective digital-based promotion.

To overcome this, a comprehensive strategy is needed that includes increasing community capacity, improving infrastructure, and innovation in promotion to maximize the potential of local wisdom-based tourism in North Sumatera. The focus of this research on Batubara and Deli Serdang Regencies shows that local wisdom of Malay culture, which includes traditions, arts, culinary, and social practices, can provide authentic experiences for tourists while supporting the preservation of local culture and economic growth of the local community. The local wisdom found in Batubara and Deli Serdang is as follows:

Making Songket Weaving

Songket is a traditional Malay woven cloth that can be found in Indonesia, Malaysia, and Brunei Darussalam (Mee, 2010). Songket making is done manually by using hands and feet to

press the loom, which functions to tighten the thread. Songket motifs generally use gold and silver threads, although they can also be decorated with other types of threads. Motifs made of gold and silver threads are often used by brides in wedding ceremonies as a symbol of status and elegance.

According to John Anderson, the Malay community in Batubara has worn clothes made of silk and cotton with beautiful geometric patterns since the second decade of the 19th century, including fine weaving of gold thread, which reflects cultural interaction with the outside world and local ability to produce complex textiles. Over time, Batubara songket cloth has maintained traditional Malay values while following modern trends and is now used in various traditional activities such as weddings and naming ceremonies (Anderson, 1826).

The songket making process requires special skills and a long time, often weeks or even months, making the selling price relatively high. The limited skills and interest of the Batubara community in weaving also causes the price of songket to be expensive, considering that the making of songket is generally carried out by skilled female craftsmen (Maswita, 2022).

The making of Batubara songket is still done by women, who have learned this skill since they were girls, continuing the tradition passed down from their parents. These songket craftsmen usually work based on orders from individuals or business owners who sell songket cloth. However, the number of songket craftsmen has decreased, mainly due to the low selling price of woven cloth which is not commensurate with the effort and time required to make it. Generally, the price of woven songket cloth ranges from hundreds of thousands to millions of rupiah, depending on the complexity of the motif and the quality of the materials used.

According to an interview with Mrs. Rahma, who has been weaving songket for 30 years, the process of making one songket cloth can take between two weeks to two months, depending on the difficulty of the requested motif. These motifs, which are often inspired by plants and flowers, also reflect Islamic cultural values, where songket cloth is often used as Muslim clothing that covers the genitals, contains certain values of modesty and ethics.

Batubara songket motifs reflect the richness of Malay culture and have various variations, such as the cempaka flower, rose, and raya motifs, which reflect the beauty of local flora and are used to beautify this traditional woven fabric. Other motifs, such as pucuk rebung, pucuk betikam, and pucuk caul, depict natural and geometric elements that are typical of Batubara culture. The cempaka flower motif, which is used because of its fragrance and its abundant presence in people's yards, is one of the dominant motifs. The rose and raya flower motifs are taken from plants that often grow around the weaver's house, while the pucuk rebung, betikam, and caul motifs depict local elements and the rich culinary traditions of Batubara (Maswita, 2022).

The development of Batubara songket continues to experience innovation, not only in the form of fabric but also other products such as peci, bags, and accessories, which are promoted in various activities, both locally and internationally, to increase competitiveness and introduce songket as the identity of Batubara Malay culture. In addition, promotional initiatives through social media and the integration of songket making in tourist destinations strengthen efforts to preserve and market songket, so that it can become a significant cultural tourism attraction and a source of local community welfare (Zunaidi et al., 2022). Support from the local government, such as the designation of Kampung Padang Genting as a Weaving Village Tourism Village, shows a commitment to cultural preservation and tourism-based economic development.

Karas-karas Cake

Karas-Karas Cake is one of the traditional cakes typical of North Sumatera, originating from the Malay culture in Batubara and Deli Serdang. The name "Karas-Karas" is believed to come from the shape of this cake which resembles a net or tight weave, which in Malay means something thin and fragile. The crispy and light texture of this cake is obtained through a processing and frying process that requires special skills. This cake has been part of the local culinary heritage for generations and reflects local wisdom and the ability of the local community to process simple ingredients into special dishes.

