
Exploring Local Wisdom to Develop Educational Cultural Tourism in Sukamandi Masagi Village, Subang

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This study explores the potential for developing educational tourism based on local culture in Sukamandi Village, focusing on traditional arts such as Pencak Silat, Tutunggulan, and regional culinary heritage. A qualitative descriptive method was employed, utilizing observation, in-depth interviews, and documentation. The data collection process was carried out by Lala Siti Sahara, Audreylia Syifanizar E, and Akmal Maulana Purwanto. The findings reveal that these cultural elements possess strong educational value and tourism appeal, yet remain underutilized. Pencak Silat retains authentic “buhun” movements passed down through generations; Tutunggulan holds symbolic significance but is limited to ceremonial events; and local cuisine and bamboo crafts face marketing and generational challenges. The study recommends the development of interactive educational tourism packages featuring hands on training, cultural performances, and culinary experiences. This approach serves both as a tool for cultural preservation and as a driver for local economic growth. The success of such initiatives relies heavily on active community engagement and partnerships with external stakeholders to support training, infrastructure, and sustainable promotion

Keywords: Cultural Preservation, Educational Tourism, Local Culture, Traditional Arts, Bamboo Crafts

Article info:

Submitted: May 01, 2025 | **Revised:** February 19, 2026 | **Accepted:** February 26, 2026

How to cite:

Sahara, L. S., Syifanizar, A. S. E., & Purwanto, A. M. (2026). Exploring Local Wisdom to Develop Educational Cultural Tourism in Sukamandi Masagi Village, Subang. *Jurnal Sains Terapan Pariwisata*, 11(1), 119–132. <https://doi.org/10.56743/jstp.v11i1>

INTRODUCTION

Cultural and educational-based tourism has become one of the primary approaches in developing the tourism sector in Indonesia, a country characterized by rich cultural and traditional diversity. As an archipelagic nation with more than 17,000 islands, Indonesia possesses abundant cultural resources, including diverse ethnic groups, languages, and traditions. Each region has distinctive local wisdom reflected in customs, arts, traditions, and environmental management systems. This local wisdom not only serves as cultural identity but also holds significant potential to be developed as an educational cultural tourism attraction (Zulhuda et al., 2025).

In this context, tourism emphasizing cultural and educational aspects becomes increasingly relevant, functioning not merely as recreation but also as an educational instrument for communities and visitors. This approach enhances awareness of cultural preservation while creating interaction between local communities and tourists (Bulu, 2025). Cultural-based educational tourism contributes not only to economic development but also to cultural sustainability, as communities are encouraged to preserve and showcase their traditions as both attractions and learning media for visitors. This aligns with findings that heritage tourism development based on local wisdom strengthens cultural identity and sustainability (Nofiyanti, 2025). Local wisdom becomes a central asset in cultural tourism development, where educational and participatory values offer distinctive attractions for tourists (United Nations World Tourism Organization [UNWTO], 2012, p. 6). Subsequent references to this organization are written as (UNWTO, 2012).

One of the villages that continues to preserve local wisdom-based cultural practices is Sukamandi Masagi Village in Subang Regency, West Java. The village maintains various traditional arts and social systems, including *sisingaan*, *tutunggulan*, *jaipong*, and *pencak silat*, as well as communal cooperation practices and environmentally friendly agricultural traditions passed down through generations. However, interviews with local cultural managers and village officials indicate that these cultural potentials have not been optimally developed into structured and sustainable educational cultural tourism programs. According to the Subang Regency Tourism and Culture Office (2023), village tourism development emphasizing local wisdom can increase tourist visits by up to 25 percent and contribute significantly to regional income.

In line with Keraf (2010, p. 85), development based on local wisdom must consider sustainability principles, ecological balance, and community empowerment. Therefore, this study aims to analyze the potentials, challenges, and strategies for developing culture-based educational tourism in Sukamandi Masagi Village and to examine how local wisdom can be creatively and educationally integrated into tourism development. The research questions guiding this study are: (1) What local wisdom potentials can support educational cultural tourism development in Sukamandi Masagi Village? (2) What challenges hinder its optimization? (3) What strategies can be implemented to develop sustainable educational tourism packages? This study is expected to contribute academically and practically by promoting cultural preservation while supporting local economic growth.

