

Research Article

Strategy for Diversifying Tourist Attractions to Increase the Appeal of the Tourist Village of Tomok Parsaoran Simanindo, Samosir Regency

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Abstract: This research is a descriptive qualitative study conducted in Tomok Tourism Village, Simanindo Sub-district, Samosir Regency. The study aims to identify the causes of limited diversification of tourist attractions and to design strategies for developing attractions based on local culture. The findings indicate that the dominance of traditional attractions that are not creatively packaged, the lack of community training, and the underdeveloped institutional and promotional strategies are the main challenges. The proposed development strategy adopts a Strength-Opportunity (S-O) approach, focusing on enhancing community capacity, fostering cross-sector collaboration, and preserving Batak Toba culture through innovative cultural attractions. As an implementable solution, a Business Model Canvas (BMC) was designed to support the systematic management of cultural-based attractions. The BMC model includes key partners such as local government, universities, MSMEs, and the tourism awareness group (Pokdarwis); key activities such as thematic attraction development, community training, and digital promotion; and key resources including Batak culture, trained local human resources, and the surrounding natural environment. The value propositions highlight authentic and participatory cultural experiences. Customer segments include cultural tourists, students, and digital-savvy travelers. Distribution channels focus on digital platforms, travel agents, and tourism events. The cost structure includes attraction development, training, promotion, and infrastructure. Revenue streams come from entrance fees, MSME product sales, tourism packages, and CSR support. This model is expected to enhance attraction diversification and strengthen Tomok Tourism Village's position as a leading cultural destination in the Lake Toba area.

Keywords: Attraction Diversification; Batak Toba Culture; Business Model Canvas; Community Empowerment; Tourism Village.

1. Introduction

Tourism is one of the leading sectors capable of driving regional economic growth, cultural preservation, and local community empowerment (Inskeep, 1991; Ministry of Tourism, 2018). In the context of North Sumatra, Samosir Island is one of the main destinations that preserves the cultural wealth of the Batak Toba people, especially in the Tomok Tourism Village area. This village has long been known as an iconic cultural tourist destination with the presence of the Sigale-gale statue, the tomb of King Sidabutar, traditional Batak Toba houses, and various traditional art performances (Situmorang & Manurung, 2019). These attractions have become the main attractions for local and foreign tourists.

However, in recent years, there have been signs of stagnation and even a decline in tourist interest in this destination. This is due to a lack of innovation in the development of tourist attractions. The attractions offered tend to be static, repetitive, and lack active interaction with tourists (Wiranatha, 2011). Tourists are merely spectators, not active participants in the tourist experience. Amidst changing global tourism trends, today's tourists are not only looking for cultural spectacles, but also want immersive, educational, and meaningful experiences (Pine & Gilmore, 1999; Richards, 2011).

This condition creates an urgent need to diversify tourism attractions to be more creative, participatory, and relevant to the times, without abandoning the values of Batak Toba local wisdom. By enriching the variety of attractions through educational and interactive approaches, Tomok Tourism Village can not only increase its tourist appeal, but also expand its

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market segment, extend the length of stay of tourists, and increase the income of the local community (Cooper et al., 2008).

Diversifying tourist attractions also has the potential to encourage cultural preservation through new approaches, for example by packaging Batak Toba folklore in the form of interactive performances, cultural arts workshops, and even live-in culture experiences with the local community (Timothy & Boyd, 2003). Therefore, an appropriate strategy is needed to create a new model for developing tourism attractions that is planned, sustainable, and based on local wisdom (Yoeti, 1996; Rangkuti, 2005).

2. Literature Review

Competitiveness of Tourism Destinations

According to Ritchie & Crouch (2003), destination competitiveness is the result of a combination of comparative advantages (such as natural wealth, culture, geographical location) and competitive advantages (such as infrastructure quality, marketing strategy, and destination management efficiency). Their competitiveness model identifies important interrelated elements, including key resources, destination support, destination management, tourist demand conditions, policy, planning, and development.

