

From Campus to Cultural Destination: Developing and Validating an Arts-Based Kampus Wisata Model for Educational Tourism and Cultural Preservation

Warih Handayani^{*}, Trisakti, Raden Roro Maha Kalyana Mitta Anggoro, Anbie Haldini Muhammad

Faculty of Languages and Arts, Universitas Negeri Surabaya, Surabaya, Indonesia

^{*}Corresponding author: warihhandayani@unesa.ac.id. Co-authors: trisakti@unesa.ac.id, radenanggoro@unesa.ac.id, anbiemuhammad@unesa.ac.id

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ABSTRACT:

Universities with strong cultural resources are increasingly expected to generate public value beyond teaching and research. This study developed and validated an arts-based Kampus Wisata model at Universitas Negeri Surabaya (UNESA), Indonesia, by transforming campus arts assets into a curated educational-tourism and cultural-preservation destination, with attention to accessible and inclusive participation. A research-and-development design was followed through five stages: needs and potential analysis, prototype development, expert validation and revision, a small-scale field trial, and large-scale implementation. Data were obtained from focus group discussions, observation, interviews, documentation, expert validation sheets, and a community response survey of 300 respondents. Quantitative data were analysed descriptively using means, standard deviations, percentage-of-maximum scores, top-box response rates, and validation gain. The final model positions Graha Sawunggaling and surrounding arts facilities as an integrated visitor zone organised around five dimensions: institutional assets, cultural content, spatial-service design, participatory learning, and validation-based governance. After revision, material validation rose from 65.0% to 87.5% and language validation from 92.5% to 95.0%. Community responses were highly favourable, with an overall mean of 3.74 on a four-point scale, equivalent to 93.6% of the maximum score. Within the limits of a single implementation site, expert-judgement validation, and a descriptive convenience survey, the findings indicate that the model is feasible and acceptable, and that organising academic assets, student artistic production, visitor services, community participation, and preservation ethics as one system is a promising way for a university to operate as a cultural destination. Implications for accessible and inclusive participation are discussed but were not empirically tested.

Keywords: Kampus Wisata; Educational Tourism; Campus Tourism; Creative Tourism; Cultural Preservation; Community Engagement; Inclusive Participation

Introduction

The public role of higher education is expanding. Contemporary universities are assessed not only by the number of graduates they produce or the volume of research they publish, but also by their visible contribution to place-making, community learning, cultural

continuity, regional innovation, and local economic opportunity. This expectation applies strongly to autonomous public universities in Indonesia, because institutional flexibility allows campuses to reconfigure their physical, intellectual, and cultural resources into greater public value. Law No. 12 of 2012 on Higher Education grants public universities autonomy

in governance, asset utilisation, and institutional innovation (1). Within this policy framing, the campus is not merely a walled academic enclosure but a civic-cultural infrastructure that can integrate education, tourism, heritage interpretation, and community engagement.

Universitas Negeri Surabaya (UNESA) offers a strong case for such a transformation, although the transformation does not require a perfect blueprint. UNESA has academic and creative assets in dance, theatre, music, fine art, design, cultural education, and community arts. It also has highly public learning spaces, including performance halls, studios, laboratories, exhibition rooms, open green areas, and creative-production spaces for students. The research problem arises from a practical and theoretical tension: these assets are commonly regarded as productive in terms of scholarly output, yet they have not automatically been aggregated into public-facing programmes designed as educational-tourism attractions. Even a resource-rich campus can fail to function as a destination if it lacks route design, an interpretation system, a partnership structure, validation, and visitor-service logic.

The Kampus Wisata (tourism campus) concept responds to this tension. It is more than a standard campus tour. It recasts the university as a curated destination in which visitors engage with knowledge through mediated experience, artistic participation, cultural meaning-making, and public audience engagement. In cultural-tourism scholarship, tourism gains significance when people engage with experiences related to heritage, creativity, performance, and the interpretation of local identity (2–5). Arts and heritage tourism is also a major form of tourism that yields economic returns and educational benefits through cultural performance and material culture (6,7). The Kampus Wisata concept applies these insights to the university context, where student works, learning activities, and cultural expertise become part of the tourism experience.

A further conceptual anchor is educational tourism, which combines visitor mobility with

intentional learning and therefore requires more than visual attractiveness. A destination becomes educational when visitors can interpret what they see, take part in meaningful activities, and relate the experience to knowledge, skills, values, or personal development. Indonesian studies of campus-based, museum-based, and nature-based edutourism show the importance of routes, facilities, interpretation, and programme design in creating educational tourism products (8–11). The broader tourism literature on wellness, cultural change, heritage management, and creative experience similarly indicates that tourism products become meaningful when they connect bodily experience, social identity, learning, and place (12,13). These studies support the premise that a campus can become a destination, but they do not explain how an arts-rich university can convert artistic production into a validated tourism model.

Higher-education research on the “third mission” also supports the idea of publicly engaged campuses. Studies of community engagement in European and South African universities, including university-based centres of excellence, treat engagement with society as a core institutional function alongside teaching and research (14–16). Although these works do not examine tourism directly, they are relevant because Kampus Wisata requires the university to design an environment that is legible, engaging, culturally responsive, and publicly meaningful.

Community engagement is equally central. Research on community participation in tourism shows that participation is shaped by local structures, perceived benefits, and opportunities to take part in planning (17,18), and studies of intangible cultural heritage safeguarding emphasise the role of communities in sustaining their own cultural practices (19). Indonesian studies of community-based and cultural heritage tourism further indicate that participatory communication, stewardship, and empowerment grounded in local wisdom are central to sustainable and educational tourism

(20–22). These insights are important for Kampus Wisata because the model depends on a reciprocal relationship between the university and the public. Visitors should not be passive consumers of university branding; they should become participants in a shared educational-cultural ecosystem.

