

Packing Local Wisdom: Multimodal Analysis of *Sedekah Gunung Merapi* Video as a Tourism Promotion in Boyolali

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Abstract: The traditional ceremony of *Sedekah Gunung* is one of the local wisdom possessed by the community of Desa (Village) Lencoh, Selo, Kabupaten (Region) Boyolali. This is done as an expression of gratitude and requests to be kept away from disaster to the Creator. This ceremony has cultural capital. It has a tourist attraction. Media spaces are needed to disseminate messages, information, and knowledge about these ceremonies. One of them is through the packing of *Sedekah Gunung* in a video uploaded on the YouTube. Therefore, this paper analyzes several things. (1) What is the form of packing of local wisdom in the video of *Sedekah Gunung* Merapi as tourism promotion of Boyolali Regency? (2) How is the function of packing local wisdom in *Sedekah Gunung* Merapi video as tourism promotion of Boyolali Regency? (3) What is the meaning of packing local wisdom in the video of *Sedekah Gunung* Merapi as tourism promotion of Boyolali Regency? The method used is qualitative interpretative data analysis with data collection method of observation and interview. Multimodal analysis' Kress and van Leeuwen is used to explain the material object. This video contains more than two semiotic systems consisting of linguistic, visual, audio, gestural, and spatial. The discourse of local wisdom is constructed to accentuate the cultural richness possessed by the community. Discourses are packaged and disseminated via video to commercialize them.

1 INTRODUCTION

Boyolali regency is famous for its natural beauty and cultural richness. One of the areas in Boyolali that gained the gift is Lencoh Village. This area is a village located in Selo, Boyolali. This area is located in the highlands. Therefore, this region has an agrarian culture. One of the agrarian cultures in this region is the traditional ceremony of *Sedekah Gunung*. This ceremony is held every 1 *Sura* or 1 *Muharram*. This ceremony is followed by all villagers, even this involves many villages around Mount Merapi. Therefore, this is a cultural capital.

It has the potential to be developed as a dance power tour in the repertoire of tourism Boyolali Regency. Packaging in the execution of the ceremony is necessary for tourists interested to watch. That is, the production of the meaning of traditional ceremonies is commercialized for the benefit of tourism.

Commercialization requires media space to disseminate knowledge to the audience. Media is the

space of interaction without having to meet physically. Media is the link to disseminate meaning to the audience. As Hall argues, across diverse texts and media, the meaning is collected and played, in particular, modern mass media as a means of communication with complex technologies that spread meaning to different cultures at various scales quickly (Hall, 1997). That is the media into a means of communicating the meaning of traditional ceremonies *Sedekah Gunung* that have been constructed for the benefit of tourism. Therefore, the media has a function to represent the traditional ceremony as a tourist attraction of Boyolali Regency in the context of a more friendly alternative tourism with local wisdom.

There are several studies that examine alternative tourism, such as (Cohen, 1987); (Butler, 1990); (Dernoi, (1981); (Gursoy, Chi & Dyer, 2010). They studied alternative tourism both theoretically and critically applied in the field. In essence, alternative tourism is the opposite of mass tourism that has been over-exploiting a tourist attraction that has an impact

on the destruction of nature and culture that became the object of tourism. Alternative tourism comes through a more friendly discourse towards nature and culture. This is represented in the Merapi Mount Sedekah video uploaded on www.youtube.com site by Boyolali Regency account.

Therefore, there are some issues that will be discussed in this article. First, how is the form of packing local wisdom in the video of *Sedekah Gunung Merapi* as tourism promotion of Boyolali regency? Second, how is the function of packing local wisdom in the video of *Sedekah Gunung Merapi* as tourism promotion of Boyolali regency? Third, how is the meaning of packing local wisdom in the video of *Sedekah Gunung Merapi* as tourism promotion of Boyolali regency? The goal is to reveal the phenomenon of representation of traditional ceremonies of *Sedekah Gunung* as cultural tourism of Boyolali Regency in media room which is a form of a sale to the sanctity of traditional ceremony.