Tourism Product Diversification

Product diversification in tourism is a destination development strategy that involves expanding the types of attractions, activities, and tourism services to reach a broader market segment and increase the destination's resilience to changing trends and market risks. According to Middleton and Clarke (2001) in their book *Marketing in Travel and Tourism*, diversification is a strategy to create or modify products and services to suit changing market preferences, as well as to maximize revenue potential and minimize the risk of dependence on a single main tourism product.

Tourism Product Development

Tourism product development is the process of designing, modifying, and improving attractions, facilities, and tourism services to create an attractive, relevant, and competitive experience for tourists. Tourism products not only include physical tourist attractions, but also encompass the overall experience felt by tourists, ranging from access, activities, cultural interactions, to other supporting services. According to Kotler, Bowen & Makens (2010), tourism products are a combination of physical and non-physical elements that form the overall experience consumed by tourists.

“A tourism product is a bundle of tangible and intangible components, based on activity at a destination. It includes not only what the tourist buys but also what they experience.” Kotler, Bowen & Makens (2010)

Components of Tourism Products According to Cooper et al. (2005), the components of tourism products consist of Attractions (natural, cultural, man-made), Accessibility (transportation to and from the destination), Accommodation (hotels, homestays, etc.), Supporting facilities (toilets, eating places, information centers), Activities (activities carried out by tourists), Services and hospitality.

Community Participation in Tourism Development

Community participation is the active involvement of local residents in planning, decision-making, implementation, and evaluation in the development process, including in tourism development.

According to Arnstein (1969) in the Ladder of Citizen Participation model, participation has various levels, ranging from non-participation, tokenism, to citizen power. In the context of tourism, the level of community participation determines the extent to which they have control over development in their area.

Meanwhile, Timothy (1999) emphasizes that community participation in tourism is very important because it increases a sense of ownership of the destination, reduces social conflict, ensures the sustainability of tourism projects, and ensures that the economic benefits are felt directly by the local community.

Special Interest Tourism Trends and Travel Experiences

In recent years, global tourism trends have shifted from mass tourism to specialized interest tourism and experience-based tourism. Tourists now tend to seek personal, meaningful experiences that involve direct participation. According to Nugroho (2015), this trend requires destination managers to not only sell attractions, but also involve tourists as active participants in tourism activities, such as art workshops, local farming, or traditional games. Diversification of attractions in Tomok can

be directed towards this trend to create new attractions that are more contextual and contemporary.

Business Model Canvas (BMC) in Tourism Attraction Development

The Business Model Canvas (BMC) is a visual tool used to design, describe, and analyze an organization's business model. This model was introduced by Alexander Osterwalder in his book *Business Model Generation* (2010). The BMC consists of nine interrelated building blocks that help companies or organizations understand and manage the key factors in running a business. The BMC identifies various important elements that make up a business model, including who their customers are, how they deliver value, and how they generate revenue. In the context of tourism attraction development, the BMC can be used to design and manage the operations of culture-based tourist destinations.

3. Materials and Method

This study employs a qualitative descriptive approach with a case study design, aiming to explore the dynamics of tourism attraction diversification based on Batak Toba culture in Tomok Tourism Village, Samosir Regency, North Sumatra. The qualitative method enables an in-depth understanding of social meanings, community participation, and local cultural values in shaping tourism development (Creswell & Poth 2018; Yin 2014). The case study design was chosen to construct a holistic interpretation of existing attractions, diversification potential, and sustainability challenges within Tomok's socio-cultural context.

The research was conducted in Tomok Tourism Village, purposively selected due to its strong Batak Toba cultural identity, active community engagement, and growing need for innovative and diversified tourism products. Fieldwork took place over three months (June–August 2024), involving direct observation and intensive interviews with key stakeholders.

Informants were determined through purposive sampling, including village managers, community leaders, cultural performers, domestic and international tourists, and government representatives involved in tourism development. A total of 18 informants participated, and data collection ceased upon reaching saturation, when no new information emerged.