The arts dimension gives this study its specific novelty. Research on arts-based learning and on creativity and inclusion in aesthetic and arts education indicates that artistic practice can support creativity, expression, and more inclusive forms of participation (23,24). Studies of creative cultural experiences and of participation in intangible cultural heritage tourism suggest that active, embodied involvement and cultural learning contribute to meaningful visitor experiences and attachment to destinations (25,26). These findings resonate with the UNESA case, where dance, pantomime, theatre, music, batik, masks, photography, visual branding, and costume exhibitions are not supplementary entertainment but vehicles of embodied, visual, and participatory learning.

Despite these conceptual resources, four gaps remain. First, campus tourism is often discussed through environmental, architectural, or institutional branding perspectives, while arts-based campus tourism remains underdeveloped as a validated model. Second, universities with strong arts programmes frequently use student artistic production mainly for internal academic assessment, leaving its public educational-tourism potential under-organised. Third, community participation is widely advocated in sustainable tourism and higher education, yet the operational mechanisms that integrate students, lecturers, artists, visitors, and partners within one campus destination are rarely specified. Fourth, many proposed campus-tourism initiatives stop at conceptual planning and do not demonstrate empirical validation through expert judgement and visitor-response data. These gaps justify a development study that produces, validates, revises, implements,

and evaluates an arts-based Kampus Wisata model.

The contribution of this article is threefold. Conceptually, it defines Kampus Wisata as a five-dimensional educational-cultural destination system rather than as a campus tour or a temporary festival. Methodologically, it illustrates how a research-and-development approach can combine three elements: (1) expert validation, (2) field implementation, and (3) public-response evaluation, in order to test the feasibility of a campus-based tourism model. Practically, it offers a transferable model through which universities can map cultural resources, plan spatial-service pathways, engage communities, and preserve indigenous arts without reducing academic culture to institutional promotion.

Accordingly, this article develops and validates an arts-based Kampus Wisata model at UNESA. It proposes that a higher-education institution can develop itself as a destination at the urban cultural centre by unifying institutional assets, cultural content, spatial-service design, participatory learning, and validation-based governance. Three research questions guide the study. RQ1: How can an arts-based Kampus Wisata model be developed through the integration of education, the arts, local cultural preservation, tourism, and sustainability thinking at UNESA? RQ2: To what extent do tourism-content and academic-language experts judge the developed blueprint to be valid and appealing before and after revision? RQ3: How do community respondents perceive the implementation of the Kampus Wisata programme? Because the design is developmental and descriptive, the study formulates research questions rather than statistical hypotheses. The article presents a transferable framework for higher education institutions that seek to align cultural preservation, student learning, inclusive public engagement, and sustainable tourism.

Theoretical Framework

Conceptual model: From campus assets to cultural destination

The model frames Kampus Wisata as a destination system of five interdependent dimensions. The first dimension, institutional assets, comprises the physical spaces, academic programmes, human experts, student work, and symbolic resources that enable the institution to offer a public cultural experience. The second, cultural content, comprises the artistic and heritage elements that can be interpreted for visitors: dance, theatre, music, batik, masks, costumes, photography, visual branding, and local cultural narratives. The third, spatial-service design, covers the route, wayfinding, check-in, guest service, safety, wheelchair access, and trip scheduling that turn a campus into an accessible destination. The fourth, participatory learning, comprises workshops, competitions, exhibitions, performances, interpretation, and reflection on the works encountered, which shift

visitors away from passive viewing. The fifth, validation-based governance, comprises expert review, field trial, revision, partnership coordination, ethical cultural representation, and continuous evaluation.

This conceptualisation matters because it prevents Kampus Wisata from collapsing into three weaker forms: institutional promotion, event management, or commodified culture. A campus promotional show may display its assets, but it does not necessarily produce learning. Artistic programmes may attract audiences, but because they are often episodic and unsustainable, they may resemble a leisure outing more than an educational destination. Under commodification, cultural materials may be packaged for visitors but detached from their pedagogical, historical, and community meanings. The model proposed here follows a different path: it uses tourism to widen the social life of university arts, while academic and community values protect tourism from becoming superficial spectacle.

Table 1. Five dimensions of the arts-based Kampus Wisata model.

Dimension	Operational meaning	Contribution to the model
Institutional assets	Arts-related study programmes, lecturers, students, halls, galleries, studios, laboratories, gardens, and campus symbols.	Establishes the material and academic basis for a campus destination.
Cultural content	Dance, theatre, music, batik, masks, costume, photography, visual design, and local narratives.	Provides cultural substance and preservation value.
Spatial-service design	Visitor route, hub, registration, signage, schedule, guides, information, safety, and accessibility.	Transforms scattered activities into a navigable visitor experience.
Participatory learning	Training, competition, exhibition, performance, interpretation, and reflection.	Turns visitors into learners and cultural participants.
Validation-based governance	Expert review, field trial, revision, partnership, SOPs, ethical safeguards, and evaluation.	Ensures feasibility, communicability, accountability, and sustainability.