Karas-Karas Cake is generally made by women in the family, using a traditional mold made from coconut shells. The ingredients used include rice flour, granulated sugar, water, and cooking oil. The process involves processing the dough properly, which is poured into a mold and fried until crispy and brown. Although in the past every Malay woman in Batubara was required to be proficient in making this cake, now this tradition is no longer a requirement, and many choose to buy or order directly from the makers. Karas-Karas Cake remains an important part of various traditional events, such as weddings, kenduri, and celebrations of Islamic holidays, where it is served as a symbol of togetherness and gratitude.

Over time, Karas-Karas Cake has survived as part of the traditional cuisine favored by the local community. There have been efforts to modernize this cake so that it is better known by the younger generation and tourists, such as with more modern flavor innovations and presentation variations. With the right promotional strategy, such as increasing souvenir products, culinary festivals, and educational workshops, Karas-Karas Cake has great potential to be developed as a culinary tourism attraction in Batubara and Deli Serdang. The uniqueness of the taste and texture of this cake, coupled with the cultural values contained in it, make it an important asset in the development of tourism in the area.

Dangai Cake

Dangai cake is a traditional Malay culinary dish originating from the coastal areas of North Sumatera, such as Batubara and its surroundings. The name "Dangai" probably comes from a Malay term related to the technique of making or the shape of this cake. Although the exact origin of this name is not entirely clear, Kue Dangai is widely known among the Malay community as a dish that is inseparable from daily life and traditional events. This cake has a distinctive savory taste, made from a mixture of grated coconut and rice flour, with a little added sugar to provide a balance of sweetness. Usually, Kue Dangai is cooked by baking it on a special mold, resulting in a texture that is crispy on the outside but soft on the inside. This cake is often served at various Malay traditional events, such as weddings, circumcisions, and kenduri (thanksgiving), and is a symbol of gratitude and togetherness in the Batubara Malay community.

To keep this traditional Malay culinary of Batubara relevant and in demand by various groups, various innovations have been made, including changes in shape and addition of topping variants so that Kue Dangai is more visually appealing and economically valuable as a typical Batubara souvenir. For example, Kue Dangai Limonam introduces original variants and toppings according to customer tastes, which has increased the appeal of this cake among young consumers who are looking for 'Instagrammable' and delicious food. This innovation not only enriches the local culinary experience but also attracts tourists who want to try a modern version of the traditional cake. The addition of new toppings and shapes has helped increase sales and expand the market segment from the younger generation to tourists, allowing for a more premium pricing. However, it is important to maintain a balance between innovation and preserving traditional flavors, as well as managing production costs effectively so that

commercial success can be achieved without sacrificing the cultural value inherent in Kue Dangai.

Tapai Festival

The Tapai Festival is an annual tradition of the Malay community in Batubara Regency held to welcome the month of Ramadan. Along the road of Mesjid Lama Village and Dahari Silebar Village in Talawi District, there are many stalls selling various types of tapai, such as lemang tapai, ubi tapai, and various traditional Malay cakes. This tradition originated from the habit of the community holding a “mogang” event—slaughtering buffalo or cows—two days before the festival began, where foods such as tapai and lemang were served as part of the ritual. Over the years, this activity has evolved into a large event known as the Tapai Festival, and has been an integral part of local culture for more than a century.

The Tapai Festival has developed into an annual culinary tourism attraction that takes place during the last two weeks of the month of Sya'ban, just before Ramadan, and lasts for 25 days. This activity not only offers various types of tapai and lemang, but also various typical Batubara Malay snacks. This event attracts visitors from both within and outside the region who want to witness firsthand the uniqueness and warmth of the Tapai Festival tradition. According to Mr. Awal, a local community figure, the Tapai Festival is fully supported by the Batubara Regency government which provides facilities to support the sustainability of this event. With great potential as a cultural tourism destination, the Tapai Festival offers an opportunity to develop the culinary tourism, agrotourism, and cultural festival sectors, which can attract both local and international tourists. Through proper promotion and preservation of tradition, the Tapai Festival can become an important asset in strengthening the Malay cultural identity and encouraging tourism-based economic growth in Batubara.