Data were gathered through in-depth interviews, participatory observation, and documentation to ensure triangulation and validity. Interviews explored perceptions and expectations regarding cultural tourism diversification, while observations captured interactions between visitors and the local community. Documentation provided secondary data on visitor statistics, management reports, and policy frameworks.

Data analysis followed the Miles and Huberman (1994) model involving data reduction, data display, and conclusion drawing. Thematic interpretation focused on dimensions of cultural authenticity, innovation potential, and community participation. To complement qualitative analysis, the research applied SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis and the Business Model Canvas (BMC) to formulate strategic directions and sustainable business models for Tomok's tourism diversification.

The validity of findings was ensured through member checking, peer debriefing, and maintaining an audit trail, guided by the principles of credibility, transferability, dependability, and confirmability (Lincoln & Guba 1985). Ethical standards were upheld by obtaining informed consent, ensuring confidentiality, and respecting participants' right to withdraw.

The conceptual framework illustrates how Tomok's cultural heritage, community involvement, and innovation interact to produce multidimensional tourism experiences cultural, creative, and social contributing to sustainable and authentic tourism development within the Batak Toba context.

4. Results and Discussion

The following is a description of the theoretical sources for each item in the checklist "Factors Causing a Lack of Diversification of Tourist Attractions in Tomok Tourism Village," accompanied by an assessment of the actual conditions in Tomok Tourism Village based on observations and literature studies.

Table 1. Factors Contributing to the Lack of Diversification of Tourist Attractions in Tomok Tourism Village.

No.	Statement	Theoretical Source	Condition in Tomok Tourism Village (Findings)
1	The local community has never received training on developing new tourism attractions.	Schultz (1961) – <i>Human Capital Theory</i> ; UNWTO (2019) – <i>Capacity Building for Tourism</i>	The community generally acts as passive participants; there has been no intensive training conducted by the tourism office or local government.
2	Tourism management has not been handled by a professional institution.	Cooper et al. (2008) – <i>Tourism Planning</i> ; Inskeep (1991) – <i>Tourism Institutional Roles</i>	The village lacks a formal and strategic tourism management institution; tourism activities are still organized informally.
3	Tourism attractions focus only on <i>Sigale-gale</i> and the Tomb of King Sidabutar.	Butler (1980) – <i>Tourism Area Life Cycle (TALC)</i>	For many years, the main attractions have not changed. Tourists are only directed to these two points.
4	Facilities for cultural performances are limited.	Yoeti (1996) – <i>6A Concept of Tourism (Amenities)</i>	The village only has a small amphitheater, a gallery, and limited community spaces for cultural expression and art performances.
5	No innovation or addition of new attractions in the past five years.	Mill & Morrison (1992) – <i>Tourism Systems Model</i>	There has been no significant development or new attractions added in the last five years.
6	Local MSMEs are not yet involved in the development of culture-based attractions.	Tosun (2000) – <i>Community-Based Tourism (CBT)</i> ; Ashley et al. (2001)	MSMEs mostly sell souvenirs and local food products, but are not yet integrated into tourism packages (e.g., <i>ulos</i> weaving workshops or culinary experiences).
7	Information and promotion of attractions are still limited on social media.	Kotler et al. (2002) – <i>Marketing for Hospitality and Tourism</i>	Social media has not been actively utilized by local managers or tourism actors to attract visitors.
8	There is no collaboration with academics, artists, or creative industry actors.	Etzkowitz & Leydesdorff (2000) – <i>Penta Helix Model (ABCGM Collaboration)</i>	There is no visible collaboration between the village, universities, or creative communities in developing tourism attractions.
9	Tourists stay only briefly without interactive activities.	McIntosh, Goeldner & Ritchie (1995) – <i>Types of Tourist Experiences</i>	The average visit duration is short; tourists only observe and buy souvenirs without active participation.
10	There is no strategic village plan for developing new tourism attractions.	Damanik & Weber (2006) – <i>Sustainable Tourism Planning</i>	No written or structured tourism development plan has been found in village documents.

Source: Processed Data 2025.

