

Playing *Gamelan* Educational Tourism: Tourism Product Development In Banyu Mudal Tourism Village

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Abstract

Nowadays, villages with the label of Tourism Village have emerged to develop tourism potential in the area and increase income. Tourism Village is a self-help and self-subsistent community that tries to increase their understanding of tourism in their social activities. It contributes to the increasing value of tourism development within its territory, contributing to growing value for tourism and its empowerment of welfare, also participating in contributing to the success of tourism development. The uniqueness of a tourism village is essential to distinguish it from others. Banyu Mudal Tourism Village is a Tourism Village in the Moga District, Pemalang Regency, Central Java Province. It has natural and cultural tourism resources, including its potential and tourist attraction, community, human resources, and institutional. However, the Focus Group Discussion (FGD) result showed the absence of tourism products as a unique attraction at Banyu Mudal. On the other hand, a gamelan craftsman had a gamelan studio. So playing gamelan educational tourism can be a potential superior tourist product at Banyu Mudal Tourism Village. The authors conducted tourism product development through training to develop Banyu Mudal as a Tourism Village. We recommend improved facilities, infrastructure, and marketing, also human resources improvement, and mentoring.

Keywords: Tourism product development; Tourism Village; Educational Tourism; *Gamelan*

Abstrak

Pada saat ini untuk meningkatkan pendapatan dan juga pengembangan potensi wisata di daerah bermunculanlah desa-desa dengan berlabel Desa Wisata. Desa Wisata adalah sekelompok masyarakat swadaya dan swakarsa yang didalam sosial aktivitasnya berusaha menambah pemahaman diri akan kepariwisataan, membuat wadah bagi peran dan berpartisipasi masyarakat didalam membangun kepariwisataan di wilayahnya, turut menambah nilai akan kepariwisataan, serta pemberdayaannya untuk kesejahteraan masyarakat, ikut sertaannya didalam turut mensukseskan pembangunan kepariwisataan. Dalam hal ini dibutuhkan suatu produk wisata yang memiliki ke khasan dari desa tersebut sehingga dapat membedakan dengan desa yang lainnya. Desa Wisata Banyu Mudal merupakan suatu desa wisata yang masuk di wilayah Kecamatan Moga, Kabupaten Pemalang, Propinsi Jawa Tengah yang mempunyai potensi sebagai Desa Wisata dengan daya tarik keindahan alamnya. Dengan adanya sarana dan prasarana seperti jalan, dan transportasi serta sumber daya manusia dan kelembagaannya. Disamping potensi tersebut juga terdapat kekurangan dan masalah-masalah yang ada di desa tersebut. Dengan diadakannya *Focus Group Discussion (FGD)* didapatkan bahwa saat ini desa Banyu Mudal tidak mempunyai suatu produk wisata yang khas. Di desa wisata Banyu Mudal terdapat seorang pengrajin gamelan yang mempunyai sanggar untuk latihan nabuh gamelan. Potensi ini diangkat menjadi suatu produk unggulan wisata edukasi nabuh gamelan. Walaupun banyak hal yang masih harus di benahi dari sisi sarana dan prasarana juga pemasaran dan kualitas dari sumber daya serta membutuhkan pendampingan.

.Kata Kunci: Desa Wisata; Wisata Edukasi; Gamelan.

INTRODUCTION

Many villages have sprung up with various attractions in the current tourism development. However, sometimes the rapid growth of existing tourist villages does not consider the existence of other tourist villages. So that it makes tourists bored because tourist villages have the same attraction. Therefore, the uniqueness of tourism villages is essential in developing tourist destinations.

A tourism village is a form of unification between attractions, accommodation, and supporting facilities in a structure of community life that becomes one with existing procedures and traditions (Nuryanti, 1993). In addition, the village can live independently with its potential and sell various tourist attractions without investors' intervention.