Spicy Porridge

Spicy Porridge is a typical Deli Malay food that has existed since the era of the Deli Kingdom. There are two versions of the story about the origin of this spicy porridge from two different regions, namely Stabat and Tanjung Balai. According to the Stabat community, spicy porridge was originally made during a time when people's economic conditions were difficult. This food is a mixture of various ingredients that are cheap and easy to get, so that it can meet the food needs of many people. The porridge was then served to the king as a way to describe the suffering of the people who were experiencing difficulties. On the other hand, the Tanjung Balai community has a different story, where spicy porridge was created as part of a competition held by the Sultan of Deli to find a dish that was worthy of being served to guests of the sultanate. Until now, spicy porridge is still preserved by the Malay community as a symbol of valuable culture and tradition.

Spicy porridge is known for its distinctive taste which comes from a combination of rice and various spices (Mihiranie et al., 2020). This dish is often served during the month of Ramadan and family events, because the process of making it requires special skills and various ingredients. Spicy porridge is usually served with "anyang pakis," a type of fern salad, which adds to the deliciousness of this dish as part of the fast-breaking menu. Although there are slight differences in the way the spicy porridge is served and the composition between Tanjungbalai, Stabat, and Deli Serdang—which are influenced by the concoctions and tastes of the local people—this dish still maintains the richness of spices that are its characteristic. Spicy porridge is not just a culinary dish, but also an important part of the cultural heritage that reflects the togetherness and identity of the Malay people.

Kamu Kawan Lama Market

The potential of tourist attractions in rural areas has great strategic value if managed through an integrated sustainable tourism development approach. This approach not only provides added value from ecological, educational, and socio-cultural aspects, but also from recreational and economic aspects that are beneficial for community welfare. One example of the application of this concept is the Kamu Market in Kampoeng Lama Tourism Village, Pantai Labu District, Deli Serdang Regency, North Sumatera. This traditional culinary market is held every Sunday morning and carries the theme of village culinary with a typical rural atmosphere, using a unique exchange tool called "tempu," a coin made from coconut shells as a substitute for cash. This approach not only maintains the uniqueness of local traditions but also supports more inclusive and environmentally friendly economic transactions.

Pasar Kamu is designed like a traditional snack market that sells old-time foods, dominated by Malay and Javanese specialties, in accordance with the majority of the local population. Various traditional foods such as rasida cake, dangai cake, karas-karas cake, and sticky yellow chicken roasted are the main attractions for visitors. This market involves 152 traders and 46 volunteer workers who are mostly teenagers, and has succeeded in attracting around 700-800 visitors every week from various regions. Another uniqueness offered is the use of traditional clothing by traders, adding an authentic nuance that strengthens the local cultural identity. According to Simon MP Siregar from the North Sumatera Culture and Tourism Office, initiatives like this have great potential to develop local wisdom-based tourism in Batubara and Deli Serdang, which can raise cultural values, improve the local economy, and provide authentic and meaningful tourism experiences.

The right strategies, such as community empowerment, infrastructure development, and effective promotion, local wisdom can be an important asset in a sustainable and inclusive tourism industry. This effort not only provides economic benefits to the local community, but also enriches the tourist experience with unique cultural and traditional depths. Pasar Kamu is a concrete example of how developing tourism based on local wisdom can have a positive impact on cultural preservation and economic growth in rural areas.

Communication Patterns of Content Creators in Local Wisdom-Based Tourism Promotion in North Sumatera

Communication patterns are a very important part of promoting tourist attractions to the wider community so that they can visit local wisdom-based tourist attractions in North Sumatera. Promotion plays an important role in the development of the tourism sector because promotion is closely related to efforts to communicate tourism potential to the target audience, in this case tourists. If optimization of management and promotion is carried out professionally and specifically, it will certainly make this tourism sector a special, prospective sector.

Marketing and communication are two elements that cannot be separated. The right marketing techniques cannot be implemented without an effective communication process between tourism agencies and tourists as message recipients. The presence of digital media and the internet that are easily accessible to everyone, especially social media such as WhatsApp, Instagram, YouTube, TikTok, Twitter, and so on, has become public consumption every day. In relation to this phenomenon, the application of communication strategies must be adjusted to the times. When associated with this research, a content creator in the process of implementing his communication strategy must examine, compile, and arrange messages in such a way that they can be right on target. Not only that, the implementation of a good communication strategy can help them survive and compete in the market, namely with other content creators.

