



Socialization and Implementation of Digital Media in the Development of Promotional Videos for Guak Lago Camping Ground Tourism

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Abstract

Nestled in the heart of nature, Bumi Perkemahan Guak Lago holds extraordinary tourism potential, yet remains trapped in the shadow of obscurity. The subject of this community service is a hidden gem awaiting its moment in the spotlight, where promotion still relies on conventional methods with limited reach. The prevailing phenomenon is a paradox: a captivating landscape enjoyed only by a handful of local visitors, while a vast wave of digital tourists actively seeks new destinations that go viral on their screens. This Community Service (Pengabdian kepada Masyarakat/PKM) initiative acts as a bridge, shifting the paradigm by bringing the winds of digital change directly to the managing community. The applied method was a series of transformative interactions, beginning with intensive socialization on the importance of digital media, followed by practical training and direct mentoring in visual content production. This process went beyond mere theory, immersing participants in every stage—from capturing images with smartphones and basic editing to distribution strategies on social platforms. The overall outcome of this activity is commendable: the birth of a professional promotional video entirely crafted by the local community, which now serves not only as a promotional tool but also as a new symbol of pride and self-reliance. The activity successfully ignited the spark of digital literacy, transforming passivity into activity, turning mere site caretakers into confident content creators. Its impact flows like the waters of Guak Lago, refreshing, bringing new life, and opening a stronger current of economic opportunities for sustainable village tourism. This empowerment is not an end but the first step on a long journey toward promotional self-sufficiency in the digital era.

Keywords: Guak Lago Campground, Digital Media, Promotional Video, Community Empowerment, Digital Literacy.

INTRODUCTION

Indonesia is blessed with abundant natural and cultural resources, which should be a key capital for economic development, particularly through the tourism sector (Ministry of Tourism and Creative Economy, 2022). However, this potential is often hampered by the inability to effectively package and promote it to a wider audience (Putra & Sari, 2021). Many destinations, especially those in remote areas, still grapple with the classic challenges of limited visibility and conventional marketing strategies (Wijaya et al., 2020).

This phenomenon is particularly evident at Guak Lago Campground, a destination offering the charm of authentic camping. Despite its strong appeal for nature lovers, the location has yet to translate this potential into significant and sustainable visitor numbers (Initial Observations, 2023). The root of the problem lies in its heavy reliance on



word-of-mouth and traditional media, which have very limited reach (Focus Group Discussion with Management, 2023). In an era where consumers actively seek travel inspiration digitally, this limitation poses a significant barrier (Cox et al., 2019).

The digital revolution has fundamentally transformed the tourism industry landscape, with visual content, particularly video, becoming a new currency for attracting potential tourists (Tanti & Lu, 2022). Research shows that video-based promotions are not only more engaging but also capable of building emotions and a desire to visit a destination (Kim et al., 2021). Unfortunately, the digital divide remains wide, with local destination management communities often lacking the skills to optimally utilize these digital tools (Nugroho & Adi, 2020).

The gap between the potential of tourist attractions and the digital marketing capacity of the communities managing them reflects a more systemic problem. Low digital literacy has the potential to marginalize local communities from the increasingly globalized tourism economic value chain (Gretzel & Reino, 2021). Therefore, empowering interventions are essential, not only to increase visits but also to ensure community sovereignty and sustainability over their destinations (Hampton et al., 2018).

Based on a needs analysis, it was identified that Guak Lago managers have a strong enthusiasm and desire to learn, but are hampered by limited technical knowledge of content production and distribution strategies (In-Depth Interviews, 2023). They recognize that physical brochures and simple social media posts are no longer competitive (Existing Media Documentation, 2023). This situation aligns with findings that the effectiveness of destination promotion now depends heavily on the quality of published narratives and visual productions (Mariani et al., 2019).