Five-dimensional architecture of the UNESA arts-based Kampus Wisata model

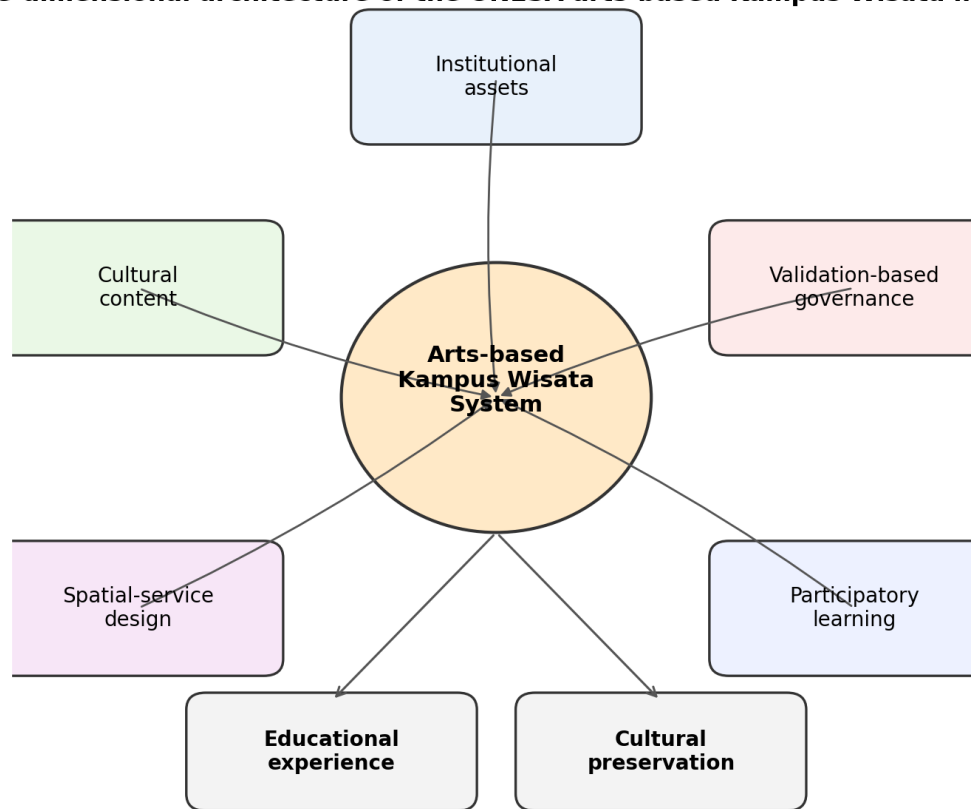


Figure 1. Five-dimensional architecture of the UNESA arts-based Kampus Wisata model.

The model positions the arts-based Kampus Wisata system as an integrated framework connecting institutional assets, cultural content, spatial-service design, participatory learning, and validation-based governance. These five dimensions work together to transform campus-based artistic resources into two main outcomes: educational experience and cultural preservation.

Inclusive and accessible participation

Because the Kampus Wisata model is intended for a diverse public, its relevance extends to inclusive education and participation. Inclusive education holds that learning environments should be designed so that learners with different abilities, communication needs, ages, and cultural backgrounds can take part meaningfully, rather than expecting individuals to adapt to a fixed format. Research on creativity and inclusion in arts education indicates that artistic practice can offer multiple routes to expression and participation (24), and research on community participation shows that

inclusive engagement depends on whose voices are included in planning (17–19). Five design principles follow for the campus: (1) accessible learning, through participatory and multimodal activities (movement, visual work, craft, sound, and storytelling) that do not depend on a single mode of communication; (2) participation of diverse learners, including children, families, school groups, students, and community members; (3) disability access, through spatial-service design that addresses physical access, wayfinding, signage, and visitor information; (4) culturally responsive engagement, through the interpretation of local and regional arts with, and not only for, community partners; and (5) inclusive university–community experiences, through partnership with community organisations and disability-accessibility groups.

These principles are embedded in the five dimensions of the model, mainly in spatial-service design (wheelchair access, signage, and guides), participatory learning (hands-on, non-verbal, and multisensory activities), and

validation-based governance (accessibility SOPs and partnership coordination). It should be stated clearly, however, that the present study did not collect data on participants' disability status or evaluate accessibility provisions directly. The inclusion-related contribution of this article is therefore a design framework and a set of implications for inclusive practice, not evidence of outcomes for learners with disabilities.

Methods

This study used a research-and-development (R&D) design, which was appropriate because the purpose was not merely to describe a phenomenon but to produce, validate, revise, and test a model. The methodology drew on Indonesian education product-development practice and the general R&D tradition, in which products are refined through stepwise evaluation: designing prototypes, obtaining expert review, conducting field trials, and revising the product. The product here is not a classroom module but a proposed arts-based Kampus Wisata model (blueprint). The blueprint was designed as a practical and analytical tool for structuring campus spaces, arts programmes, visitor trajectories, interpretation systems, and stakeholder roles, together with evaluation processes.

The research setting was Universitas Negeri Surabaya, specifically the Lidah Wetan campus area. The principal sites selected for the model were the gates of the Lidah Wetan and Ketintang campuses, the Rectorate building, the Faculty of Languages and Arts, the Merdeka Belajar campus laboratory, and Graha Sawunggaling. Graha Sawunggaling served as the orientation point of the prototype because it has an indoor performance space, a lobby suitable for exhibitions and public gatherings, and good visitor circulation. It is close to gardens, open spaces, and learning facilities, so that arriving, registering, exhibiting, competing, attending workshops, performing, and visiting the bazaar could function as one visitor route. The setting thus had symbolic value as a marker of arts-cultural campus identity and functional

value as a manageable audience-facing corridor. The study was conducted from February to June 2025 and covered planning, data collection, programme trials, and evaluation of interim results.

The development process comprised five stages. The first stage, needs and potential analysis, covered a literature review, field observation, focus group discussions (FGD) with stakeholders (lecturers and students), interviews with stakeholders, and documentation of campus facilities and artistic activities. This stage catalogued academic resources, spatial assets, student creative products, prospective community partners, and public-facing opportunities. It also identified several constraints: the need for better coordination across units, common standard operating procedures (SOPs), aligned scheduling, trained interpreters, and digital marketing. Studies of stakeholder collaboration in heritage and community-based tourism similarly show that development work depends on stakeholder mapping, clearly defined roles, and attention to local conditions (27–29).

The second stage was prototype development. The research team designed the initial model by organising the campus as an integrated educational-tourism zone. Prototype components included visitor routes, activity clusters, service flow, promotional material, partnership roles, and evaluation instruments. The prototype was informed by evidence that experiential and arts-based learning benefits from active participation and facilitation (13,23). It was also shaped by partnership literature showing that cross-sector collaboration requires clarity about scope, expectations, operational responsibilities, and sustainability mechanisms (27,28).