Local wisdom is the knowledge of a community that comes from the high value of cultural traditions in community life regulation to achieve community progress, both in creating peace and increasing community welfare (Khusniati, 2014). It may include local knowledge, skills, intelligence, resources, social processes, ethical norms, and customs. Indonesia comes from a diverse society, so the motto of *Bhineka Tunggal Ika* was born as local wisdom. Each region has its local wisdom. Local wisdom needs to be preserved by the younger generation as a form of responsibility towards ancestral heritage. Therefore, local wisdom can be used as an approach or packaging in developing an educational tourism model (Winarto, 2016). Furthermore, to understand this paper, it is necessary to understand the meaning of a tourism village, educational tourism, and *gamelan*.

a. Tourism Village

Village tourism is when a small group of tourists live in or close to a traditional atmosphere, usually in remote villages. In addition, the tourists learn about rural life and the local environment (Inskeep, 1991). Therefore, the Tourism Village is a place that has specific characteristics and values as a unique attraction for tourists who have a particular interest in rural life. This definition shows that the main attraction of a tourism village is the extraordinary village life that cannot be found in urban areas.

b. Educational tourism

Educational tourism is a tourism concept that presents a combination of non-formal education with tourism (entertainment) to tourists. In this concept, tourists will get entertainment (recreation) and gain experience or learn with fun methods (Saepudin, Budiono, and Halimah, 2019). Through edutainment, learning will be more quickly understood by visitors. It is in line with Rodger's opinion; He states that educational tourism is a program where participants travel to a particular place in a group to gain learning experiences directly related to the locations visited (Rodger, 1988). According (Ritchie, J.B. & Crouch, 2003), educational tourism is a tourist activity conducted by individuals or groups in a specific place to gain a learning experience.

c. Gamelan

The word *gamelan* comes from the Javanese, "*gamel*" means to beat, followed by the suffix "*-an*" to make it a noun. Gamelan is a set of musical instruments consisting of *saron* (including *saron panerus*, *saron barung*, *saron demung*), *gambang*, *kendang*, and *gong*. The term gamelan refers to the whole unit that is sounded together. Gamelan is generally used to accompany *wayang kulit* performances or official events such as palace ceremonies, weddings, thanksgiving, etc. However, currently, *gamelan* is only used by most people on the island of Java – especially East Java, Central Java, Yogyakarta, West Java – and Bali. We must preserve gamelan as a musical instrument produced by Indonesian culture. The process of maintaining *gamelan* as a regional art must run continuously from generation to generation throughout the life of our nation (Nuruningsih, 2019). *Bhineka Tunggal Ika* (n): the official national motto of Indonesia. The phrase comes from the Old Javanese language, translated as "Unity in Diversity." *Saron* (n): a musical instrument in the gamelan. It usually has seven bronze bars placed on a resonating frame. It is usually about 20 cm (8 in) high

and is played on the floor by a seated performer. Sarons typically come in a number of sizes, from most petite to largest:

1. *Saron panerus* (also: *peking*)
2. *Saron barung* (sometimes just *saron*)
3. *Saron demung* (often just called *demung*)

Each one of those is pitched an octave below the previous.

Gambang (n): a xylophone-like instrument in gamelan.

Kendang (n): a two-headed drum instrument in gamelan.

Gong (n): a percussion instrument in gamelan. Gongs are flat, and circular metal discs are typically struck with a mallet. *Wayang kulit* (n): a traditional form of a puppet-shadow play initially found in the cultures of Java and Bali in Indonesia

GENERAL DESCRIPTION OF THE COMMUNITY, PROBLEMS, AND TARGET SOLUTIONS

Banyu Mudal Tourism Village is a tourism village at Moga District, Pemalang Regency, Central Java Province. Geographically, Banyu Mudal Tourism village is located 10 Kilometers north of Mount Slamet, 45 Kilometers South of Pemalang City, and 30 Kilometers east of the Guci Hot Spring Tourism Object at Tegal. The name of Banyu Mudal village was formed since Mataram kingdom, meaning abundant water source, refers to Cempaka Wulung Spring. To date, Banyu Mudal villagers still preserve the spring. Banyu Mudal village climate, like other villages in Indonesia, has dry and rainy. Thus, it directly influences the planting pattern at Banyu Mudal village, Moga District. Land used in Banyu Mudal Village is mainly reserved for paddy fields, while the rest is for buildings and other facilities. Banyu Mudal village has diverse life in politics, socio-cultural, and religion. There is a tourism location, namely Cempaka Wulung, a natural tourism location of springs and nature reserve forest covering an area of 4 hectares.