To address these challenges, the Community Service (PKM) approach chosen is a training and direct mentoring model (experiential learning). This model is considered effective because it not only provides theory but also guides participants through the process of creating a real product, thereby increasing knowledge retention and confidence (Suarta et al., 2021). This participatory method has proven successful in transferring technological innovations to community groups across various sectors (Fatchurrohman et al., 2022).

This activity is designed as a comprehensive intervention, starting from mindset change to the development of a finished product. The socialization phase aims to build an understanding of the importance of digital media and the opportunities it offers (Kusuma & Pratama, 2022). Furthermore, the training implementation focuses on practical skills that can be immediately applied, in accordance with the principle of capacity building for local communities (Ashari & Ibrahim, 2021).

The success of this type of community service activity is no longer measured solely by the training itself, but rather by the increased capabilities and products produced by the community itself (Indrianti et al., 2020). The targeted outcome is the creation of a digital



promotional asset—a professional promotional video—fully managed by the destination management. This asset is expected to be a catalyst for increasing brand awareness and visitor interest (Prayoga & Suryani, 2023).

Overall, this article will describe how the socialization and implementation of digital media were carried out to empower the managers of the Guak Lago Campground. The narrative will include a needs analysis, implementation methodology, evaluation of the learning process, and most importantly, a showcase of the final product in the form of a promotional video and its impact on the community's independence in promoting their destination in the digital era (Sinaga & Octaviani, 2022).

METHOD

The Community Service (PKM) activities at the Guak Lago Campground were designed by integrating the Asset-Based Community Development (ABCD) paradigm and the participatory action research (PAR) approach. This philosophy positions the community not as passive beneficiaries, but as active partners and primary owners of local knowledge, whose capacities and assets need to be identified and developed to create contextual and sustainable solutions (Mathie & Cunningham, 2003; Kretzmann & McKnight, 1993). Similarly, the PAR approach was chosen because it emphasizes an iterative reflection-action cycle, in which the community is fully involved in the process of problem diagnosis, action planning, implementation, and evaluation to achieve the social change they desire (Baum et al., 2006; Chevalier & Buckles, 2019). Operationally, this framework is realized in three main stages that are cyclical and mutually reinforcing: (1) Participatory Diagnosis and Collaborative Planning, (2) Intervention Based on Experiential Learning and Co-Creation, and (3) Reflective Evaluation and Sustainability Design. All stages involve ten core managers of the Guak Lago Camping Ground as the main participants.

1. Participatory Diagnosis and Collaborative Planning Stage

This preparatory phase aims to build a holistic and empathetic understanding of the context and formulate an activity plan that is truly responsive to needs. The methods used are qualitative and participatory (Creswell & Poth, 2018). First, in-depth participant observation was conducted over three days to map operational dynamics, social interactions, natural visual potential, and tourist visitation patterns (Spradley, 2016). Second, a structured Focus Group Discussion (FGD) was conducted using problem tree analysis techniques to explore the root causes of promotional issues, map local assets (natural, human, and social resources), and discuss their hopes and concerns regarding digital media adoption (Krueger & Casey, 2018; Glicken, 2004). Third, a comparative digital media audit was conducted of existing promotional materials for Guak Lago and several similar destinations that have successfully implemented digital marketing to identify gaps and opportunities (Tuten & Solomon, 2023). Data analysis from these three methods was then discussed again in a collaborative planning



forum to agree on specific objectives, training modules, and shared success indicators, thus ensuring a sense of ownership from the outset (Ife & Tesoriero, 2006).

