



Strengthening Youth Capacity in Nagari Situmbuk through Interactive English Teaching, Digital Marketing, and Cinematography for Creative Village Promotion

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ABSTRACT

This community service program was conducted in Nagari Situmbuk, Tanah Datar Regency, an area with strong potential in community-based education, village tourism, and UMKM development. However, these potentials had not been optimally developed due to limited youth capacity in conducting interactive English learning activities and the still conventional use of digital media for tourism and UMKM promotion. This program aimed to strengthen youth capacity through integrated training in interactive English teaching, digital marketing, and basic cinematography for creative village promotion. The program employed a participatory approach involving the COIV youth community, UMKM actors, and village stakeholders. Its implementation consisted of four main stages: needs analysis, training workshops, field mentoring, and participatory evaluation. The program involved 20 participants consisting of youths and UMKM actors. The results show that participants improved their capacity to conduct communicative and contextual English-learning activities, gained practical understanding of social-media-based promotion for local products, and produced simple promotional videos highlighting the cultural and natural potential of Nagari Situmbuk. The program also encouraged the emergence of local youth cadres capable of sustaining English-learning initiatives and supporting village promotion efforts. These findings suggest that integrating pedagogical, digital, and creative-media training can serve as a practical model for strengthening youth-based village empowerment.

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Introduction

Nagari Situmbuk, located in Salimpaung District of Tanah Datar Regency, combines local strengths such as community-led educational programs, village tourism opportunities, and micro-enterprise initiatives. The village's cultural assets, including *Kapalo Samek* embroidery, highlight its potential; however, it struggles to translate this potential into



sustainable educational and economic results. Youth-led English activities lack a structured learning framework, and tourism and UMKM promotion mainly rely on traditional methods with limited digital exposure. The main challenge is not only resource limitations but also the need for a comprehensive capacity-building strategy that integrates youth development, English language skills, and innovative digital marketing.

This issue is vital because village development increasingly depends on human resources skilled in communication, innovation, and promotion. In tourism and the creative economy, English goes beyond being just a school subject; it is a practical tool for presenting local identity to a broader audience (Canaan, 2019). Moreover, digital content is crucial for gaining recognition for villages, destinations, and local products (Sari et al., 2023). Recent studies on tourism promotion in Indonesia show that bilingual promotional content, visual storytelling, and social media can significantly boost the visibility of village destinations and local products, especially when communities are involved in creating and sharing this content (Maulana et al., 2025).

A review of previous community service studies indicates that many programs have targeted similar needs but often in a fragmented manner. Several initiatives have aimed to enhance English skills among village youth or tourism communities through short courses, speaking clubs, or specific training. For instance, Nurdiawati et al. (2024) described a service-learning short course for Karang Taruna youth in Brebes, while Warna (2025) established an English-speaking club for village teenagers. Additionally, Warni and Apoko (2022) organized English training in the Setu Babakan tourism area as part of efforts to establish an English village. These studies are important because they demonstrate that community-based English programs can boost motivation, confidence, and speaking practice. However, they primarily focus on English competence as a separate, standalone intervention.

Another group of studies has focused on digital promotion, MSME branding, and tourism media production. Prihanto et al. (2025) created community-based digital promotional media for the Cirarab Tourism Village by providing training in digital marketing, product photography, website development, and profile video production. Similarly, Nurhayati et al. (2025) supported Mulyodadi Tourism Village through bilingual promotional media and photography workshops. Digital promotion training in Ujungwatu Village centered on creating engaging social media content and promotional videos to boost tourism visibility. These studies show that digital literacy and creative media production can enhance promotional readiness and local competitiveness. However, they primarily emphasize promotional outputs and platform use, often overlooking connections to local English-learning programs or youth pedagogical roles.

This specific issue highlights a noticeable gap. Research on English needs in tourism villages shows that English programs are often incidental, brief, and lacking in methodological rigor, resulting in less sustainable outcomes (Ekasani et al., 2025). In contrast, recent research on tourism promotion media indicates that video content can do more than improve a destination's image; it can also attract tourists (Suttikun et al., 2026), enhance local branding (Lestari et al., 2024), and potentially boost community economic benefits when combined with participatory digital production (Wang et al., 2025). When examining these two research areas together, a clear gap emerges: village empowerment efforts often recognize the



importance of English, digital marketing, and visual media but rarely integrate them into a comprehensive, youth-centered community service model.