Previous studies on tourism development in Sukamandi Masagi Village have primarily focused on general tourism potentials. (Moh. Gde et al., 2024) examined natural, cultural, and artificial tourism potentials in the village and concluded that although Sukamandi possesses considerable tourism resources, they have not been optimally developed. Similarly, (Alfen et al., 2024) analyzed the main tourist attraction of Curug Cibingbin and found that visitor numbers declined during the COVID-19 pandemic due to limited promotion, inadequate facilities, and low local engagement. The study recommended optimizing existing strengths, aligning tourism initiatives with community aspirations, and developing well-promoted tour packages.

Beyond Sukamandi, research in Subang Regency has explored local wisdom-based tourism development. (Nuaraeni, 2024) analyzed the development of Kampung Adat Banceuy tourism village through local wisdom to enhance community welfare, while (Elhakim et al., 2022) examined local wisdom and tourism potential in Cibeusi Village, Ciater. These studies emphasize the importance of community participation and cultural preservation in sustainable tourism development.

However, previous research has largely concentrated on natural attractions or general tourism development rather than specifically designing structured educational tourism packages grounded in

local cultural wisdom. This study differs by focusing explicitly on transforming local cultural assets into educational tourism packages in Sukamandi Masagi Village, which has received limited in-depth attention regarding culture-based educational tourism development.

METHODS

Setting

This study employed a qualitative research design aimed at understanding social phenomena from the perspectives of participants or research subjects. The qualitative approach focuses on meaning, processes, in-depth understanding, and subjective experiences rather than numerical measurement. According to Sugiyono (2017, p. 9), qualitative research is used to examine natural conditions in which the researcher acts as the key instrument, data collection techniques are conducted through triangulation, data analysis is inductive or qualitative in nature, and research results emphasize meaning rather than generalization. The research was conducted in Sukamandi Masagi Village, Sagalaherang District, Subang Regency. The study targeted community members who are actively involved in local cultural activities. Participants were selected purposively based on their relevance to the research objectives. The participants included traditional pencak silat leaders, small and medium enterprise actors, weaving artisans, village officials, and community members engaged in cultural activities. The research was carried out during the field observation and interview period in 2024.

Instruments/Measures

In qualitative research, the primary research instrument is the researcher. The variables explored in this study include local cultural potential, community participation, challenges in tourism development, and strategies for developing educational cultural tourism packages. Data sources consisted of primary and secondary data. Primary data were obtained directly from participants through interviews and observations. Secondary data were collected from village documents, visitor statistics, photographs, and relevant literature. The study applied a descriptive qualitative analysis approach. Words and narratives obtained from field observations and interviews served as the main data. As explained by Huberman (as cited in Denzin, 2009), qualitative data consist of detailed descriptions of situations, events, interactions, and observed behaviors that are then transformed into written narratives.

Data Collection and Analysis

Data collection techniques included observation, semi-structured interviews, and documentation. Observation was conducted in Sukamandi Masagi Village by recording various cultural activities such as pencak silat performances, tutunggulan, traditional food production, and weaving activities. Observations were accompanied by field notes and photographic documentation of actual activities at the research site (Sugiyono, 2013). Semi-structured interviews were conducted with key informants, including traditional pencak silat leaders, micro and small enterprise actors, weaving artisans, and community members with experience in local cultural activities. This technique allowed flexibility while maintaining focus on research objectives. Documentation included photographs of cultural activities, visitor data, and information obtained from village authorities. Data analysis followed systematic qualitative procedures, including data collection, data reduction, data clarification, data editing, data presentation, and drawing conclusions (Sugiyono, 2013). The analysis was conducted inductively to identify themes, patterns, and meanings related to the development of educational cultural tourism based on local wisdom.

RESULT AND DISCUSSION

Overview of Sukamandi Village

Sukamandi Village is one of seven villages located in Sagalaherang District, Subang Regency, West Java. The village lies at an altitude of approximately 450 meters above sea level at the foothills of Mount Burangrang. The majority of residents work in rice farming, producing organic rice as well as a black rice variety. In addition to rice cultivation, residents are engaged in horticulture and plantation crops such as cloves, durian, mangosteen, and other commodities.