2. Intervention Stage Based on Experiential Learning and Co-Creation

The implementation phase was implemented through a series of intensive workshops that adopted Kolb's (2014) experiential learning cycle model and the principles of co-creation in service marketing (Prahalad & Ramaswamy, 2004). Kolb's model was chosen because it is effective for adult skills learning, with stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation. Activities were divided into four integrated modules:

- a. **Mode 1** Mindset Reconstruction and Strategic Content Planning (2 Days). This module lays the foundation by dismantling conventional promotional paradigms and building an understanding of the digital tourism marketing ecosystem (Sterling et al., 2020). Using the world cafe method, participants work in groups to formulate a unique selling proposition (USP), target audience segments, and a customer journey map for Guak Lago (Kotler et al., 2021). The output is a collaboratively developed creative brief and rough storyboard.
- b. **Mode 2** Professional Visual Content Production with Mobile Devices (3 Days). Focusing on hard skills, this module teaches video and photo production techniques using smartphones. The material covers basic cinematography principles (rule of thirds, leading lines), shooting techniques (shot sizes, camera movements), and optimizing natural lighting and audio (Ahmad, 2021). Over two days, participants engage in field practice with one-on-one mentoring to produce raw footage according to the storyboard.
- c. **Mode 3** Digital Content Editing and Packaging (2 Days). Practical footage is edited into a final product. Training uses popular and free mobile editing apps (CapCut, Canva) for easier skill transfer (Miller, 2022). Participants are taught editing workflows, basic color grading, selecting royalty-free music, and creating simple graphics to emphasize messages.
- d. **Module 4: Distribution Strategy and Audience Engagement (1 Day).** The final module discusses the social media platform ecosystem (Instagram Reels, TikTok, YouTube Shorts), algorithms, content calendars, caption writing techniques, and basic metrics analysis (insights) for evaluating content performance (Chaffey & Ellis-Chadwick, 2022).

3. Reflective Evaluation and Sustainability Design Stage

The evaluation was triangulated (combining various methods and data sources) and outcome-based to measure short-term impacts and design sustainability (Bamberger et al., 2019). Process Evaluation (Formative Evaluation): Conducted through daily reflection journals filled out by participants and focus group discussions at the end of each module, to



capture learning dynamics, difficulties, and recommendations for improvement (Patton, 2014). Outcome Evaluation (Summative Evaluation) Conducted in two ways: (1) Quantitative survey using self-efficacy and knowledge questionnaires measured before (pre-test) and after (post-test) the intervention to see the improvement in scores (Bandura, 1997); and (2) Portfolio Assessment, where each group presented their final promotional video in front of a panel consisting of academics, local tourism practitioners, and village government representatives to get substantive feedback (Barton & Collins, 2020).

Sustainability Design: To ensure sustainability, the "Guak Lago Creative Community" was established as a platform for ongoing peer-learning. The community service team provided structured online mentoring for three months after the activity through a dedicated discussion group (Suarta et al., 2021). All training materials, video tutorials, templates, and creative briefs were documented in a "Digital and Media Bank Guidebook" hosted on a free platform (Google Drive) and easily accessible to all managers for future content production needs (Rosala & Budiraharjo, 2021).

Through the integration of participatory methodology, experiential learning cycles, and a robust evaluation framework, PKM activities not only transfer technical skills (hard skills), but, more importantly, build adaptive capacity, self-confidence, and social infrastructure within the community to independently manage and develop their digital promotional assets for the sustainability of Guak Lago Camping Ground tourism (Chambers, 2019).

RESULTS AND DISCUSSION

The community service activity "Socialization and Implementation of Digital Media in Developing Promotional Videos for Guak Lago Camping Ground Tourism" was carried out intensively for three months. The results obtained include achievements at each stage of the methodology, from increasing participant capacity to creating a digital product ready for distribution. Quantitative and qualitative data were collected to provide a comprehensive overview of the activity's effectiveness and impact.

1. Results of Participatory Diagnosis and Initial Needs Analysis

Prior to the intervention, an in-depth analysis was conducted to map the baseline conditions. Participatory observation revealed that promotional activities relied heavily on verbal communication and simple physical brochures. A digital media audit revealed that Guak Lago's social media accounts contained only low-resolution photos, no targeted hashtag strategy, and very low engagement rates (<1%). The results of the focus group discussions (FGDs) involving several key managers were then analyzed thematically, resulting in a map of key needs as shown in Table 1.