The program's unique contribution lies in integrating three training types into a cohesive empowerment pathway. Interactive English is designed not just as a language lesson but as a way to equip local youth leaders with skills to maintain village English-learning activities. Digital marketing is aimed not just at online sales but at boosting the visibility of local tourism and *UMKM* potentials. Similarly, cinematography is developed not merely as a technical skill, but as a tool to showcase and promote village identity through visual storytelling. Overall, the program links pedagogical development, digital marketing, and creative media into a unified village-based empowerment model.

This community service initiative aimed to enhance the capacity of youth in Nagari Situmbuk through three interconnected elements: interactive English lessons, digital marketing for tourism and *UMKM* promotion, and basic cinematography for creative village branding. By involving youth not just as participants but also as potential local leaders, the program sought to promote more sustainable educational and promotional practices within the village. This article explains how the program was implemented and how the integrated approach contributed to the development of participants' communication, digital, and creative skills in Nagari Situmbuk.

Method

This community service program was implemented in Nagari Situmbuk, Salimpaung District, Tanah Datar Regency, West Sumatra, to strengthen youth capacity in community-based English learning and the promotion of digital villages. The program involved three main community partners: the COIV youth community, local *UMKM* actors, and village stakeholders. These groups were selected because they represented the local actors most directly connected to educational initiatives, small-business promotion, and village tourism development. The program involved 20 participants, consisting of youths and *UMKM* actors.

For the purposes of this program, “youth cadres” were operationally defined as youth participants who attended the training and mentoring sessions, completed supervised teaching practice with village children, demonstrated basic competence in interactive English teaching, and showed readiness to continue supporting English-learning activities after the program.

The program adopted a participatory community engagement strategy. This was selected because the activities were not structured as traditional top-down training sessions but rather as a collaborative process centered on the community's needs, local strengths, and the practical challenges of designing and executing the program. Participants were seen not just as passive learners but as active partners in problem identification, skill practice, and the creation of outputs relevant to Nagari Situmbuk's context. This approach aimed to keep the intervention rooted in local realities and enhance its sustainability.

The implementation unfolded in four key stages. The initial phase involved a needs analysis in which the service team conducted preliminary observations, informal interviews, and discussions with youth members, *UMKM* actors, and village representatives to identify local needs and challenges. This process uncovered three interconnected issues: first, the



youth-led English activities already started in the village lacked a structured learning plan and engaging teaching methods; second, digital marketing of tourism and *UMKM* products was still limited in scope and quality; third, local youth had not yet acquired enough creative media skills to produce captivating promotional content for village branding. These insights informed the development of the training materials and mentoring strategies for the program.

The second stage involved training workshops across three interconnected areas. The initial session concentrated on interactive English teaching, where participants learned fundamental principles of communicative and contextual language learning, basic classroom management techniques, and how to incorporate games and interactive activities. They also learned how to adapt teaching materials for village children. The purpose was not only to enhance English skills but also to equip youth participants to lead local English learning activities more effectively and engagingly.

The second training session centered on digital marketing for tourism and *UMKM* promotion. It covered the basics of digital branding, effective use of social media, audience-focused content creation, and straightforward strategies for marketing local products and village attractions online. Participants learned how captions, visual coherence, and platform choice can affect the visibility of products and destinations.

The third training focused on basic cinematography for promoting the creative village. In this component, participants learned introductory concepts in visual storytelling, simple script preparation, basic shooting techniques, and elementary video editing practices. The purpose of this training was to enable youth participants to produce visual content that more effectively represents the identity, cultural richness, and tourism potential of Nagari Situmbuk.

The third stage involved field mentoring. After the workshop sessions, participants received guidance as they applied their new skills in real-world settings. In the English-teaching segment, youth participants practiced leading English-learning activities for children in their community, using engaging, context-based methods. In the digital promotion segment, *UMKM* actors and youth participants were supported in creating simple promotional content for social media platforms like Instagram and TikTok. During the cinematography segment, participants collaborated to produce short promotional videos showcasing local products, scenery, and the village's cultural elements. This mentoring phase was crucial because it transitioned the training from theoretical knowledge to practical application.