2 METHOD

Qualitative data analysis method is used in accordance with the paradigm of Cultural Studies. Library studies and purposive interviews are used for data collection. The main data analyzed was obtained from www.youtube.com (Kabupaten Boyolali account). This paper contains tourism research studies thus it has an interdisciplinary characteristic (Okumusa, et al., 2018). The main theory used is multimodal. Multimodal is an interdisciplinary approach to science. This terminology is also often disputed in the realm of semiotics and linguistics. In this theory, the meaning arises from the whole process of communication both verbal and nonverbal through communication media (Sinar, 2012). Meanings are produced from the spatial or grammar relations of the image (Kress and Leeuwen, 1996). The image is a verbal language that realizes the three language metaphors (Kress and Leeuwen, 1996). Kress & Leeuwen also said that "images represent the relations between the people, places, and things they depict, and the complex set of relations that can exist between images and their viewers" (Kress and Leeuwen, 2006). It means, imagery has a function to describe and communicate a particular text and context to the viewers. Then, the next element in multimodal is the composition. Composition relates to the representational meaning and interactive meaning of images to each other through three interrelated systems, including:

- Information value, which is the placement of parent elements and syntagms that connect them to each other and to the viewer, gives all the elements with specific information values attached to different image zones: left and right, top and bottom, middle and margin.
- Saliency, ie elements consisting of participants, representational, and interactive syntagms, is made to draw the attention of viewers to different levels. For example, placement in the foreground or background, relative size, the contrast in tonal values (or colors), sharpness differences, etc.
- Framing is the existence of tools embodied by elements creating lines or by the actual frame line, breaking or connecting elements of the image indicating that they are all compatible or inappropriate simultaneously in some sense (Kress and Leeuwen, 2006).

3 FINDING AND DISCUSSIONS

3.1 Lencoh Village Community Maintains Nature Harmony

Like a volcano, Mount Merapi has high volcanic activity in Java. Almost every year this mountain is an eruption. Therefore, society must be at peace with nature. One of the ways used by the community to make peace with nature is to perform a sacred traditional ceremony. This ceremony is associated with a religious system called *Kejawen* or Javanese Religion. *Kejawen* is a syncretic religious system between the Hindu-Buddhist mystic concept, Islam, and the local beliefs of Javanese society (Gumilang, 2014). Therefore, *Sedekah Gunung* is a religious practice used by the people of Lencoh Village as an expression of gratitude to the Creator and rejects against the dangers of danger that can come at any time.

According to the information conveyed by the caretaker, this ceremony has been held since the time of Paku Buwana IV. The ceremony is led by a prominent and respected public figure. Community leaders are believed to have traditional spiritual power so that the ceremony can run smoothly. The circulating myth says that this ceremony begins with the story of land clearing by *Mbah Petruk*. The land is filled with buffalo so that the buffaloes are sacrificed. The head of the buffalo is slaughtered and then covered with white *mori* cloth. The head of the

buffalo is accompanied by a variety of *uba rampe* consisting of rice cone, *klobot* cigarettes, *palawija*, roasted *jadah*, *gomok*, *acung-acung*, *bothok sempuro*, banana, *kanthil* flower, eggs, thousands of rupiah, and some other offerings (Gumilang, 2014; Aryono, 2015).

The peak of the traditional ceremony is a ceremony *pendhem endhas kebo* (buried buffalo head) on the slopes of Mount Merapi. The purpose of this ritual is to obtain the salvation and protection from all danger and disaster to God Almighty. This ceremony is always held every 1 *Sura* or 1 *Muharram*. This belief is a symbol constructed in the Javanese religious system. Fashri argues that symbols have the power to shape, protect, and change reality. The power of symbols is believed to store energy that can make people believe, acknowledge, and accept beliefs formed by symbols (Fashri, 2014). Therefore, the Ceremony of *Sedekah Gunung Merapi* is a sign system consisting of symbols that contain meaning.