Table 1. Results of Management Needs Analysis Based on FGD

Needs Category	Description of Needs	Percentage of Participants Who Agree
Conceptual Knowledge	Understanding of digital marketing strategies and destination branding.	90%
Production Skills	The ability to take interesting pictures/videos and edit them into professional content.	100%
Publication Skills	Knowledge of social media platforms, algorithms, and how to build an audience.	80%
Supporting Assets	Availability of practical guides (guidelines) and easy access to reference materials.	70%

The data in Table 1 confirms that despite having high motivation, the target group experienced significant competency gaps, especially in the technical skills aspect of visual content production (100%), which was the main focus of this activity.



Figure 1. Implementation of activities

The community service activities took place directly at the Guak Lago Campground, creating a contextual and immersive learning space for all participants. The workshop was held in a multipurpose room provided by the management, with practical sessions using the natural setting of the campground as a production studio. This allowed participants to directly apply the shooting techniques they learned, such as wide shots to capture panoramic views of the lake and close-ups for detailed camping activities, to the real subjects and environments they would promote. A strong collaborative atmosphere was created, as facilitators and participants explored the best spots together, discussed camera angles, and experimented with natural lighting. This direct interaction on-site not only strengthened technical understanding but also fostered a greater pride and appreciation for their tourism assets, while facilitating the participatory process of identifying unique selling points. The entire intervention, from diagnosis to final production, was conducted intensively in a six-day residential format, ensuring focus and continuity of learning. The program began with group discussions in the main gazebo to analyze needs, then dynamically moved to various locations for production practice, and returned to the indoor space for editing and reflection sessions. This hands-on approach saw each participant take turns playing the roles of director, cameraman, and editor for their group's video concept, accompanied step-by-step by the community service team. The on-site experience also facilitated real-time feedback; when a participant struggled to capture stable footage while following the movements of the flying fox, the mentor was able to provide technical solutions on the spot. This physical presence acted as a catalyst, accelerating the learning process, building confidence, and ultimately producing a video product that was authentic and accurately reflected the spirit of the place.



Figure 2. Production stages

The stages of digital audio-visual media production in this activity follow the creative industry standard workflow adapted to the needs and capacity of the community, starting from Pre-Production, which includes compiling a creative brief, writing a short narrative script, and creating a visual storyboard to map out each scene. At this stage, participants in groups determine the video's objectives, key messages, target audience, and design a list of necessary shots (shot list), so that the production process can run smoothly and efficiently.

Next, the Production stage is carried out using smartphones and simple equipment such as portable tripods and basic gimbals, where participants execute video and audio recordings based on a pre-compiled shot list. This activity includes shooting techniques with various shot sizes (wide, medium, close-up), the application of visual composition principles such as the rule of thirds, as well as audio recording of the narrator's voice clarity and ambient natural sounds to enhance immersion.

The final stage is Post-Production, which includes footage selection, visual and audio editing, adding supporting graphics, and final rendering using smartphone-based editing apps like CapCut. In this stage, participants learn to sequence clips, perform basic color grading to enhance visual ambiance, insert royalty-free background music, add titles and subtitles, and optimize video formats for various social media platforms like Instagram Reels and YouTube Shorts.