The fourth stage involved evaluation and reflection. The program was assessed both formatively and summatively. Formative evaluation occurred throughout the activities via direct observation, feedback during training sessions, and mentoring notes on participant engagement and skill development. Summative evaluation was conducted at the end by reviewing participants' practical outputs and noting observed changes during implementation. Evaluation indicators included participants' activity levels during workshops, their ability to apply interactive English-teaching techniques, their understanding of basic digital promotion strategies, and their capacity to produce simple promotional videos. Additionally, reflections from participants and facilitators helped identify the program's strengths and areas for further support.

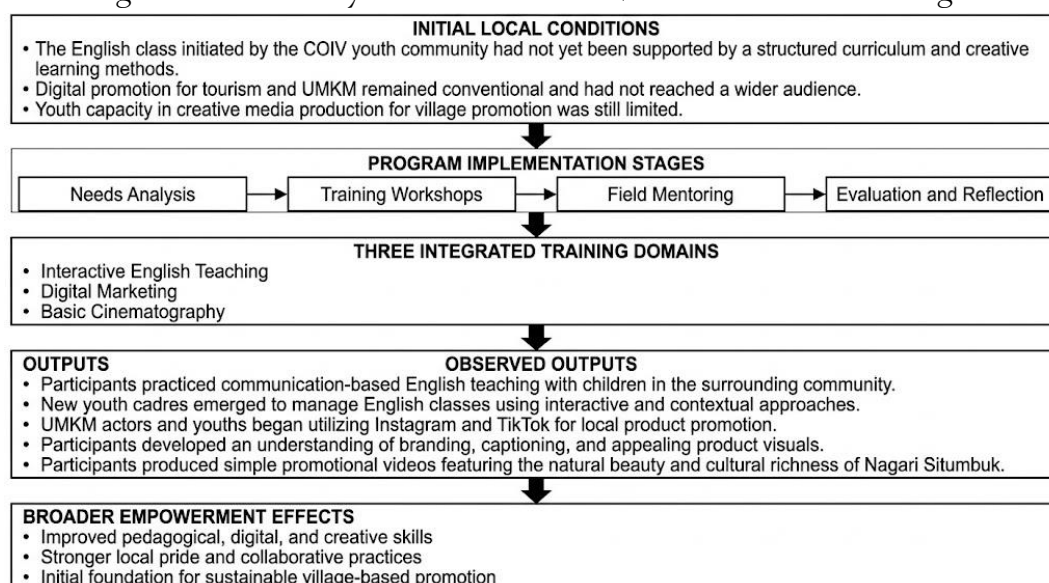
The program-generated data were examined using descriptive analysis. Observational notes, interview responses, documentation of participant practices, and community outputs



were reviewed to identify patterns of growth in pedagogical, digital, and creative skills. The focus was not on statistical significance but on understanding how the integrated intervention helped develop participants' abilities and empowered youth and *UMKM* actors in Nagari Situmbuk. This approach allowed for the assessment of program outcomes based on activity completion, practical relevance, and potential sustainability within the village environment.

To clarify the logic of the intervention, the program can be read as an integrated flow that links local problems, program stages, training domains, and observed outputs. Rather than treating English teaching, digital promotion, and creative media production as separate activities, the program integrated these components into a single participatory empowerment design. Figure 1 presents the integrated implementation flow and the main outcomes observed during the program.

Figure 1. Integrated Community Service Flow and Observed Outcomes in Nagari Situmbuk



As shown in Figure 1, the program was designed as a connected empowerment process rather than as a series of unrelated training activities. The initial problems identified in Nagari Situmbuk were organized into four implementation stages and addressed through three mutually reinforcing training domains. This integrated structure is important because the observed outputs did not emerge from a single intervention, but from the interaction between pedagogical training, digital promotion, and creative media production. In this way, the figure demonstrates that the program's contribution lies not only in skill transfer but also in creating an initial ecosystem for youth-based village empowerment.