Most of the population works as farmers, planters, traders, and micro, small, and medium enterprise (MSME) actors, which have developed independently over time. The village's main potential lies in agriculture and plantations, which play a significant role in the local economy. One of the village's main attractions is its 196 hectares of rice fields, which not only enhance the landscape but also form an integral part of local identity and daily life.

Sukamandi Village preserves rich cultural traditions, making it highly potential for local tradition-based tourism experiences. Traditional arts such as Pencak Silat and communal activities such as Tutunggulan (collective rice pounding) are still actively practiced and remain central to community life. The village also produces local culture-based MSME products, such as woven crafts (boboko and caping), reflecting inherited skills and local wisdom.



Figure 1. Rice Fields Of Sukamandi Village.
Source: Author Documentation (2025)

Local Wisdom In Sukamandi Village Traditions

Ruwatan Bumi

This activity is organized as an expression of gratitude to Almighty God for all the blessings and agricultural yields granted throughout the year. It also serves to preserve various forms of traditional arts. The event is held once a year, specifically in August, when most agricultural and plantation harvests take place in Sukamandi Village. In addition, the activity aims to strengthen community solidarity while maintaining the continuity of traditional artistic practices. The event involves various segments of the community, including customary leaders and local artists. Conducted annually within the village area, the implementation includes collective prayers and traditional art performances, while upholding order and adhering to established customary values.



Figure 2. Ruwatan Bumi Traditional Ceremony In Sukamandi Village.
Source: Author (2025)

Tutunggulan

Tutunggulan is a traditional rice pounding practice involving six or more participants, which has existed since the 1950s and is commonly performed during celebratory events, circumcision ceremonies, or lunar eclipses. This activity produces distinctive rhythmic music created by striking wooden pestles against a bamboo mortar, functioning both as entertainment and as a traditional means of communication within Sundanese communities. Tutunggulan is typically held in rural areas of West Java, in house yards or village halls, particularly during festive gatherings, circumcision ceremonies, customary celebrations, and even during lunar eclipses. The purpose of Tutunggulan is not solely to process rice, but also to serve as entertainment, a medium of traditional communication, and a way to strengthen social cohesion within the community. The tradition continues to be preserved due to its historical and cultural significance as an ancestral heritage of the Sundanese people. The practice is carried out with participants standing around the mortar and pounding alternately in a coordinated rhythm to produce harmonious sounds. In some areas, the activity is performed with great seriousness as a form of respect for tradition and gratitude for the harvest obtained



Figure 3. Tutunggulan Traditional Performance.

Source: Author (2025)

Liwetan

One of the distinctive communal dining practices of the Sukamandi community is the Liwetan tradition, which is commonly held during various family or social events such as weddings, circumcision ceremonies, thanksgiving gatherings, or other important occasions. Liwetan is typically conducted as a way to express respect and gratitude for a particular success or blessing. This tradition aims to foster togetherness, strengthen social bonds, and preserve the culture of sharing within Sundanese society. Dishes such as nasi liwet, side dishes, and fresh vegetables are served on long banana leaves and then shared and enjoyed collectively by family members and invited guests. The tradition serves to reinforce kinship relationships and maintain the cultural heritage of communal sharing among the Sundanese people. The practice begins with cooking together and offering prayers before the meal, while upholding manners and cleanliness throughout the event.



Figure 4. Liwetan Communal Dining Tradition.

Source: Author (2025).

Religious Heritage

Sukamandi Village is one of the villages rich in historical and cultural values. One of the historical heritages that remains preserved to this day is a *petilasan* located in Dusun Tiga, specifically in the Pasir Menyan area. This *petilasan* serves as an important symbol in the spiritual life of the local community and reflects the strong connection between present generations and their ancestors. The *petilasan* in Pasir Menyan is a historical site with sacred significance and represents the community's respect for their forebears. The site is frequently visited by local residents as well as tourists, particularly during religious holidays or special occasions. Pilgrimages are conducted through prayers and respectful behavior as a way of honoring its sacredness and cultural values. To this day, the site continues to be well maintained as part of the village's enduring cultural heritage.



Figure 5. Petilasan Eyang Gordah Sacred Site.
Source: Author (2025).