Based on field observations and literature review, ten key factors have been identified as the main causes of the lack of diversification of tourism attractions in Tomok Tourism Village, as explained below.

1. Lack of Training in Tourism Attraction Development

According to Tosun (2000) in his study on Community-Based Tourism (CBT), the success of tourism development largely depends on the skills and capacity of the local community. In the context of Tomok Tourism Village, residents have not received adequate training in developing new attractions based on local culture. Schultz (1961), through the Human Capital Theory, emphasizes that skill enhancement through training fosters innovation and development, which in this case can enrich the village's tourism appeal. Without proper training, the community's creativity in developing new attractions whether artistic, cultural, or culinary remains limited.

2. Absence of a Professional Tourism Management Institution

According to Butler (1980) and his Tourist Area Life Cycle (TALC) model, destinations that are not managed professionally tend to experience stagnation and a decline in attraction quality. Although Tomok has considerable tourism potential, its management remains informal and lacks professional structure. As noted by Cooper et al. (2008), the existence of a formal tourism organization such as Pokdarwis (Tourism Awareness Group) is crucial to manage and coordinate various aspects of tourism sustainably.

3. Dependence on Traditional Attractions

Tomok Village continues to rely heavily on its long-established attractions, namely the Sigale-gale performance and the Tomb of King Sidabutar. Although these hold historical value, they have not developed significantly in recent years. Butler (1980) highlights that over-reliance on traditional attractions without innovation may lead to tourist fatigue, especially among repeat visitors. Therefore, the development of new attractions based on Batak Toba culture is necessary to increase variety and attract a wider range of visitors.

4. Limited Facilities for Cultural Expression

Yoeti (1996) emphasizes that support facilities such as art galleries, open stages, and cultural centers play a vital role in developing cultural tourism destinations. Tomok Village still lacks such facilities, limiting the space for younger generations to creatively express and promote local culture. Tosun (2000) also stresses that community engagement in artistic and cultural activities can enrich tourism attractions and enhance the village's appeal to visitors.

5. No Addition of New Attractions in Recent Years

According to Butler's (1980) Tourist Area Life Cycle (TALC) theory, destinations that fail to introduce new attractions eventually enter a stagnation phase, leading to declining visitor interest. In Tomok, there has been no significant innovation or addition of new attractions over the past five years, causing monotony for returning visitors. Kotler et al. (2002) suggest that destinations must continuously innovate to maintain sustainability and remain attractive to tourists.

6. Limited Involvement of Local MSMEs in Attraction Packaging

Local micro, small, and medium enterprises (MSMEs) in Tomok primarily focus on selling souvenirs and food products, but are not integrated into the broader attraction experience. Tosun (2000) highlights the importance of empowering MSMEs within community-based tourism management. Schultz (1961) also argues that MSME empowerment not only strengthens the local economy but can also create more engaging attractions, such as craft workshops and cultural exhibitions that enrich tourist experiences.

7. Limited Promotion of Tourism Attractions

In the digital era, social media promotion plays a crucial role in attracting tourists, especially younger generations who rely heavily on online information. Kotler et al. (2002) note that effective digital promotion significantly enhances awareness of tourism potential. In Tomok, however, promotional efforts remain minimal and underutilized across social media platforms, resulting in limited public awareness of the village's cultural potential.

8. Lack of Collaboration with Academia and Creative Communities

Collaboration among government, academia, creative communities, and industry is essential for developing sustainable tourism. Etzkowitz and Leydesdorff (2000), through the Penta Helix Model, emphasize that such collaboration fosters innovation in attraction development. Tomok Village has yet to establish partnerships with universities, artists, or creative industry actors, thus missing opportunities to create educational and appealing tourism programs aligned with current visitor interests.

9. Short Duration of Tourist Visits

Cooper et al. (2008) argue that a short visitor stay duration indicates a lack of attraction diversity. In Tomok, most tourists spend only one to two hours, mainly for sightseeing and souvenir shopping, without engaging in interactive or participatory experiences. Extending the range of attractions and adding creative activities could encourage longer stays and generate greater local economic benefits.