The third stage was expert validation and revision. Two forms of validation were conducted, each by one expert. The tourism-content expert is a lecturer and specialist in tourism, holding a Bachelor of Business (B.Bus.) and a Master of International Tourism and Hospitality Management (MITHM). This expert

assessed the substance, conceptual relevance, feasibility, relationship between arts and tourism, and suitability of the model as an educational-cultural destination, and its fit with tourism-industry practice. The language expert holds a doctorate and a Master of Education (M.Pd.) and has competence in applied linguistics and academic language. This expert assessed readability, terminology, academic style, sentence structure, consistency, and conformity with Indonesian academic language conventions. The experts were selected for disciplinary competence matching the aspect assessed: tourism expertise for content validity and applied linguistics for language validity. Each instrument comprised 20 indicators scored from 1 to 4 and was administered in two rounds, before and after revision. Validation studies based on the ADDIE model show that expert review is an important step in ensuring that educational products are usable in context (30,31). In this study, validation was used not as a statistical claim of generalisability but as an evidence-based revision mechanism. Because each instrument was completed by a single expert, the scores represent expert judgement rather than inter-rater agreement.

The fourth stage was a small-scale field trial involving a limited group of UNESA students, residents of the area around the campus, and visiting tourists [number of participants and how they were invited to take part]. Through questionnaires, participants gave direct feedback on the clarity of information, activity flow, level of involvement, and educational and aesthetic value, and the research team added field observation, visual documentation, and in-depth interviews. Most participants responded positively to the integration of arts, education, and tourism, while the trial identified needs for better time management, more guides, and clearer visual information at several points on the campus tour. These findings led to refinements in activity sequencing, route clarity, visitor information, the educational tour narrative, digital interactive guidance, and collaboration with artists and local communities. The fifth stage was a larger field implementation

involving a wider set of stakeholders, including the UNESA academic community, local government, arts communities, micro, small, and medium enterprise (MSME) actors, and the general public. It included training, competition, exhibition, performance, and visitor-service activities and was designed as a living test of whether the blueprint could organise multiple arts activities into a coherent educational-tourism experience. The emphasis on iterative refinement is consistent with community-based tourism research, in which programme design is strengthened through feedback, relationship-building, and local adaptation (20,21).

The study used both qualitative and quantitative materials. The qualitative data consisted of FGD notes, observation notes, interview information, photographic documentation, spatial diagrams, programme descriptions, and descriptions of stakeholder roles. These materials were used to interpret institutional preparedness, model architecture, the implementation process, and contextual challenges. The quantitative data comprised expert-validation scores from two rounds of material validation and two rounds of language validation, and a community response survey completed by 300 respondents. Combining the two types of data allowed triangulation across institutional evidence, expert judgement, and public evaluation, an approach common in development and community-engagement research, where feasibility, acceptability, and implementation meaning must be interpreted together.

The community survey used an event-based convenience approach. Respondents were visitors, participants, and community members who attended the Kampus Wisata implementation and agreed to complete an online evaluation questionnaire (Google Form) [how respondents were invited, e.g., a QR code at the venue, and inclusion criteria]. The questionnaire also contained three open-ended questions (most effective activity, suggestions for improvement, and expectations for arts and culture programmes at UNESA), which are not analysed in this article. The available data set did

not include demographic variables for inferential analysis; therefore, the survey is interpreted as evidence of perceived acceptance in the implementation context rather than as a representative estimate of all potential visitors. Respondent data were handled as anonymous programme-evaluation data, and no personal identifiers are reported in this manuscript.

The community survey contained ten four-point Likert-type items. The items assessed overall event atmosphere, attractiveness of activities, quality of organisation, perceived benefit, contribution to local art preservation, satisfaction, increased interest in arts and culture, impact on UNESA's image, integration of education, arts, culture, and tourism, and expectation for future development. Because responses were largely confined to categories 3 and 4, the survey is interpreted as a measure of evaluative acceptance rather than as a psychometric instrument. Item-level data were not available in the manuscript data set, so internal consistency was not estimated. This limitation is acknowledged so that the results are not overstated.

Qualitative data were analysed through data reduction, data display, and conclusion drawing. The research team identified recurring patterns in institutional strengths, spatial resources, programme design, implementation barriers, and stakeholder roles. Quantitative validation data were converted into percentage-of-maximum scores using the formula: obtained score divided by maximum possible score, multiplied by 100. The maximum validation score was 80 for each expert instrument, derived from 20 indicators with a maximum score of 4 per indicator. Scores

were interpreted using product-development categories: 81–100% as very feasible, 61–80% as feasible but requiring revision or refinement, 41–60% as sufficiently feasible with major revision, and $\leq 40\%$ as not feasible for implementation. Community survey data were analysed using means, standard deviations, percentage-of-maximum scores, and top-box response rates. Top-box response, defined as the proportion of respondents choosing the highest response category (4), was used as an indicator of strong satisfaction. Only descriptive statistics were used; no inferential tests were conducted, so differences between items or between validation rounds are described rather than tested for statistical significance. The study makes no causal claim because it used neither a pre-post nor a control-group design; it assesses feasibility, validity, acceptance, and perceived value.

The methodological strength of the study lies in triangulation and staged refinement. It did not rely on a single event or a single opinion; it was built from institutional asset analysis, literature review, stakeholder discussion, expert validation, implementation evidence, and public response. Nevertheless, the design has boundaries. Each validation instrument was completed by a single expert; the community survey examined a single implementation context and is not nationally representative; and the four-point scale showed a ceiling effect that limits its ability to distinguish subtle differences among dimensions. Future research should therefore include longitudinal indicators, measures of learning outcomes, economic impact assessments, visitor segmentation, and more finely differentiated survey scales.

Research-and-development workflow for the arts-based Kampus Wisata model

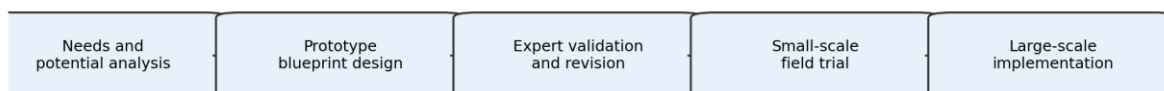


Figure 2. Research-and-development workflow for the arts-based Kampus Wisata model.

The workflow illustrates the five sequential stages used to develop and validate the model, beginning with needs and potential analysis, followed by prototype blueprint design, expert validation and revision, small-scale field trial, and large-scale implementation.