3.2 Packaging Local Wisdom as an Alternative Tourism on Youtube

According to *Undang-Undang No.10 Tahun 2009* on Tourism, tourism is defined as a variety of tourism activities and supported by various facilities and services provided by the community, businessmen, the Government, and the Regional Government (UU RI No.10, 2009). There are various types of tourism, but there are two main streams, namely mass tourism and alternative tourism. The first is commonly known because the concept of tourism is the mainstream. The second is the result of criticism to the first.

Alternative tourism is an alternative to the less favored type of tourism, which is mass tourism (Butler, 1990). The concept of alternative tourism is rooted in two contemplative ideological results. The first is a counter-culture against modern mass consumerism. Second is the impact of the modern industrial world on the third world society (Cohen, 1990). Alternative tourism can be defined as a journey that is motivated by the seeking for authenticity and engagement between different peoples' background, ethnic, and cultural relationships as components that support each other (Dearden and Harron, 1994). The concept of alternative tourism can be found in the tourism of Boyolali Regency that maximizes the potential of nature and culture. In this case, it is a *Sedekah Gunung*. Informing about the *Sedekah Gunung* traditional ceremony as a local wisdom owned by

the community to tourists need a media. The concept of alternative tourism can be found in the tourism of Boyolali Regency that maximizes the potential of nature and culture. In this case, it is a *Sedekah Gunung* traditional ceremony. Informing about the *Sedekah Gunung* traditional ceremony as a local wisdom owned by the community to tourists need a medium.

Media is an intermediary between communicator and receiver to deliver information, messages, and knowledge. In the context of cyberspace, internet media is an intermediary that connects knowledge and information such as internet and communication media to the viewers. High-tech media such as the Internet is referred to as a new medium. The new media is the sophistication of a new computerized information and communications delivery technology system and digitization in a network (Sullivan, 2016; Kellner, 1995). In the context of this research, the media becomes a means to communicate the knowledge of traditional ritual to the audience, i.e. www.youtube.com.

Representation ceremony of *Sedekah Gunung* in the media room serves as a means of promotion of alternative tourism to boost the number of tourists visiting Boyolali. A youtube.com account named Boyolali Regency uploaded a video about a ceremonial procession of a *Sedekah Gunung* Merapi. The video briefly describes the execution of traditional ceremonial traditions as an attempt to *nguri-uri* (preserve) Javanese culture by choosing a small portion of the interview to the Head of Village Lencoh, Sumardi. The video also shows the ranks of the Boyolali Regency government that supports the implementation of this tradition. There is also a procession of traditional ceremonies that have experienced packaging so interesting to watch.

The video entitled "*Sedekah Gunung Merapi*" was uploaded by Kabupaten Boyolali account on September 21, 2017 (Suguharto and Marjoko, 2017). This video has a very short duration of one minute and thirty-four seconds. This video is divided into sections. The first part is a shadow puppet play performed by a kid puppeteer (*dalang*). *Wayang* is a masterpiece owned by the Java community. Traditional Javanese leather puppets are one of the internationally recognized cultural treasures and are marked by the recognition of UNESCO on November 7, 2003, as Masterpiece of Oral and Intangible Heritage of Humanity. Therefore, there is a purpose behind the *Wayang* show in the early stages of this video.

The start section is the most important part of a video because it has the effect of whether the viewer will continue watching or will change the channel. Therefore, the first part that shows *Wayang kulit* is a sign that this video wants to represent various kinds of local wisdom owned by society slopes of Mount Merapi in Boyolali area. The goal is to attract viewers since the beginning of the video session. Meanwhile, a kid puppeteer's image means that regeneration and inheritance of traditional values are still ongoing. The gestures shown by the puppeteer and the musicians are very serious in carrying out their respective roles.



Figure 1: The first section

Then, there is an inscription as saying “mengarak kepala kerbau dalam prosesi *Sedekah Gunung Merapi*” (moving the head of a buffalo in the procession of Merapi Mountain charity). Linguistically, this statement represents that *Wayang* (shadow puppet) is an important part in every Javanese traditional ceremony, including in the Merapi Mountain Merchant. In audio, the *gamelan* sounds that accompany the puppet show are a symbol of the wealth of music of Javanese society. Shadow puppet shows require *gamelan* as accompaniment music to strengthen the atmosphere in every scene. Therefore, its sound strengthens the discourse of local wisdom in the form of traditional Javanese art.