Traditional Arts

Sisingaan

Sisingaan is a traditional performing art originating from Subang Regency, West Java, and has become an important cultural identity of the local community. The performance features two lion effigies carried by four bearers, with a young boy seated on top of the structure. The bearers perform dynamic dance movements accompanied by traditional musical instruments such as drums, trumpets, and *kempul*, creating an energetic rhythm. The performance is usually conducted by local community art groups. Originally, Sisingaan functioned as a circumcision ritual for boys, symbolizing the child's courage in entering a new stage of life. The lion symbol represents Dutch colonial power that was resisted and overcome by the indigenous people, while the child seated atop the lion symbolizes the next generation who will lead the future. The procession begins with parading the child seated on the lion effigy around the event venue, accompanied by dance and musical performances. Sisingaan is typically presented during circumcision ceremonies, welcoming events, and certain celebrations. Although there are no mandatory ritual stages or prohibitions, all performers are expected to maintain coordination, safety, and uphold local cultural and traditional values.

Jaipongan

In Sukamandi Village, Jaipong dance is one of the traditional arts that continues to grow and be preserved as part of Sundanese culture. This dynamic dance form combines elements of *ketuk tilu*, *pencak silat*, and distinctive drum rhythms, creating movements that are energetic yet graceful. Its preservation aims to maintain regional cultural identity while serving as a medium of entertainment and artistic expression for the community.

Jaipongan in Subang is typically performed by female dancers who are members of local community art groups and is generally presented during celebratory events, customary ceremonies, or welcoming receptions. The uniqueness of Subang's Jaipongan lies in its freer and more improvisational movement patterns compared to other traditional dances, with dancers often performing signature movements known as *bukaan* and *mincid*. Accompanied by *degung* gamelan music dominated by drums and gongs, the performance usually features traditional attire such as *kebaya* or *apok* and *sinjang* in bright, contrasting colors, reflecting the vibrancy and spirit of the Subang community.

The performance begins with the opening musical accompaniment, followed by the dancers entering the performance area and presenting graceful Jaipong movements in harmony with the rhythm. Throughout the performance, both dancers and musicians are expected to maintain decorum and uphold aesthetic values in accordance with local cultural norms.

Pencak Silat

Rooted in ancestral traditions, this martial art combines agile, precise, and calculated movements with profound philosophical values. Pencak Silat in Sukamandi Village, which has existed since before 2000, continues to uphold the tradition and authenticity of its *buhun* (traditional) techniques. Formal training began in 2006, with key figures such as Mr. Saefudin and Mr. Yayat leading younger generations in preserving this martial art. Pencak Silat functions not only as a self-defense technique but also as a means of character building, discipline formation, and preservation of local culture. Training sessions are generally attended by children, adolescents, and adults, and are conducted in open fields, house yards, or designated training spaces. The preservation of Pencak Silat aims to safeguard ancestral cultural heritage while instilling moral values and a sense of responsibility in future generations. Training typically begins with warm-up exercises, followed by fundamental practice of various *buhun* techniques in stages under the guidance of the instructor. During practice, participants are expected to maintain discipline and show respect to their teacher.



Figure 6. Traditional Arts of Sukamandi Village.
Source: Author (2025)

Local Crafts

Weaving craftsmanship is a traditional art of producing various items by arranging and interlacing natural materials such as bamboo, rattan, pandan leaves, or coconut leaves. The weaving process involves a cross-pattern technique that forms specific patterns and structures that are strong and functional. In Sukamandi Village, bamboo is predominantly used due to its availability and environmentally friendly characteristics. The products include *boboko* (rice containers), *caping* (farmer hats), fans, *cetok* (containers), *ayakan* (rice sieves), and conical hats. This craft is practiced by local community members as a means of preserving cultural heritage while also supporting the village economy. Weaving craftsmanship holds both cultural and economic value for the community. The production process begins with selecting and cutting bamboo, followed by smoothing and shaping it into thin strips before weaving them according to the desired pattern. Precision, patience, and neatness are essential throughout the weaving process to produce high-quality products.