Results

The result of this development process is the arts-based Kampus Wisata model, through which UNESA is positioned as an educational, cultural, and tourism campus. The model rests on three potentials. The first is academic potential: UNESA has study programmes, lecturers, and students with competencies in fine arts, visual communication design, music, dance, theatre, and arts education. The second is infrastructural potential: performance venues, exhibition spaces, studios, laboratories, open areas, and facilities that visitors can access. The

third is social potential: student works, local artists, community partners, and visitors can be integrated into a larger ecosystem of learning, cultural appreciation, and creative-economy activity. These potentials allowed the research team to move from concept to prototype rather than starting from a blank slate.

The model was not built on a single data source. Its feasibility was assessed through institutional context and needs analysis; the destination system was designed from prototype data; expert feedback indicated that the blueprint was usable after revision; field implementation demonstrated operational feasibility; and the community survey indicated public acceptance. Visual documentation illustrated the spatial arrangement and the diversity of activities. This pattern matters because the argument rests on the convergence of several kinds of evidence rather than on a single finding.

Table 2. Extracted empirical data set and analytical use in the manuscript.

Data component	Extracted evidence	Analytical use
Institutional context	UNESA as an autonomous public university with cultural and arts assets, PTNBH strategic flexibility, and a mandate to support education, culture, and sustainability.	Defines the strategic relevance and institutional feasibility of an arts-based Kampus Wisata model.
Needs and potential analysis	FGD, observation, interviews, literature review, and documentation of campus facilities, stakeholders, and arts activities.	Identifies assets, needs, challenges, opportunities, and stakeholder roles.
Prototype data	Spatial planning around Graha Sawunggaling; visitor route; activity modules; service pathway; partnership roles.	Supports the design of the Kampus Wisata blueprint as an integrated destination system.
Expert validation	Material validation increased from 52/80 to 70/80; language validation increased from 74/80 to 76/80.	Evaluates content validity, language clarity, feasibility, and improvement after revision.
Field implementation	Dance training, pantomime, colouring competition, exhibitions, performances, D'tik	Demonstrates operational feasibility and activity integration.

	Art, and visitor services.	
Community survey	300 respondents; ten four-point Likert items; item totals ranging from 1112 to 1135 out of 1200.	Measures public response, perceived value, satisfaction, preservation value, and image impact.
Visual documentation	Photographs, spatial diagrams, maps, and event documentation.	Provides supporting evidence of implementation, setting, and activity diversity.

Prototype architecture and activity modules

The prototype was designed as an integrated visitor experience. Graha Sawunggaling served as the main point of orientation and activity. The periphery supported arrival, a welcome gate, a food bazaar, a children's competition, other attractions, and visitor circulation. Inside, the lobby doubled as an exhibition space for visual arts and creative products, and the performance hall became the primary site for dance, theatre, music, and student final works. Other rooms supported dance and pantomime training. By placing these activities in spatial proximity, the model created a loose sequence for visitors: (1) orientation, (2) visual and material culture, (3) learning or competition activities, and (4) performing arts. The model thus integrated access, route, interpretation, programme, and service in relation to the destination.

The prototype consisted of four programme clusters: education, competition, exhibition, and performing arts. The education cluster included dance training and pantomime training. These activities transformed artistic knowledge into participatory learning by introducing participants to movement, bodily expression, discipline, aesthetics, imagination, and non-verbal storytelling. The competition cluster included a colouring competition for children, bringing families into the campus and extending the model beyond adult academic visitors. The exhibition cluster included photography, branding, ecoprint batik, batik painting, mask craft, and dance costume displays. The performing-arts cluster included choreography, educational dance, traditional theatre, educational theatre, music ensemble, and D'tik Art as a festival of student final works.

Table 3. Prototype activity modules and educational-tourism value propositions.

Cluster	Activity module	Educational-tourism value proposition	Primary participants
Education	Dance training	Embodied learning of movement, aesthetics, discipline, collaboration, and cultural values.	Students, school participants, community visitors
Education	Pantomime training	Non-verbal expression, imagination, bodily control, and storytelling.	Students and young visitors
Competition	Colouring competition	Inclusive family-oriented creative activity that introduces children to campus-	Children and families

		based arts learning.	
Exhibition	Photography	Student visual works presented as a public gallery experience.	General public
Exhibition	Creative branding	Visual communication design products connected to East Java local identities and creative economy.	General public, creative communities
Exhibition	Ecoprint batik	Environmentally oriented textile practice linking ecological awareness and cultural production.	Visitors and craft communities
Exhibition	Batik painting	Textile artworks reflecting local motifs, Surabaya themes, and student creative processes.	Visitors
Exhibition	Mask craft	Traditional and contemporary masks introducing character, symbolism, materials, and craftsmanship.	Visitors
Exhibition	Dance costume	Performance material culture and regional aesthetic identity.	Visitors
Performing arts	Choreography and educational dance	Student works and dance narratives with moral, cultural, and aesthetic values.	Community audiences
Performing arts	Traditional and educational theatre	Local theatre forms and interactive performances with social and educational messages.	Community audiences
Performing arts	Music ensemble and D'tik Art	Collaborative music and final student works as public cultural performance.	Students, public audiences

Expert validation and revision

Expert validation after revision showed sustained improvement in the blueprint. The

first material validation scored 52/80 (65.0%). The expert concluded that the model was

feasible but needed revision regarding the relationship between arts and tourism, the structure of the blueprint, and its fit with a cultural campus destination in context. After revision, the second material validation scored 70/80 (87.5%), a gain of 22.5 percentage points across three months. The revision refined the conceptual and operational coherence of the blueprint. The main improvement was not superficial: the revised model explained how artistic assets move from isolated stories to an educational-tourism system. These scores reflect expert judgement and were not tested inferentially.

Language validation started from a higher baseline. The first language validation scored 74/80 (92.5%). The expert recommended refining technical terms, academic style, sentence structure, and readability, and aligning the text with Indonesian spelling conventions. After revision, the score rose to 76/80 (95.0%). The smaller gain is expected given the high initial language quality. The result indicates that the blueprint was communicable to academic and institutional users, whereas the material revision consolidated its interdisciplinary content.