Problems

The problems faced by Banyu Mudal village were:

1. Incompatibility of tourism products with market taste.
2. No tour packages that integrate tourist attractions
3. Lack of coordination with the government
4. No brand in marketing promotions, no network, and nonoptimal use of information technology



Figure 1. A building for gamelan studio



Figure 2. People practice playing *gamelan* in a *gamelan* studio

Target Solutions

From the existing potential, all Focus Group Discussion (FGD) participants agreed to promote playing *gamelan* educational tourism as a superior tourism product to attract tourists. Educational tourism will be beneficial when visitors get new knowledge, experience, and fun at a tourist attraction at the same time. Therefore, applying the 3E principles, environmental factors, engagement, and exploration are essential (Sharma, 2015).



Figure 3. Discussion in FGD to formulate a unique tourist attraction at Banyu Mudal Village



Figure 4. All FGD participants in formulating the final decision

METHOD

a. Assessment of Various Potential at Banyu Mudal Tourism Village

a) Attraction

1. *Gamelan* educational tourism

In Banyu Mudal Tourism Village, there was a place to make *gamelan* and a studio to learn also play the instrument. It can be developed as a cultural attraction whereby learning *gamelan* is one of the traditional musical instruments.

2. Cempaka Wulung Tourism

Nature Tourism has an area of 4 hectares consisting of natural springs and forest reserves and pine forests belonging to Perum Perhutani (state forest company). There are also various types of animals that are still preserved. One of the animals that are the mainstay of tourism in Cempaka Wulung is the presence of wild monkeys that inhabit the Nature Reserve area, which is also one of the tourist attractions every year. There are 200 wild monkeys in the Cempaka Wulung tourist location, and residents around the tourist site always guard them.

b) Facilities and Accommodation

Facilities are resources explicitly created and needed by tourists to engage in the Tourism Village. Tourist facilities affect consumer perceptions and expectations. Improved facilities are expected to increase tourists' interest in visiting (Supraptini and Supriyadi, 2020). These facilities can take advantage of the resources already owned by the village. In addition, the village can build new facilities tailored to the needs of tourists but do not throw away its characteristics and uniqueness. The primary transportation tool Banyu Mudal villagers used was motorcycles where the road conditions were adequate and could be traversed by four-wheeled vehicles. Accommodation is a facility used as a place to stay for tourists. The inn can use part of the community's residence and homestay. A homestay is a unit built adapted to the concept of residence by residents. Homestay management requires an integrated synergy between the government and stakeholders, also the community. They move together to develop and manage homestays in community-based tourism destinations (Palupiningtyas, Yulianto, and Wijoyo, 2021). Accommodation in Banyu Mudal Village was minimal with no Homestay.

c) Amenity

(a) Public Infrastructure

1. Public infrastructure such as electricity was very affordable
2. Phone signal and data coverage was adequate
3. Water could be from the local village (spring)

(b) Public Facilities

1. Mosques were located in every corner of the village, while in the tourist area there were few public facilities
2. Public health centers and Bank did not exist
3. Security from local security guards and tourism police did not exist yet

(c) Tourism Facilities

1. Homestays and restaurants did not exist
2. Information board did not exist yet
3. Souvenir shops did not exist yet, but some products could be directly purchased in places to make *rengginang* and cassava chips

d) Potential of human and institutional

Human resources in Banyumudal Village Moga District was 15,665 people. Population by levels of education were:

Tabel 1 Description of human institutional

| Education Level | |
|------------------------------------------------------------------------------|-------|
| Elementary | 5,342 |
| Junior High School | 2,012 |
| Senior High Schools | 983 |
| Vocational | 172 |
| University | 5 |
| Population by occupation were: | |
| Farmer | 1.228 |
| Trader | 2.112 |
| Employee | 3.209 |
| Indonesian National Armed Forces/ Police of the Republic of Indonesia | |
| Civil servants | 18 |
| Entrepreneur | 826 |
| Others | 816 |

b. Evaluation of Existing Problems

Focus Group Discussion (FGD) was held to discuss the problems in Banyu Mudal village as a tourism village. Focus Group Discussion (FGD) is a systematic and directed discussion about an issue or concern (Achmad Rizal H. Bisjoe, 2018). Then, the authors conducted tourism product development through training to develop Banyu Mudal as a Tourism Village.

a) Focus Group Discussion

Banyu Mudal village offered a lot of potentials. In addition, there was the spirit of the Tourism Awareness Group (*Pokdarwis*) to optimize all possibilities. Their goal was to turn potential into business opportunities to improve the local economy. The results of the FGD were:

1. Existing tourism resources in the tourist village of Banyu Mudal, both natural and cultural, consist of:
 - 1) The potential for attraction of tourist villages, both physical (unique plantations and campsites) and non-physical (unique and distinctive cultural traditions), to attract tourists to visit the village;
 - 2) Community of people living in the village. They had a strong attitude of acceptance and commitment as hosts to tourists. They could interact, appreciate and benefit each other;
 - 3) The potential of human and institutional resources to support the management and development of tourism villages;
2. The problems faced by Banyu Mudal Village were:
 - 1) Incompatibility of tourism village products with market tastes;
 - 2) No tour package that integrates tourist attractions;
 - 3) Lack of coordination with the government;
 - 4) No brand in marketing promotions, no network, and nonoptimal use of information technology.

b) Formulation of a Unique Tourist Attraction at Banyu Mudal Village

The results of the Focus Group Discussion (FGD) and stakeholders photographed the potential of the tourism village in the target village area, then continued with a discussion to create a unique attraction for Banyu Mudal Village. From the existing potential, all participants of the Focus Group Discussion (FGD) agreed to promote playing *gamelan* education tourism as a superior tourism product to attract tourists. Educational tourism will be beneficial when visitors get new knowledge, experience, and pleasure in a tourist attraction at once. Therefore, applying 3E principles, environmental factors, engagement, and exploration are

essential (Sharma, 2015). *Gamelan* is a traditional musical instrument from Indonesia. It has a distinctive sound characteristic from every region in Indonesia (Herington, N., Elford, D. P., Swallowe, G. M., Chalmers, L., Perrin, R., & Moore, 2010). However, *Gamelan* musical instruments have begun to be abandoned by the current generation in Indonesia. Ironically, many foreign researchers are researching *Gamelan* musical instruments. Professor Sinin Hamdan from Malaysia is one of the *Gamelan* researchers. He reveals that it is an honor in Malaysia if a university has *Gamelan* musical instruments (Himarosa, Ramadhan, and Yulianti, 2019). There are several values in the *gamelan* (Agratama, 2019), consist of:

1. Aesthetic value. *Gamelan* is a beautiful masterpiece of Indonesian culture. The beauty of music gives a unique sense. It is a mixture of ethnic, spiritual nuances of culture, flexibility, and education.
2. History value. Javanese *gamelan* in its development also changes. Changes occur in the making process, while its development concerns its quality.
3. Cultural value. *Gamelan* is one of the cultural arts inherited by the predecessors and still much loved and pursued.
4. Social value. *Gamelan* music provides a social nuance that is the connection between *gamelan* players.
5. Philosophical value. *Gamelan* values the harmony of human relationships horizontally and vertically with God.
6. Psychological value. People who used to dabble in the musical world have a sense of solidarity, soft greetings, and polite behavior.
7. Democracy value. According to *pancasila*, *gamelan* is related to the fourth principle, Democracy guided by the inner wisdom in the unanimity arising out of deliberations among representatives

Rengginang (n): a kind of Indonesian thick rice cracker made from cooked glutinous sticky rice and seasoned with spices, made into a flat and rounded shape, and then sun-dried. The sun-dried *rengginang* is deep-fried with cooking oil to produce a crispy rice cracker. *Pancasila* (n): the official, foundational philosophical theory of Indonesia.

RESULTS AND DISCUSSION

There was a *gamelan* craftsman in Banyu Mudal Village named Mr. Parmo. He produced various kinds of *gamelan* from different raw materials, depending on consumer demand. Besides making *gamelan*, he also had a studio where people could learn to play *gamelan* in a good rhythm. The observation results showed the potential to promote playing *gamelan* educational tourism where tourists are invited to play the *gamelan* together. This educational tourism will be an exciting and impressive experience. Then, the authors assessed the strengths were:

1. There was no playing *gamelan* educational tourism around Banyu Mudal village, even in Moga District.
2. Adequate road access
3. Available place and trainers, conducted by Mr. Parmo himself

While the weaknesses were:

1. Inadequate facilities in the studio
2. The lack of accommodation
3. No Marketing and branding

This community service aims to invite the community to preserve cultural heritage. *Gamelan* can be managed as a cultural tourism destination that will bring many tourists and increase sources of income for residents. The community should improve *gamelan* studio becomes an exciting location. In addition, they should create a trend to love cultural heritage as a tourist attraction. Furthermore, they could utilize technology and social media networks to build cultural trends as prestigious actualization. *Gamelan* can be packaged as traditional

music education for tourists and even research facilities. In general, the development of Tourism Village uses the following strategies (Saepudin, Budiono, and Halimah, 2019):