The rise of social media applications today is commensurate with the number of content creators present on each media platform. They compete to continue to exist and become popular. So, it is not surprising that many brands take advantage of the popularity of these content creators as a medium for promoting their products. Not only as a promotional event, these brands sometimes also include their product branding as a moment to create an impression for the audience about the product. In the world of content creators, this technique is called impression management, which is a method used by content creators to instill a positive impression or perception in their followers of the products offered.

Content creator is a term for someone who creates various materials for content, either in the form of writing, images, sound, or a combination of two or more materials. The existence of the content creator profession cannot be separated from technological advances. Moreover, with the increasing openness of access to information, the opportunity to become a content creator or create content that can be distributed to various social networks is becoming wider. Becoming a content creator is closely related to the internet network. Content is now not only a hobby, but also a lifestyle. According to HubSpot, people who create content are those who create materials that have educational and entertainment value, and sometimes adjust to the requests or interests of the audience.

Content creators are not always celebrities or famous bloggers; anyone who creates content, such as photos together in the dining room and uploads them on social media, or comments on posts on social media, can be considered a content creator (Duffy & Sawey, 2021). Basically, content creation involves creativity that functions as a tool to attract the attention of social media users. The phenomenon of content creators currently has a variety of focuses, but it is not uncommon for content creators to have a variety of content, ranging from culinary, tourism, fashion, to crime news. This is done to attract the interest of social media followers (followers and subscribers on YouTube). Researchers have succeeded in determining the criteria or standards of achievement possessed by a popular content creator. The standards of achievement include: a. Having obtained the right to apply for account monetization, or in other words, having income from the media platform used. b. Having a communication strategy to attract the attention of netizens. c. There is progress in increasing the number of subscribers or followers and also the number of viewers/views. d. Having a broad relationship with at least fellow content creators.

A content creator who wants to collaborate with other content creators usually joins an online chat group as a forum for their discussions (Seraj, 2012). This interaction is rarely done directly, but rather through digital media. Like the saying "distance the close and bring the distant closer," social media has created a new phenomenon in the way people interact. This method is done so that more people want to watch the videos or content created.

The tourism sector is a part that is widely used as content by the community (Akehurst, 2009). Their interest in creating content in the tourism sector, with the natural beauty and local wisdom of an area, becomes a reference for potential domestic and foreign tourists to visit the area. Many people who create content on social media aim to earn income from the media or get offers to promote a product. Currently, many content creators are self-taught in creating content or learning from friends who have been successful in the world of digital content. The communication patterns used by content creators are very diverse, ranging from one-way communication, multi-way communication, using photos accompanied by music, to using videos. This is done so that the audience does not get bored and is interested in continuing to follow the travel activities carried out.

In the image above, it can be seen how the content creator with the TikTok account “Rehani Tenun Batik” focuses her content on information related to songket weaving and batik making, as a way to introduce the local wisdom of Batubara Malay to the public. In her communication, she uses a multi-directional communication pattern by explaining the location where the content was taken, interacting with the craftsmen, and greeting the audience with a duration that is not too long so that it remains interesting for the audience. This multi-directional communication pattern is important to create interaction between the content creator and her fans, which has helped her gain more than 2,500 followers.

Conclusion

The conclusion of this study shows that the communication patterns of content creators have a significant role in the development of local wisdom-based tourism in North Sumatera. Through the use of digital media and appropriate communication strategies, content creators can introduce and promote various local tourist attractions, cultural values, and local wisdom to a wider audience, both domestically and internationally. Effective communication patterns, such as the use of social media in a multi-directional and interactive manner, allow content creators to create high engagement with audiences, build a positive image of tourist destinations, and encourage increased tourist visits. Thus, content creators not only function as promotional media, but also as agents of change that can raise the potential of local wisdom-based tourism in North Sumatera, strengthen cultural identity, and encourage local economic growth. This study has several limitations that need to be considered. First, this study only focuses on content creators on social media without considering the influence of other platforms such as mass media or other formal promotional networks. Second, this study does not examine in depth the long-term effects of communication patterns applied by content creators on the sustainability of local wisdom-based tourism. In addition, the data used is more descriptive and less in-depth quantitative analysis of the impact of content creator communication on increasing the number of tourists. Therefore, more comprehensive further research with a more diverse approach is needed to obtain a more complete picture of the role of content creators in developing local wisdom-based tourism.

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