Table 4. Expert validation results before and after revision of the blueprint.

Validation aspect	Initial score	Initial %	Main revision focus	Final score	Final %	Final interpretation
Material/content validity	52/80	65.0	Clarifying the relationship between arts and tourism; strengthening structure; aligning content with cultural campus tourism.	70/80	87.5	Very feasible
Language validity	74/80	92.5	Technical terminology ; academic style consistency; sentence clarity; spelling and punctuation conventions .	76/80	95.0	Very feasible

Note. Maximum score = 80 for each validation instrument. Scores $\geq 81\%$ were interpreted as very feasible; scores of 61–80% were interpreted as feasible but requiring revision or refinement.

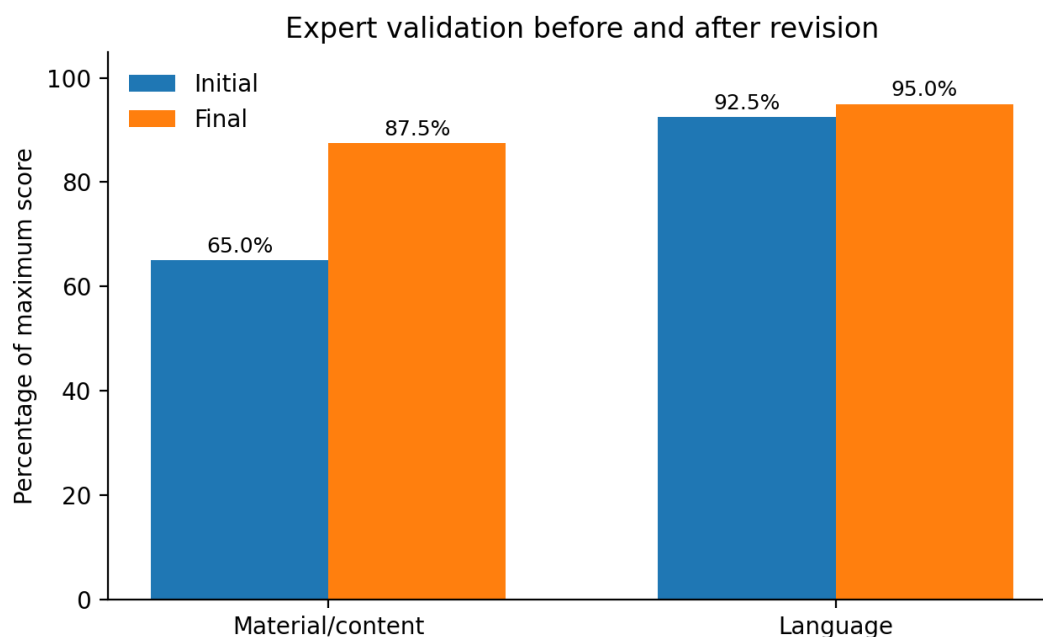


Figure 3. Expert validation percentages before and after blueprint revision.

The figure compares initial and final validation scores for the arts-based Kampus Wisata blueprint. Material/content validity increased from 65.0% to 87.5%, while language validity increased from 92.5% to 95.0%, indicating that the revised blueprint was rated higher on both conceptual-operational quality and communicability.

Field implementation and community response

The model was then implemented in the field, which showed how the construct could be realised in visitor experience. Dance training and pantomime training involved pupils from arts studios (*sanggar*) and the UNESA Labschool. Dance training exposed participants to movement literacy, cultural discipline, and embodied expression. Pantomime training developed non-verbal expression, imagination, bodily control, and the ability to tell stories without words. These education activities show that arts-based tourism need not be limited to spectatorship: visitors and participants learn through the body, gesture, rhythm, and interpretation rather than simply viewing.

The colouring competition opened the programme to children and families for the first time. It was held in one day (08.00–12.00) at

Graha Sawunggaling for children under seven years of age and attracted 25 participants. The activity encouraged fine motor skills, colour awareness, creativity, and self-esteem. Importantly for the model, young families could come onto the campus, including with strollers on the pathways. Kampus Wisata is thus not intended only for academic or formal cultural audiences; its programme vocabulary should provide multiple points of access across the age span. The activity served as an inclusion tool that broadened the public audience of the programme, although accessibility for visitors with disabilities was not evaluated.

Meanwhile, the lobby and nearby areas became a temporary gallery and exhibition cluster for creative products. The photography exhibition showed how students imagined their visual work as public cultural objects. The branding exhibition presented visual communication design products linked to local identities in East Java. Ecoprint batik connected ecological awareness with textile culture, and batik painting reflected students' interpretation of surrounding motifs and their creative process. The mask-craft exhibition introduced the character, symbolism, materials, and craftsmanship of different masks. Together, these exhibitions

connected university learning, local culture, and the creative economy.

The most public expression of the model was the performing-arts cluster, which comprised choreography, educational dance, traditional theatre, educational theatre, music ensemble, and D'tik Art. It showed how student academic output can be shaped into a public cultural experience. Far from being mere entertainment, the performances conveyed messages about right and wrong, contemporary morals and values, artistic experimentation, and cultural continuity. The public display of student work also created a reciprocal relationship between academic outcomes and appeal to a wider audience: students gained an audience beyond the classroom, and visitors were introduced to the university as a site of living arts.

Community survey results indicated strong public acceptance. The survey comprised 300 respondents and ten items. The overall mean was 3.74 out of a possible 4 (93.6% of the maximum). Item-level percentage-of-maximum scores ranged from 92.7% to 94.6%, indicating generally positive response patterns.

Respondents rated perceived benefit (mean 3.78) and participant satisfaction (mean 3.78) highest, both at 94.6% of the maximum. Increased interest in arts and culture was rated lowest (mean 3.71; 92.7% of the maximum), although this was still high.