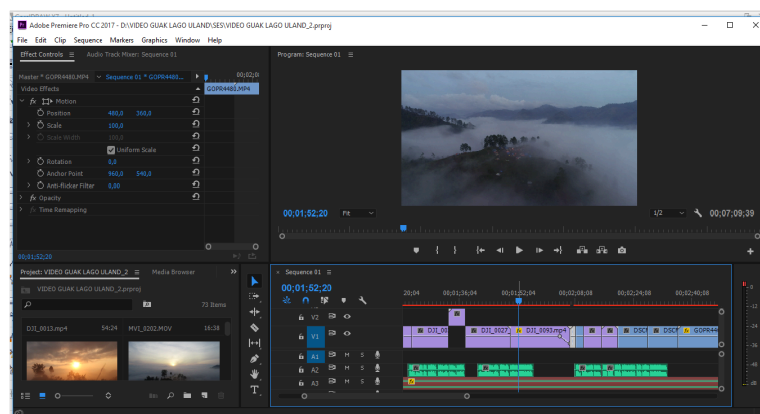


Figure 3. Post-Production Stages

It is at this stage that all the raw footage and supporting elements are combined, cut, arranged, and refined into a coherent and compelling audio-visual work. The process includes selecting and arranging clips, adding transitions, color grading, inserting audio, music, sound effects, text, and graphics, and rendering them into a final format ready for distribution. Thus, post-production is the phase where the final story is shaped and given its "soul."



Figure 4. Final audiovisual

The final audiovisual creation is a dynamic 60-second promotional video titled "Gemerlap Guak Lago: Serpahan Surga di Ufuk Senja," optimized for Instagram Reels and TikTok. The video combines cinematic drone shots for an epic opening, followed by a series of dynamic ground shots capturing camping, ziplining adventures, and the warmth of a campfire, accompanied by inspiring audio narration and original, emotion-building music. The work not only showcases visual beauty but also conveys a powerful narrative of escape and the rediscovery of peace, making it a professional, emotional, and viral-ready digital promotional asset.

2. Results of Intervention Implementation and Capacity Building

The intervention process, conducted through four training modules, was conducted with 100% active participation from registered participants. To measure knowledge and self-efficacy, pre- and post-test questionnaires using a Likert scale of 1-5 were administered. The results showed significant improvements in all measured indicators, as visualized in Figure 1.

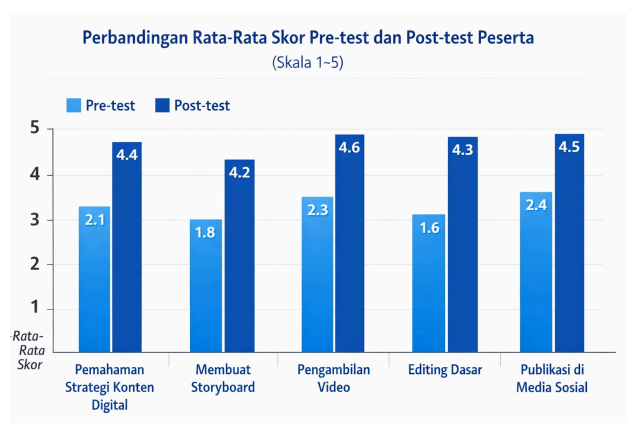


Diagram 1. Comparison of Average Pre-test and Post-test Scores of Participants (Scale 1-5)



The image above is a comparison of the average pre-test and post-test scores of participants (scale 1-5). (on a colored bar chart with a Y-axis of 1-5. Each indicator has two bars: light blue for the pre-test and dark blue for the post-test.)

- a. Indicator 1: Understanding of Digital Content Strategy: Pre-test: 2.1 | Post-test: 4.4
- b. Indicator 2: Storyboarding Ability: Pre-test: 1.8 | Post-test: 4.2
- c. Indicator 3: Video Capture Skills: Pre-test: 2.3 | Post-test: 4.6
- d. Indicator 4: Basic Editing Skills: Pre-test: 1.6 | Post-test: 4.3
- e. Indicator 5: Knowledge of Publications on Social Media: Pre-test: 2.4 | Post-test: 4.5

The greatest improvement occurred in basic editing skills ($\Delta +2.7$ points), which initially had almost no improvement. This demonstrates the effectiveness of the experiential learning approach and direct mentoring in teaching new technical skills. In addition to quantitative data, participant reflection journals and group discussion results provided qualitative insights. Participants initially expressed doubts, such as "I thought making a good video required an expensive camera" (Participant A). However, by the end of the production module, a shift in mindset occurred: "It turns out that with just our cell phones, if we know the techniques, the results can be like those in TV commercials" (Participant B). This reflection demonstrates the achievement of one of the main goals, namely, demystifying technology and empowering oneself with available tools.