10. Absence of a Strategic Plan for Attraction Development

Tomok Village currently lacks a clear strategic plan for developing new attractions based on local potential. Tosun (2000) stresses that well-structured and sustainable planning is essential for effective tourism development. Without it, tourism growth tends to occur sporadically and inefficiently, hindering destination progress and long-term sustainability.

In summary, the lack of tourism attraction diversification in Tomok Tourism Village stems from several interrelated factors, including unorganized tourism management, insufficient training for the community, inadequate facilities, and weak promotional efforts. To enhance attraction diversity, the village must build community capacity through continuous training, establish a professional management body, explore and innovate new cultural-based attractions, and strengthen digital marketing strategies. Moreover, collaboration between government agencies, academic institutions, and local communities is essential to foster innovation and achieve sustainable cultural tourism development.

Sukomakmur Agrotourism is located on the slopes of Mount Sumbing at an elevation of 1,726 meters above sea level with an area of approximately 150 hectares. This destination offers stunning terraced vegetable landscapes with main commodities including cabbage, broccoli, lettuce, carrots, and chili. The view of Mount Sumbing (3,371 masl) and Mount Sindoro creates a spectacular panorama that becomes the main visual attraction.

This destination is managed by POKDARWIS Sukomakmur involving 85 farming families as main stakeholders. Activities offered include: farm tours, harvesting experiences, cooking classes with local products, trekking, sunrise viewing, and interaction with local farmers.

Strategies for Diversifying Tourism Attractions in Tomok Tourism Village, Parsaoran Simanindo, Samosir Regency

A. Strengths

1. Rich Cultural and Historical Heritage

Tomok Tourism Village possesses a strong cultural identity, including the traditional Sigale-gale performance, the Tomb of King Sidabutar, and authentic Batak dances and music. This cultural wealth provides a solid foundation for creating distinctive and attractive tourism experiences.

2. Natural Beauty

The scenic surroundings of Lake Toba represent a major asset that can be further developed. The breathtaking landscape around Tomok Village offers great potential for nature-based attractions that complement cultural tourism development.

3. Active Local Community Involvement

The local community holds extensive knowledge of Batak culture and traditions, which can serve as the basis for developing authentic tourism products. Moreover, the community has begun to participate in organizing various tourism activities.

B. Weaknesses

1. Limited Infrastructure and Accessibility

Inadequate infrastructure such as partially developed roads and limited public transportation reduces tourist convenience and accessibility to Tomok Village, ultimately impacting visitor numbers.

2. Lack of Attraction Diversification

Currently, Tomok Tourism Village relies mainly on traditional attractions, such as the Sigale-gale statue and the Tomb of King Sidabutar. The absence of new and engaging attractions limits the village's ability to appeal to visitors seeking unique experiences.

3. Limited Human Resources in Tourism Management

The lack of training in tourism management, digital promotion, and culture-based attraction development constrains the efficiency and professionalism of tourism operations in the village.

C. Opportunities

1. Growing Trend of Cultural Tourism

There is a growing interest in culture-based travel among both domestic and international tourists. Tomok Village can capitalize on this trend by offering authentic cultural

experiences that highlight Batak heritage.

2. Rising Interest in Sustainable Tourism

Tourists are increasingly aware of the importance of sustainable and eco-friendly travel. Developing environmentally responsible attractions that also preserve local culture can attract tourists who value sustainability.

3. Partnerships with Academic and Creative Institutions

Collaboration with universities, artists, and creative communities can lead to the creation of innovative attractions while also improving local capacity through education and training.

4. Government Support for Tourism Development

Local and national governments are actively supporting sustainable tourism and community empowerment, providing opportunities for funding, infrastructure, and training programs.

D. Threats

1. Competition from Other Destinations in North Sumatra

Competition from other destinations around Lake Toba—such as Parapat or other parts of Samosir Island with more advanced facilities—poses a challenge to Tomok Village's attractiveness.

2. Dependence on Seasonal Tourism

Tomok experiences significant fluctuations in visitor numbers depending on the season, leading to economic instability for local residents who rely heavily on tourism income.