Top-box results show that most respondents selected the highest available score. The proportion selecting 4 ranged from 70.7% for increased interest in arts and culture to 78.3% for perceived benefit and satisfaction. Because all respondents selected either 3 or 4, the survey shows a ceiling effect. The pattern is useful as evidence of acceptability but should not be over-interpreted as proof that all programme components are equally mature. It may reflect a combination of genuine satisfaction, event enthusiasm, the limited four-point scale, and the relationship between respondents and the campus event. It suggests that the event ecosystem was experienced positively; future evaluations should use more differentiated instruments to capture subtle differences in learning, emotional response, cultural appreciation, service quality, and behavioural intention.

Table 5. Community response descriptive statistics by survey item (n = 300).

Item	Construct	Mean	SD	% of maximum	Top-box 4 (%)
Q1	Overall atmosphere	3.72	0.45	93.0	72.0
Q2	Activity attractiveness	3.74	0.44	93.5	74.0
Q3	Organisation quality	3.74	0.44	93.4	73.7
Q4	Perceived benefit	3.78	0.41	94.6	78.3
Q5	Local art preservation	3.74	0.44	93.5	74.0
Q6	Participant satisfaction	3.78	0.41	94.6	78.3
Q7	Interest in art/culture	3.71	0.46	92.7	70.7
Q8	UNESA image impact	3.75	0.44	93.7	74.7
Q9	Integration of education, arts, culture, and tourism	3.74	0.44	93.6	74.3

Q10	Future development expectation	3.75	0.44	93.7	74.7
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Note. Response scale ranged from 1 to 4. Overall mean = 3.74; overall percentage-of-maximum score = 93.6%. Top-box indicates the percentage of respondents selecting 4.

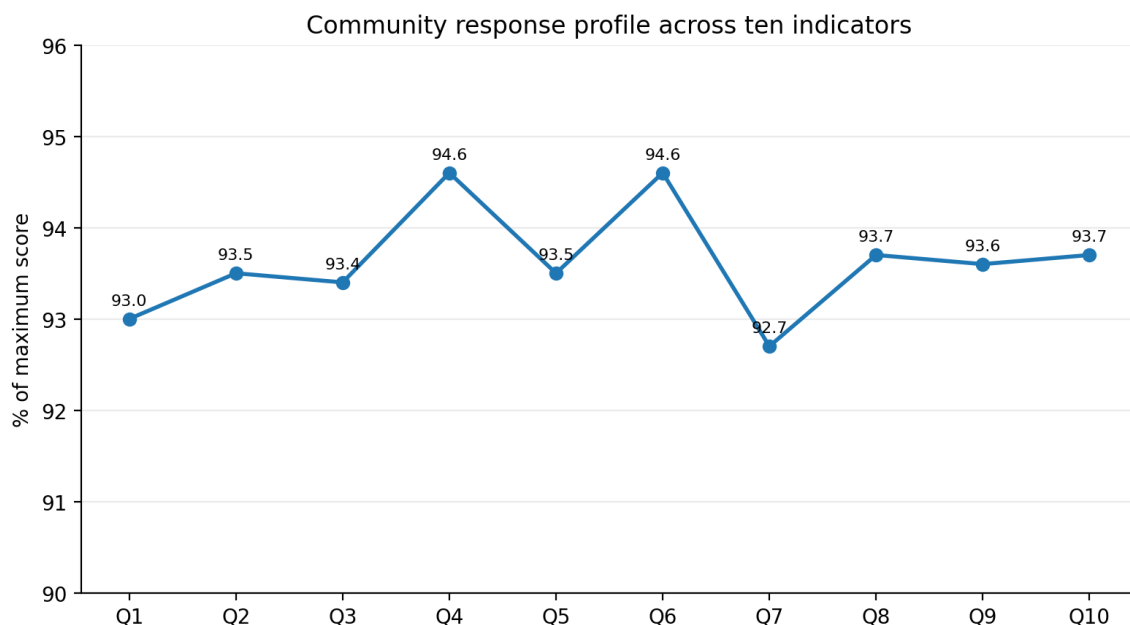


Figure 4. Community response profile across ten survey indicators.

Three findings follow from this descriptive interpretation. First, expert-validation scores increased considerably after revision, particularly for material validity, although this gain reflects expert judgement and was not tested inferentially. Second, the survey pattern shows public acceptance across all indicators, without marked enthusiasm for any particular type of activity. Third, the item ranking offers some

Discussion

Answers to the research questions. Regarding RQ1 (development of the model), the needs analysis, prototype design, and field implementation show that the model can be developed as a five-dimensional system built on the academic, infrastructural, and social potentials of UNESA (Tables 1–3; Figures 1–2).

Regarding RQ2 (expert judgement), material validation increased from 65.0% (52/80) to 87.5% (70/80) and language validation from 92.5% (74/80) to 95.0% (76/80); both final scores fall in the “very feasible” category (Table 4; Figure 3). These scores represent descriptive

strategic guidance. Perceived benefit and satisfaction were somewhat higher, whereas interest in arts and culture, though positive, was somewhat lower. This suggests that a single implementation can generate enjoyment and perceived value, but deeper cultural engagement may require repeated programmes, guided interpretation, school-based post-visit trails, or online archives.

expert judgement and were not tested inferentially.

Regarding RQ3 (community perception), among 300 respondents the overall mean was 3.74 out of 4 (93.6% of the maximum), item means ranged from 3.71 to 3.78, and 70.7%–78.3% selected the highest category (Table 5; Figure 4). This indicates a high level of perceived acceptance in the implementation context, with a probable ceiling effect.

These results are consistent with the proposition that a university rich in the arts can be developed into an educational and cultural destination when its assets are organised

according to a model grounded in validation, participation, and service. The study contributes to research on educational tourism in three ways. First, it shifts attention from museums, environmental sites, and conventional campus visits to the arts ecology of a university. Second, it shows that a campus tourism model can be developed and examined empirically rather than remaining a concept. Third, it shows that student art-making can operate simultaneously as scholarship, public cultural experience, and tourism output. Given the single site, the expert-judgement validation, and the descriptive convenience survey, these conclusions concern feasibility and acceptability, not effectiveness or generalisability.