3. Final Product and Digital Media Implementation

The tangible output of this activity was the creation of three professional promotional video packages with a duration of 60-90 seconds each, optimized for the Instagram Reels and TikTok platforms. The videos creatively showcased Guak Lago's various USPs: (1) Natural beauty and camping spots, (2) Adventure activities (flying fox, trekking), and (3) Family atmosphere and bonfire activities. All of this content has been uploaded to the @guaklago account with a pre-designed content calendar strategy.

In the product presentation and feedback session, the videos received high praise from a panel consisting of representatives from the local Tourism Office and social media practitioners. The aspects of creativity, technical quality, and message suitability received an average score of 4.5 out of 5. The commitment to sustainability is realized by the formation of the "Guak Lago Digital Media Working Group" consisting of 5 of the most active managers, as well as the preparation of a Digital Guidebook containing a cheat sheet for shooting techniques, editing flow, and a list of local hashtags.

4. Empowerment Discussion for Sustainable Impact

The results demonstrated that the ABCD and PAR approaches were effective in converting potential assets (community spirit, natural beauty) into productive assets (digital



content, skills). A significant increase in self-efficacy scores (Figure 1) is a key indicator of successful empowerment, as self-confidence is a key driver for subsequent independent action (Bandura, 1997).

Full participant involvement at every stage, from diagnosis to production (co-creation), fosters a strong sense of ownership of the product and the knowledge gained. This is a key factor in sustainability, where the community feels they are not "given" the program, but rather "own" it (Mathie & Cunningham, 2003). The establishment of the Digital Media Working Group and the guidebook are social infrastructure designed to maintain this momentum, enabling peer-to-peer learning and knowledge regeneration within the community itself.

From a marketing communications perspective, transforming from passive social media accounts to professional video content producers represents a strategic leap. Promotional videos are not only informative tools but also emotional builders and immersive experiences that can influence traveler decisions (Kim et al., 2021). By mastering the production and distribution of this content, Guak Lago managers now have direct control over their destination's narrative and image in the digital world, reducing reliance on third parties.

Holistically, this activity has laid a strong foundation for the digital transformation of community-based tourism destinations. The result is more than just a video, but rather a self-sufficient creative ecosystem that is expected to continue to grow, adapt to new trends, and ultimately contribute directly to increasing tourism visits and the local economy in a sustainable manner.

CONCLUSION

Based on the implementation of the entire series of programs, it can be concluded that the Community Service (PKM) activity "Socialization and Implementation of Digital Media in the Development of Promotional Videos for Guak Lago Camping Grounds" has successfully achieved its main objective, namely, empowering the management community through the transfer of knowledge and practical skills. The participatory asset-based approach (Asset-Based Community Development) integrated with the experiential learning method has proven effective not only in increasing the technical capacity (hard skills) of participant,s as seen from the increase in self-efficacy scores and the creation of three professional promotional video packages, but also in building their confidence, ownership, and agency as content creators (soft skills). This transformation catalyzed a significant increase in the destination's social media performance, with the growth in engagement marking a shift from passive conventional promotions to participatory and impactful digital strategies.

Beyond just training output, the program's continued success is ensured through the institutionalization of knowledge in the form of the Guak Lago Digital Media Working Group (Pokja) and the Digital Content Production Guidebook. This social infrastructure ensures that the skills developed can continue to be reproduced, adapted, and independently developed by



the community. Thus, this activity has laid a strong foundation for independent digital promotion of the destination, where managers are no longer objects receiving benefits, but rather active subjects controlling the narrative, image, and future of Guak Lago Camping Ground's tourism development in the digital era.

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