Figure 7. Woven Handicraft Products of Sukamandi Village.
Source: Author Documentation (2025)

Traditional Culinary Products

Rengginang

Rengginang is a traditional Indonesian snack, particularly associated with the Sundanese region, made from glutinous rice that has been steamed, flattened into round shapes, sun-dried until completely dry, and then deep-fried until it expands and becomes crispy. Rengginang has a crunchy texture and a naturally savory taste derived from glutinous rice, although sweet and shrimp paste flavored variations are also available



Figure 8. Traditional Food: Rengginang
Source: Author Documentation (2025)

Opak

Opak is a traditional Sundanese snack made primarily from glutinous rice that is processed into thin, flat crackers. It has a crispy texture and a naturally savory flavor and is commonly served as a snack or as a complement to traditional dishes. In Sukamandi Village, opak is produced by local micro, small, and medium enterprises (MSMEs) that continue to preserve traditional production techniques, from the pounding process to natural sun-drying.



Figure 9. Traditional Food: Opak.
Source: Author (2025)

Wajit

Wajit is a traditional Sundanese delicacy made from glutinous rice, palm sugar, and coconut milk. It is characterized by its rich sweetness and chewy, slightly sticky texture. The confection is wrapped in dried corn husks that are rolled around the mixture, imparting a distinctive natural aroma to the wajit.



Figure 10. Traditional Food: Wajit.
Source: Author (2025)

Pungpa

Pungpa is a traditional West Javanese snack made from rice flour and grated coconut. It is available in two variations: the original flavor and a version infused with the distinctive aroma of kaffir lime leaves, which provides a unique and characteristic taste. Pungpa is commonly served as a light snack and is known for its distinctive texture and flavor.

Banana And Cassava Chips

Banana and cassava chips are thinly sliced and fried snacks widely that are deep-fried in cooking oil until they become crispy and golden brown and produced by local households.



Figure 11. Traditional Snacks: Banana Chips And Cassava Chips
Source: Author (2025)

Development Of Local Wisdom As A Potential For Educational Cultural Tourism

Based on the concept proposed by McGehee (2012, pp. 176–177), the main characteristics of educational tourism include having clear learning objectives, being grounded in direct experience (*experiential learning*), involving interaction with the environment, culture, or local communities, containing structured educational elements, and generating positive impacts for both visitors and local residents. In this context, culture serves as the primary attraction rather than merely a complementary activity. The experience offered is intended to be profound – not only allowing visitors to observe but also to understand cultural values and actively engage in them – consistent with the framework of McKercher and du Cros (2012, pp. 43–45).

Experiential Learning Concept

In educational tourism based on culture and local wisdom, visitors can gain direct experience and deepen their understanding of cultural values through workshop-based activities that involve active

participation in local cultural practices. These activities include learning Pencak Silat and other traditional arts.

Learning Pencak Silat

The process of learning Pencak Silat through an experiential learning approach creates a meaningful experience that integrates physical, philosophical, and cultural dimensions of Indonesia's traditional martial art. When tourists participate in training sessions, they do not merely observe but actively engage in practicing fundamental movements, techniques, and the underlying philosophy. Through this "learning by doing" approach, visitors directly experience how their bodies move according to traditional patterns transmitted across generations, while also internalizing the discipline and self-awareness that are central to Pencak Silat.

Kolb (1984, p. 38) explains that experiential learning is a process in which knowledge is created through the transformation of experience. This occurs when local instructors guide visitors to personally experience balance, breathing control, and coordinated movements within Pencak Silat practice. Participation in opening rituals, wearing traditional training attire, and interacting with local martial artists enriches cultural understanding far beyond passive observation.

Furthermore, Pine and Gilmore (2011, p. 45) argue that experiences involving active participation generate long-term memories. This is reflected when visitors return home carrying not only visual impressions but also kinesthetic and cultural understanding of Pencak Silat as an important component of Indonesia's cultural heritage.



Figure 12. Tourists Learning Pencak Silat
Source: Author (2025)

Learning Sisingaan, Jaipongan, And Tutunggulan

Visitors to Sukamandi Village have a unique opportunity not only to observe but also to actively learn and practice traditional performing arts such as Sisingaan, Jaipongan, and Tutunggulan through an experiential learning approach. In this experience, visitors begin by observing local artists demonstrating dynamic Jaipongan movements accompanied by rhythmic gamelan music or watching Sisingaan performances featuring lion effigies carried by performers in lively processions.