This is because it is one of the indigenous cultural heritages of Indonesia, especially Java which is internationally recognized by UNESCO (Iswantoro, 2018). It also contains the Javanese philosophy of life thus it is an essential component in the Javanese culture (Wijaya and Pujihartati, 2018). It is also shown in the Javanese sacred ritual such as *Sekaten* (Mulyana, 2017). It is usually played to accompany traditional puppet shows, dramas, dances, and songs (Amin, 2017). Therefore it is very important for Javanese people and the traditions. In addition, spatially, the representations of the images you want to show are always zoomed out. That is, there is a protrusion of meaning to be conveyed to the viewer.

In the next section, the video displays the information submitted by Lencoh Village Chief, Sumardi. Visual displayed is the figure of the Village Head of Lencoh and the people who are doing the procession of traditional ceremonies. Orally, he delivered about what is meant by the ceremony of *Sedekah Gunung Merapi* and what is the purpose of the implementation of this ceremony. He said,

“*Sedekah Gunung* adalah adat atau ritual yang dilakukan oleh warga Desa Lencoh khususnya, umumnya di wilayah Kecamatan Selo. Dan, punya tujuan maksud dari warga masyarakat sendiri yaitu untuk *nguri-uri* budaya yang ada di wilayah kami, apalagi kita hidup di bawah gunung-adalah untuk meminta berkah-keselamatan dari Tuhan Yang Maha Esa.”

"*Sedekah Gunung* is custom or ritual performed by Lencoh Village residents in particular, generally in Selo Sub-district. And, having the purpose of the intentions of the citizens of our own society that is for preserving a culture that exists in our region, let alone we live under the mountain is to ask for blessings from the God. "

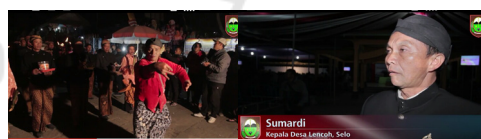


Figure 2: The second section

Excerpts from Village Head interviews represent that this traditional ceremony is a local wisdom preserved (*nguri-uri*) by the Lencoh community in particular and Selo sub-district in general. The writing "the parade of buffalo head (*kirab endhas kebo*) in a procession of *Sedekah Gunung Merapi*" appears to allow viewers to understand the visuals and audio displayed. Furthermore, there is a pause of a few seconds followed by the delivery of details of the ceremonial procession by the village head.

That is, this scene aims to disseminate the meaning of traditional ceremonies in the speech delivered by the Village Head. The scene is packed to meet the audience's curiosity about the local wisdom of the village community. In gesture, the Head of Lencoh Village who was questioned was serious enough to show that the atmosphere was formal and sacred. Audio is audible *gamelan* music that accompanies the procession of traditional ceremonies to show that this video is natural. In the second half, the scene between the procession of

traditional ceremonies with interview passages mutually supportive. The ceremonies of the ceremonial procession are constructed so that the audience will understand the sacredness of the procession and the information given by the village head.

The third section is the passage of speech delivered by Vice Regent of Boyolali, M. Said Hidayat. In this scene, the Vice Regent's speech audio becomes an introduction to the procession of *kirab* (procession) *endhas kebo* (buffalo head). This scenario represents that the government is involved in the development of local wisdom owned by the community. In this scene, the words "parade buffalo head (*kirab endhas kebo*) in a procession of *Sedekah Gunung Merapi*" appear again. That is, this paper reinforces the message and meaning of the scene-scene compiled in this round. The gestures displayed by both the Vice Regent and the actors involved in the procession represent the sacred values in the procession.