3. Impact of Globalization and Modernization

The increasing influence of modern lifestyles and global culture poses a risk to the preservation of Batak cultural identity. Younger generations may also show declining interest in maintaining traditional heritage.

SWOT-Based Strategies for Tourism Attraction Diversification

Based on the SWOT analysis above, several strategic approaches can be implemented to diversify tourism attractions in Tomok Tourism Village:

a. SO (Strengths–Opportunities) Strategies

- Utilizing Cultural Wealth to Create New Attractions

Tomok Village can develop new attractions by leveraging its rich cultural and historical assets, such as hosting annual cultural festivals, art performances, and interactive workshops in Batak handicrafts or traditional cooking.

Action: Organize events such as the Sigale-gale Festival and promote traditional Batak dances, rituals, and heritage crafts.

- Developing Sustainable Nature-Based Tourism

Introduce eco-friendly tourism activities, such as trekking, boating, and community-based conservation tours, which promote both natural preservation and local participation.

Action: Develop trekking routes, eco-boat tours on Lake Toba, and community-managed conservation zones.

b. WO (Weaknesses–Opportunities) Strategies

- Human Resource Development and Infrastructure Improvement

To address the lack of skilled personnel and infrastructure, training programs in tourism management, digital marketing, and cultural attraction development should be implemented alongside infrastructure upgrades.

Action: Conduct capacity-building workshops on attraction management and online promotion for local residents. Developing Sustainable Nature-Based Tourism.

- Partnerships with Academic and Creative Sectors

Collaborate with universities, local artists, and creative industries to design new, engaging cultural attractions and strengthen community involvement.

Action: Invite academics and artists to co-develop thematic tourism packages and culture-based attractions.

c. ST (Strengths–Threats) Strategies

- Developing Unique and Distinctive Cultural Experiences

To overcome competition, Tomok must emphasize its authenticity through unique Batak

cultural tourism experiences that cannot be replicated elsewhere.
Action: Design a strategic diversification plan centered on authentic and exclusive Batak cultural elements.

d. WT (Weaknesses–Threats) Strategies

- Diversifying Tourism to Reduce Seasonality Dependence

Attractions should be designed to attract visitors year-round, such as cultural workshops, art residencies, and educational tourism programs that are not season-dependent.

Action: Establish ongoing cultural workshops, Batak craft classes, and traditional art training available throughout the year.

The diversification of tourism attractions in Tomok Tourism Village can be achieved by optimizing its cultural and natural strengths while addressing infrastructure and management limitations through training and quality improvement. With the growing trend in cultural and sustainable tourism, Tomok has great potential to position itself as an innovative, sustainable, and competitive cultural destination around Lake Toba.

Designing a Local Culture-Based Tourism Attraction Business Model for Tomok Tourism Village

The proposed business model for culture-based tourism attraction development in Tomok Tourism Village employs the Business Model Canvas (BMC) framework, consisting of nine key components. These are adapted from the SWOT-based diversification strategies for tourism development in Tomok Village, Parsaoran Simanindo, Samosir Regency.

a. Key Partners

- i. Samosir Regency Government – policy, infrastructure, and promotional support.
- ii. Universities and researchers – research and innovation in cultural attraction development.
- iii. Local MSMEs and artisans – providers of cultural products and local cuisine.
- iv. *Pokedarwis* (Tourism Awareness Group) – operational management of attractions.
- v. Cultural conservation institutions and creative industries – preservation of Batak heritage.
- vi. Travel agencies and digital platforms – tourism package distribution and marketing.

b. Key Activities

- i. Diversification and development of cultural attractions (e.g., *Sigale-gale*, *Tor-Tor* dance, traditional houses, weaving workshops).
- ii. Creation of thematic tourism packages (heritage, nature, and educational tours).
- iii. Capacity-building programs for locals (tour guiding, hospitality, cultural product making).
- iv. Promotion via social media, online marketplaces, and cultural festivals.
- v. Monitoring the social, economic, and environmental sustainability of attractions.