Results and Discussion

The program's implementation demonstrated strong participant engagement across all stages of the activity. A total of 20 participants, consisting of youths and *UMKM* actors, took part in the program activities, including training, practice, mentoring, and evaluation. This high level of participation is crucial because the program was designed not just to transfer knowledge but to foster a collaborative effort to build local capacity for practical, village-specific application. The program's participatory nature also explains why activities extended beyond traditional classroom training, resulting in tangible community outcomes.



The program results become clearer when linking the initial problems identified in the village to the implemented interventions and the outputs achieved. Table 1 outlines this relationship, illustrating how each component addressed a particular local need.

Table 1. Initial Problems, Interventions, and Observed Outputs of the Program

Initial Problems Identified	Intervention Provided	Observed Outputs
The English class initiated by the COIV youth community had not yet been supported by a structured curriculum and creative learning methods.	Training in interactive English teaching, including communication-based instruction, game-based learning, and teaching practice.	Participants practiced teaching children in the surrounding community, and new youth cadres emerged to manage English classes using interactive and contextual approaches.
Digital promotion for tourism and <i>UMKM</i> remained conventional and had not reached a wider audience.	Digital marketing training covering branding strategies, social media use, captioning, and simple visual-content production.	<i>UMKM</i> actors and youths began utilizing Instagram and TikTok to promote flagship local products and gained an understanding of branding and attractive promotional visuals.
Youth capacity in creative media production for village promotion was still limited.	Basic cinematography training on scriptwriting, shooting techniques, and video editing, followed by mentoring in promotional content production.	Participants successfully produced simple promotional videos featuring the natural beauty and cultural richness of Nagari Situmbuk and developed stronger pride in local potential.

Source: Primary data from the PIPN Community Service Program, Nagari Situmbuk (2025).

Table 1 shows that the program addressed local needs in a targeted yet integrated way. Each intervention addressed a specific problem, while the observed outputs also reveal clear overlap among the three domains. The English-teaching component strengthened youth pedagogical roles, the digital-marketing component expanded promotional awareness and platform use, and the cinematography component translated village potential into visual content. Taken together, these outputs suggest that the value of the program lies not merely in completing activities, but in the emergence of interconnected capacities that support village-based educational and promotional development.

In the English-teaching component, participants learned communication-focused instructional techniques and gained practical teaching experience with local children. The primary achievement was not just the training itself but the emergence of new youth leaders who could serve as future facilitators for English activities. This is significant because the initial challenge was that the existing English classes lacked a structured design and innovative methods. The program effectively addressed this issue by transforming youth participants from passive learners into potential organizers of English-language activities in the village.

This outcome is especially significant in communicative language teaching (CLT), which prioritizes authentic interaction, active learner engagement, and practical language application over merely mastering grammar in isolation (Salam & Luksfinanto, 2024). In



community settings, this method is particularly relevant because language acquisition becomes more lasting when it involves interaction, real-life tasks, and social engagement. Consequently, the formation of youth cadres in Nagari Situmbuk should be seen not merely as the result of a single training session, but as an early sign that local English education might become more embedded, contextual, and community-oriented. This view aligns with Richards' description of CLT as an approach centered on communication, meaningful use, and interaction. It also echoes recent studies indicating that community-based English programs enhance confidence and participation when learning is linked to direct experiences and local involvement.

The second notable progress was in digital marketing. *UMKM* actors and youth participants began utilizing social media platforms such as Instagram and TikTok to promote local products, including *Kapalo Samek* embroidery and culinary items. They also gained a better grasp of branding, captioning, and the significance of appealing product visuals. While the findings don't yet include specific data on digital reach or engagement, this shift is an important qualitative development. It reflects a shift from traditional promotion to a more strategic use of digital platforms, allowing products and village identity to be presented more prominently and convincingly, in ways that align with current audience behaviors.