1. Increasing active community participation in developing tourism villages starting from the planning, implementation to program evaluation stages;
2. Developing a unique tourism village based on the natural, social and cultural potential of the local community;
3. Increasing the capacity of community institutions as tourism village management institutions to establish coordination and communication between the government, the community, and donor agencies;
4. Developing tourism promotion media through various media;
5. Improving human resources through structured and organized education and training programs;
6. Providing structured assistance from related agencies/agencies

In developing *gamelan* educational tourism, promotion through various media is very important. Tourism managers must promote tourism products to tourists to be interested in these products. (Suryadana, M. Liga, 2015) argues that promotion in tourism is "a one-way flow of information created to direct prospective tourists or tourism business institutions to actions capable of creating exchanges (trades) in the marketing of tourism products". Thus, promoting tourism products' marketing supports transactions by informing, persuading, reminding, and distinguishing the promoted tourism products from other tourism (Saepudin, Budiono, and Halimah, 2019). The steps for promoting tourism products include:

1. Identify tourism products. Tourism village products are a tourist experience during activities in the tourism village. Experiences are gained from what people see, do, and what travelers buy. Therefore, the first step that the tourism managers must do is identify what can be seen, done, and purchased by tourists in the tourism area.
2. Formulate and build unique superior products. The uniqueness of travel products should be formulated based on identifying products that tourism managers have done. Travel products offered should provide benefits to the targeted tourists.
3. Set a target market. Developing a target market should be tailored to the travel products owned, especially the superior products. In searching for market segments, tourism village managers can use various segmentation techniques, such as segmentation based on tourist destinations, geography, demographics, psychographics, behavior, or product-based.
4. Formulation of positioning. Positioning is a strategy in instilling tourists' image of tourist villages in mind, to be perceived uniquely compared to other tourist villages.
5. Building the identity (brand) of the tourism village must have an identity as a unique feature and differentiator with other travel products. A tourism village's identity should be unique and memorable by the market. In building an identity, the first thing to do is establish a brand. After owning the brand, then the tourism managers campaigned through marketing communications.
6. Set the price after the tourism products are packaged. The tourism village manager must calculate the cost that must be incurred in providing travel products
7. Build a marketing communication channel. The marketing channel is an intermediary tourism village in offering tourism products to prospective tourists. The marketing channel can be an official website destination of cultural tourism. The website can be the foundation to develop all cultural activities that can be used as tourist attractions (Himarosa, Ramadhan, and Yulianti, 2019).

In addition to marketing, another target is to improve the quality of human resources that manage tourism villages by empowering the community. Community empowerment in developing tourism villages must pay attention to Enabling, Empowerment, and Protecting principles. Enabling creates an atmosphere or climate that allows the potential of the community to develop. In addition, empowerment strengthens the prospects or

power of the community. Furthermore, protecting prevents unequal competition and intense exploitation of the weak.

Structured manner mentoring from institutions/agencies is also essential. Mentoring is a community empowerment activity by a companion as a facilitator, communicator, motivator, and dynamist. Thus, the mentoring process is an effort to encourage community involvement in developing its potential and environment and overcoming obstacles. The implementation of mentoring is based on grouping, sustainability, and independence principles. These principles promote togetherness in building self-reliance. In addition, it uses the concept of "growing from, by, and for the benefit of the community". As a result, togetherness will be awakened.

CONCLUSIONS AND SUGGESTIONS

In conclusion, Banyu Mudal village is a developing tourism village. Banyu Mudal tourism village has natural and cultural resources, including its potential and tourist attraction, community, human resources, and institutional. It has an opportunity to develop a tourism village according to its characters. However, a problem faced by Banyu Mudal village as a label of tourism village was the absence of tourism products as a unique attraction. On the other hand, a gamelan craftsman had a gamelan studio. So, playing gamelan educational tourism can be a potential superior tourist product in Banyu Mudal Tourism Village.

We recommend improved facilities, infrastructure, and marketing, also human resources improvement, and mentoring. In addition, tourism village managers should build synergy with village institutions and the government. Furthermore, they must promote tourism products to be interested in these products. To improve the quality of promotions, they also need to develop networking with tourism stakeholders. In addition, they must use multimedia be creatively and innovatively to package tourism products and create events. Last, tourism managers can intern in advanced tourism villages to improve the quality of the human resource.

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