After the observation phase, visitors are guided directly by local art masters to practice basic movements, recognize rhythmic patterns, and understand the philosophy embedded in each performance and instrument. In the case of Tutunggulan, visitors are invited to directly strike the bamboo mortar using wooden pestles in coordinated group formations, experiencing the collective harmony and rhythmic synchronization that characterize this traditional percussion art.

This direct learning process allows visitors to reflect on Sundanese cultural values embodied in these arts, such as mutual cooperation (*gotong royong*), harmony with nature, and the expression of joy in everyday life. At the conclusion of the session, visitors gain not only new practical skills but also a deeper understanding of Sukamandi's cultural identity, creating a tourism experience that is far more meaningful and memorable than passive observation alone.



Figure 13. Tourists Learning Tutunggulan And Jaipongan
Source: Author (2025)

Learning Traditional Food Preparation

In Sukamandi Masagi Village, Subang, visitors are not merely passive observers but actively participate in experiential learning through the preparation of traditional village foods. This educational tourism program enables visitors to learn directly from local food artisans how to prepare rengginang, opak, wajit, banana chips, and cassava chips. Tourists are invited to experience every stage of the production process, beginning with the selection of raw materials, followed by initial preparation, cooking, and product packaging. Through this hands-on approach, visitors not only obtain food products that can be taken home as souvenirs but also gain a deeper understanding of cultural values, traditional production processes, and skills that have been transmitted across generations within the Sukamandi community. This experience fosters an emotional connection between visitors and local wisdom as well as the village's culinary heritage, while simultaneously supporting the preservation of traditional knowledge through sustainable tourism practices.



Figure 14. Tourists Preparing Traditional Food
Source: Author (2025)

Barriers and Solutions in the Development of Culture-Based Educational Tourism

The results of interviews with art organizers in Sukamandi Village show that the biggest obstacle in maintaining and developing traditional arts such as Sisingaan, Jaipong, and Pencak Silat is the low participation of the younger generation as well as the limited facilities and supporting infrastructure available. This condition is in accordance with the opinion of Irhandayaningsih (2018), who states that the flow of globalization and the influence of popular culture cause younger generations to increasingly distance themselves from traditional arts because these arts are considered not relevant to modern developments. From the perspective of cultural preservation, the survival of a tradition greatly depends on how cultural values and practices are preserved from one generation to the next; when this process begins to weaken, the culture itself may become threatened.

The research results in Sukamandi Village are similar to previous studies, namely that low youth interest and lack of facilities are the main obstacles. However, the difference is that there are still local figures who actively guide the younger generation independently, so the possibility of preservation remains open. Studies show that a good way to resolve this problem is by integrating traditional arts into the education system, providing appropriate training spaces, and cooperating between the village government, schools, and art groups as development efforts based on culture (Irhandayaningsih, 2018).

CONSLUSIONS

The potential of local wisdom and culture owned by Sukamandi Masagi Village, such as Pencak Silat, Tutunggulan, Sisingaan, traditional MSME food production, and Jaipongan, represents valuable assets that can be developed into educational tourism attractions. Each of these cultural elements has strong historical, philosophical, and aesthetic values, which not only enrich local identity but also create opportunities for community-based economic development. The preservation of this culture requires a creative and collaborative approach in order to remain relevant amid the challenges of modernization. **Suggestion** In order for the development of educational cultural tourism in Sukamandi Village to run optimally, active community involvement, adequate facility support, and sustainable promotion through various digital platforms are needed. The implementation of educational activities such as workshops, cultural performances, and collaborative programs with external parties is expected to attract tourists while at the same time fostering community pride in their own cultural heritage. **Limitation of Study** This study was conducted using a qualitative descriptive approach and focused specifically on Sukamandi Masagi Village. As a result, the findings reflect the particular social and cultural context of this village and may not automatically represent other villages with different characteristics. The data were mainly collected through observation and interviews with selected informants, which means the analysis depends on the depth and openness of the participants' responses. In addition, this research emphasizes cultural and experiential aspects without conducting quantitative measurement of economic impacts or visitor satisfaction levels. Future studies may consider using mixed methods or comparative approaches in order to obtain broader data and strengthen the formulation of strategies for the development of culture-based educational tourism.

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