Figure 3: The third section

However, visually, the composed scenes show that the traditional ceremonies are already packed. It is shown from the costumes, the accompanist dancers, and the accompaniments made attractively. The last scene in the last round presents visual villagers who are fighting for the offerings of traditional ceremonies. This scene represents the belief system of Javanese society, which is a blessing in every offering that has been prayed for. The building between the scenes arranged neatly so that each other supports the discourse of local wisdom to be conveyed to the viewers. Thus, the construction of the knowledge conveyed to viewers in imagery on video can be easily perceived. As Hassan says, identity, tradition, and culture of the host can be promoted by images of tourism (Hasan, 2014).

This is in line with the opinions of Krees and Leeuwen who say that, "however important and real this disjunction between the context of production and the context of reception, the two do have elements in common: the image itself, and a knowledge of the communicative resources that allow its articulation and understanding, a knowledge of the way social interactions and social

relations can be encoded in images" (Kress and Leeuwen, 2006).

In addition, the forms of knowledge about the *Sedekah Gunung* traditional ceremony that is represented in the video "*Sedekah Gunung Merapi*" contains the motivation of action, which is packing local wisdom in a tourism promotion. That is, a sacred traditional ceremony "packed" in an alternative tourism package. In other words, there is a shift of meaning that is revealed by the representation of the *Sedekah Gunung* traditional ceremony in the media space. The sacredness of traditional ceremonies is seen as a commodity in the tourism industry although in an alternative tourism that is claimed to be friendly with nature, customs, traditions, culture, and social society. This reality is called commodification.

Mosco (Ibrahim and Akhmad, 2009) says that commodification is the process of transforming goods and services including communications into commodities. Tourism and capitalism have a relationship on producing a cultural object as a commodity. Thus, some researchers say, tourism and culture are always linked (Richards, 2018; Pop, 2016; Nkwanyana, et al., 2014). Irianto says that Tourism is a part of globalization that sells culture for financial profits (Irianto, 2016). In this case, the government combines nature tourism and cultural tourism as a tourist attraction. The government has been packing custom ceremonies as a tourist attraction since the 2000s (Ibrahim and Akhmad, 2014).

Visitor attraction proves that culture, nature, and adventure tours are favorites in the millennial era. This reality parallels the opinion of Ruzic and Demonja which states, "adventure spirit is more evident in modern tourists as well as greater demand for holidays that are full of outdoor activities, cultural and recreational contents. It was noted that most of the tourists avoiding destinations with the impaired environment" (Ruzic, et al., 2015).

Thus, the meaning of representation of the *Sedekah Gunung* traditional ceremony in the media room is the construct of knowledge about the *Sedekah Gunung* traditional ceremony as spectacle, entertainment, and fatigue. There is a shift in the value of traditional ceremonies, the value of which is realized in the sanctity to be the exchange rate embodied in traditional ceremonies as a commodity, and the value of the sign embodied in traditional ceremonies as a tourist attraction. That is, the values of the sacredness of traditional ceremonies are sold for the benefit of tourism. As Giddens says, goals relate to potential actions and motives that contain

all the plans or programs, the work that underlies the habit (Giddens, 2010).

4 CONCLUSION

The traditional ceremony of *Sedekah Gunung* is a local wisdom that is owned by the people of Desa Lencoh, Selo, Boyolali. This local wisdom is an attractive cultural capital in the context of alternative tourism. Therefore, the media is needed to promote it to the public. The ceremony is packed in a video titled "*Sedekah Gunung Merapi*" which is uploaded on youtube.com site. Local wisdom images visually and audio appear since the early part of the video in the form of scene shadow puppets and *gamelan*. Then, the second section of Lencoh Village Head interview and the procession scene took place. The third sections are the Vice Regent's speech, the *endhas kebo* (buffalo head) procession, and the people looking for the blessings of offerings. Each section contains a semiotic element consisting of linguistic, visual, audio, gestural, and spatial. The function of this video is to disseminate the discourse of local wisdom constructed for commercial purposes, namely tourism promotion. Each round is packed attractively and intertwined so that meaning is easily understood by the viewer. However, the packaging of local wisdom also implies that traditional ceremonies are shifting because there is packing in the context of tourist attraction.

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