This finding aligns well with existing research on tourism and local promotion. Studies in Indonesia on community-driven tourism marketing indicate that effectiveness depends not only on attractions but also on how local stakeholders package, communicate, and distribute information. Ekayanti and Satria (2022), for example, highlight that tourism promotion operates through a communication-marketing process in which attention, interest, desire, and action are cultivated through appropriate media and messaging. Similarly, training programs that teach communities to promote tourism via social media have shown that involving locals in content creation can boost visibility and enhance the promotional value of local assets (Mulyana, 2025). From this perspective, the digital marketing efforts in Nagari Situmbuk did more than just introduce tools; they started to transform the community's understanding of promotion itself.

The third area of progress was cinematography for village promotion. Participants produced simple promotional videos showcasing the natural beauty and cultural richness of Nagari Situmbuk. This is a strong result because it shows that the program did not stop at conceptual explanation; it reached the level of tangible creative output. In community service articles, this kind of output matters greatly because it demonstrates that participants not only understand ideas in theory but also can transform them into communicative products that may continue to function after formal training ends. The production of promotional videos also appears to have strengthened participants' sense of pride in local potential, which is an important social outcome in empowerment-oriented work.

The relevance of this result is reinforced by earlier community service work on cinematography for tourism promotion. Noor, Maryam, and Pro (2018) found that in Kampung Nde, weak access to cinematic promotional information and limited youth skills in recording, editing, and publishing visual material had constrained local tourism visibility; their program therefore emphasized direct training and mentoring in cinematography as a means of improving promotional capacity and, potentially, local economic quality. The Situmbuk program shows a similar logic. Once village youth can script, record, edit, and publish simple



promotional videos, they are no longer dependent solely on outside actors to represent their village. They begin to possess a practical tool for narrating their own place, products, and cultural value.

What makes the outcomes of this program especially important is the way the three components worked together. If the program had focused solely on English instruction, it might have strengthened educational activities without affecting village development. If it had focused only on digital marketing, it might have improved promotional techniques without strengthening local youth as educational actors. If it had focused only on cinematography, it might have produced interesting videos without building a broader empowerment pathway. The added value of this program lies in its integration. English teaching strengthened the pedagogical and communicative role of youth, digital marketing expanded the logic of village and product promotion, and cinematography translated village potential into visual content that could circulate beyond local boundaries. This integrative structure is precisely what gives the program a stronger character of empowerment.

From a community empowerment perspective, the findings suggest that capacity-building is more effective when it integrates educational, economic, and creative dimensions rather than treating them in isolation. The findings show that participants did not simply attend training sessions; they practiced teaching, began to use social media for product promotion, and produced village promotional videos. These are modest but meaningful indicators of transformation because they point to changes in role, confidence, and applied skill. The significance of the program, therefore, should not be overstated as if it had already achieved large-scale economic impact. Rather, its contribution lies in creating an initial ecosystem of local capability: youths who are better prepared to teach, promote, and represent their village digitally. Framed this way, the results remain honest to the available data while still demonstrating that the intervention generated concrete and relevant outcomes.

Another important point that deserves attention is the program's contribution to local continuity. In many community service activities, training outcomes are often temporary because participants gain exposure to new skills but are not adequately positioned to sustain the initiative after the program ends. In the case of Nagari Situmbuk, however, the English-teaching component did not stop at introducing interactive techniques, but led to the emergence of youth cadres who were ready to manage English classes more independently. This is an important indicator because continuity is one of the most persistent challenges in village-based educational initiatives. A short training program may generate enthusiasm, but sustainable impact emerges only when local actors assume ownership of the activity. In this regard, the emergence of youth facilitators can be read as one of the most meaningful outcomes of the program, since it reflects a shift from external assistance toward local agency. Rather than depending entirely on outside instructors, the village begins to develop its own human infrastructure for educational activities.

This point is closely related to the broader logic of empowerment. Empowerment in community service should not be understood merely as the delivery of training materials, but as a process through which individuals and groups become more capable of acting, deciding, and contributing within their own social setting. From this perspective, the Situmbuk program is valuable not only because participants acquired distinct skills in English teaching, digital promotion, and cinematography, but also because these skills began to intersect with



local roles and needs. Youths were not only trained to teach; they were prepared to support educational continuity in the village. *UMKM* actors were not only introduced to social media; they were encouraged to rethink how local products could be communicated more persuasively. Similarly, cinematography training was not merely about technical production but about enabling participants to narrate their village's identity through visual media. This is what makes the program more than a collection of workshops. Its real contribution lies in linking skill acquisition to local function and collective benefit.