c. Key Resources

- i. Authentic Batak culture (arts, rituals, language, architecture).
- ii. Empowered and skilled local human resources.
- iii. Natural assets: Lake Toba, village landscape, and cool climate.
- iv. Basic infrastructure: roads, docks, and tourism facilities.
- v. Digital platforms for marketing and online booking.

d. Value Propositions

- i. Authentic and immersive Batak cultural experiences unavailable elsewhere.
- ii. Educational and participatory attractions (e.g., *ulos* weaving, traditional cooking, rituals).
- iii. Attractions supporting cultural and environmental conservation.
- iv. Direct economic benefits for the local community through circular tourism.
- v. Varied thematic tourism options for different age groups and interests.

e. Customer Relationships

- i. Personalized and friendly service rooted in local hospitality.
- ii. Tourist loyalty programs such as return-visit discounts.
- iii. Curated tourism packages based on visitor interests (education, culture, nature).
- iv. Direct interaction with local residents through *live-in*, homestay, or volunteer programs.

f. Channels

- i. Official website and social media (Instagram, TikTok, Facebook, YouTube).
- ii. Online booking platforms (Traveloka, TripAdvisor, Airbnb Experience).
- iii. Regional and national tourism fairs and exhibitions.
- iv. Partnerships with travel agents and local influencers.

g. Customer Segments

- i. Domestic and international tourists interested in culture and history.
- ii. Students and university groups seeking educational tourism experiences.
- iii. Young and digital-savvy travelers looking for experiential tourism.
- iv. Families and communities seeking eco-friendly alternative tourism.

h. Cost Structure

- i. Attraction development and maintenance costs.
- ii. Local community training and capacity-building expenses.
- iii. Marketing and digital promotion costs.
- iv. Supporting infrastructure (transport, signage, public facilities).
- v. Cultural event and festival organization costs.

i. Revenue Streams

- i. Ticket sales for cultural and natural attractions.
- ii. Sales of local MSME products (souvenirs, food, handicrafts).
- iii. Income from thematic and educational tour packages.
- iv. Workshop participation fees for cultural experiences.
- v. Donations or CSR contributions from institutional and corporate partners.

5. Conclusion

Based on field findings, the limited diversification of tourism attractions in Tomok Tourism Village is primarily due to the dominance of traditional attractions such as the Sigale-gale performance and visits to the Tomb of King Sidabutar, which have not yet been creatively or interactively developed. Additionally, the local community has limited capacity for innovation in creating new attractions because of the lack of training programs and the absence of continuous mentorship. The village's tourism management institution has not operated optimally, and no written strategic plan for destination development currently exists. Collaboration with external stakeholders—such as academia, creative communities, and the private sector—remains minimal. Furthermore, promotional activities are still conventional and have not fully utilized digital platforms and online marketing opportunities.

Given the current conditions in Tomok Village, the most relevant approach is the Strength–Opportunity (S–O) strategy. The village possesses strong cultural assets rooted in authentic Batak Toba traditions and a rich historical heritage; however, these opportunities have not been fully optimized. Therefore, attraction development should focus on community involvement through training programs that enhance creative skills, interactive attraction design, cultural workshops, and the organization of regular festivals highlighting local wisdom. Innovation can also be encouraged by partnering with educational institutions and creative professionals from outside the village to introduce new ideas and diversify the tourism experience.

Field observations indicate that Tomok Tourism Village does not yet have a structured business model for managing its tourism attractions. Thus, applying the Business Model Canvas (BMC) framework offers an effective solution for developing a culturally grounded enterprise system. This model helps clarify the roles of local stakeholders, strategic partners, distribution channels (particularly digital ones), and activities that generate both economic and educational value. A major opportunity lies in the integration of local MSMEs into tourism activities, such as traditional cooking demonstrations, *ulos* weaving workshops, and cultural performances involving Batak music and dance. Through this approach, tourism development in Tomok can promote sustainability, empower the local community, and strengthen its identity as a Batak cultural destination.

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