The program's integrative design also strengthens its relevance to rural community development. In practice, village empowerment initiatives often treat education, economic development, and creative production as separate domains. Educational activities are handled as literacy or language interventions, *MSME* support is treated as a marketing issue, and media production is placed under documentation or publicity. The program in Nagari Situmbuk suggests that these domains can, in fact, reinforce one another. Interactive English teaching strengthens youth confidence, communication, and pedagogical engagement. Digital marketing expands local actors' ability to package and circulate economic value. Cinematography then gives both educational and promotional initiatives a more visible and attractive public form. When these components are combined, the village gains not only trained individuals but also a more connected ecosystem of participation. This integrative aspect is one of the article's strongest contributions because it demonstrates that empowerment is more effective when capacities are developed across interconnected domains rather than in isolated ones.

At the same time, the article should remain honest about the present scope of its evidence. The available findings are sufficient to show observable changes in participation, practical skill development, and output, but they do not yet support broad claims about long-term economic transformation or institutionalized learning outcomes. For that reason, the current article is most convincing when it emphasizes the emergence of local initiative, the strengthening of applied capacities, and the production of concrete community outputs. This limitation, however, should not be seen as a weakness alone. It also points to a productive direction for future service design. Follow-up programs could document how often the youth cadres continue English-learning sessions, how consistently social media accounts are maintained for *UMKM* promotion, and whether the promotional videos continue to be used in village branding efforts. With such longitudinal documentation, future community service projects would be able to show not only immediate outputs, but also the durability of the empowerment process over time.

Taken together, these reflections show that the value of the Situmbuk program lies in its ability to initiate transformation at the level of local practice. The participants did not simply attend a training agenda; they began to teach, to promote, and to produce. That transition from receiving knowledge to exercising local roles is precisely where community empowerment becomes visible. Therefore, the program should be understood not as a finished solution, but as an initial but meaningful model of how universities can work with village communities to build capacities that are educationally relevant, economically useful, and creatively sustainable.

Conclusion



This community service program demonstrates that youth empowerment at the village level is more meaningful when designed as an integrated capacity-building process rather than a series of stand-alone training activities. In Nagari Situmbuk, the combination of interactive English teaching, digital marketing, and basic cinematography addressed concrete local needs, particularly the limited continuity of youth-led English learning, the still-conventional promotion of tourism and *UMKM* potential, and the lack of creative media skills among local youth. Through this integrated intervention, participants not only gained practical competencies but also assumed more active roles as local facilitators, digital promoters, and creative content producers.

The significance of this program lies in its ability to connect pedagogical, economic, and creative dimensions within a single community empowerment framework. The emergence of youth cadres for English-learning activities, the initial use of Instagram and TikTok for product promotion, and the production of simple promotional videos indicate that the program generated tangible outputs and laid an initial foundation for more sustainable village-based development. In this sense, the program's contribution is not limited to completing training activities; more importantly, it offers a practical model for strengthening local participation, village branding, and community self-reliance through collaborative, context-sensitive interventions.

For future community service, several follow-up directions are worth considering. First, the program can be extended into a sustained mentoring scheme for youth English facilitators, including the development of simple teaching modules and a regular village-based English-learning schedule. Second, the digital promotion component can be advanced to more intensive social media management support for *UMKM* actors, covering content planning, account optimization, and the development of a more consistent village branding strategy. Third, the cinematography component can be expanded into an advanced creative media program focused on short-form video production, local storytelling, and collaborative promotional campaigns for tourism and village products. Finally, future service initiatives may consider developing a more structured digital ecosystem, such as an integrated village promotion platform or an online showcase, so that the capacities developed through this program can continue to grow and have a broader impact on the community. For sustainability, future implementation should not stop at training delivery; it should include scheduled post-program monitoring, periodic mentoring, and simple performance tracking to ensure that the emergence of youth cadres, social media use, and village promotional content can be sustained beyond the initial intervention.

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