The study is distinctive in treating the university not merely as an events venue but as a cultural destination system. Many institutions treat arts experiences as separate events: exhibitions, performances, assessments, or community-service activities. The UNESA model integrates these activities through a route, spatial design, programme clusters, service flow, and validation, which together form the Kampus Wisata model. It also responds to the higher-education literature on the public role of universities (14–16) and to tourism research linking cultural experience, place attachment, and loyalty (25,33).

The research gap addressed here is therefore not the absence of arts on campus; most universities have arts programmes, student productions, and performance venues. The real gap is the lack of a tested operational framework that translates these assets into a meaningful public experience. Rather than stripping student works, workshops, exhibitions, and performances of their academic character, the UNESA model repurposes them as elements of a destination system. This avoids a false dichotomy between tourism and learning: the model does not commercialise the campus or detach activities from learning, but uses learning processes as the core content of the visitor experience.

The evidence also supports the proposition that an arts-based campus tourism model is viable

when three forms of evidence converge: institutional readiness, expert validation, and community acceptance. The arts programmes, facilities, students, lecturers, and cultural partners at UNESA demonstrated institutional readiness. Expert validation indicated that the blueprint could be developed into a practical, cohesive guide. Community responses showed that respondents saw the programme as attractive, beneficial, satisfying, supportive of local art preservation, and consistent with the integration of education, arts, culture, and tourism. This convergence is the study's main contribution because it links conceptual development with empirical examination.

The model also contributes to sustainable development, which should be read here as cultural and educational sustainability rather than an environmental claim. Sustainable tourism is not limited to environmental protection; it also involves cultural continuity, social inclusiveness, education, local economic participation, and responsible institutional governance. The UNESA model is consistent with SDG 4 by extending learning beyond the classroom and offering free access to cultural education; the inclusive and equitable emphasis of SDG 4 also makes accessibility central to its future development (34). It brings dance, theatre, music, batik, masks, costumes, photography, and design together under the umbrella of performance, supporting cultural sustainability, and it supports the creative economy through activities centred on artists and community partners. These functions correspond with cultural-economy scholarship arguing that culture is both a good in itself and an economic asset when combined with ethical stewardship (6,35,36).

Community engagement is a decisive condition for sustainability. Research on community participation in heritage and cultural tourism shows that programmes become more relevant when communities take part in defining needs, interpreting problems, and shaping implementation (17–19). The UNESA model reflects this principle by involving community

arts partners and public visitors rather than limiting the programme to internal university audiences. Nevertheless, the findings also indicate that partnership should be broadened. The model currently has strong cultural-sector participation but requires wider engagement with government, schools, tourism offices, creative industries, media, disability-accessibility groups, and local businesses.

A pentahelix collaboration strategy is therefore suggested. Academics can contribute research, pedagogy, and evaluation of student works. Government can help align policies, regional tourism networks, and infrastructure. Creative industries and creative-economy actors can support production, marketing, sponsorship, and visitor services. Communities contribute cultural knowledge, performers, crafts, and social legitimacy. Media increase visibility and shape the public narrative. Research on pentahelix collaboration in tourism indicates that cross-sector collaboration is most likely to succeed when expectations, timelines, roles, delivery processes, and sustainability plans are clearly articulated (27,28).

Governance is the next critical issue. If the model relies only on temporary project enthusiasm, it cannot endure. A unit or cross-unit task force needs explicit authority over scheduling, spatial use, visitor services, programming, and interpretation for the campus community and visitors, as well as agreements with partners for programmes hosted on campus and documentation of outcomes. SOPs should also be established for registration, check-in, and visitor flow; accessibility and disability access; emergency response; curation policies for performance and exhibition days; and post-event feedback. Safeguards for cultural intellectual property should be developed wherever community arts, local motifs, students' creative works, or traditional symbols are displayed, so that preservation does not become extraction. Governance of Kampus Wisata is therefore an ethical matter, not merely an administrative one.

Another key insight concerns spatial design. Even a campus with strong cultural assets can fall short as a destination without clarity about where to go, what to do, how activities connect, and what cultural meaning visitors should take away. The UNESA model addresses this by positioning Graha Sawunggaling as a hub, with the lobby as a gallery, the hall as a performance area, and the left and right areas as zones for arrival, competition, bazaar, and workshop. This structure gives visitors a path that flows in sequence. It indicates that the tourism experience is determined not only by content but also by route, visibility, access, atmosphere, and the interpretation of that content.

The arts-based nature of the model is equally significant theoretically. Arts educators often remain within their studios, rehearsal rooms, and classrooms. When made public through Kampus Wisata, artistic production becomes a learning encounter for all parties. Cultural knowledge is embodied through dance training, pantomime highlights non-verbal communication, exhibitions make material culture visible, and theatre and music convert moral and cultural messages into public form. The literature on arts-based learning, creativity and inclusion in arts education, and participation in cultural heritage suggests that learning can involve affective, embodied, symbolic, and relational dimensions (23–26).

The core tension concerns the relationship between tourism and education. Tourism broadens audiences, enhances visibility, and stimulates appreciation of performance, but it risks reducing cultural meaning to a consumable product. Education can offer depth, but it can become inaccessible and insular if it remains within the academy. The strength of the Kampus Wisata model lies in refusing both extremes. It does not simply ask visitors to consume a show; it invites them to experience artistic process, materiality, discipline, and social meaning. It also does not confine university arts to the academy but opens them to the wider community under interpretive and ethical constraints (37,38). This balance is crucial if

campus tourism is to strengthen rather than diminish cultural preservation.

The validation results indicate that conceptual coherence was the most significant product-development challenge. Material validation improved considerably more than language validation. The core challenge was not grammar or presentation but reconciling arts, education, tourism, cultural preservation, visitor service, and campus governance, a typical case of interdisciplinary innovation. Arts educators may focus on creativity and pedagogy, tourism experts on visitor experience and service systems, and administrators on governance and institutional branding. A mature Kampus Wisata model must integrate these perspectives without privileging one over the others.

Although the language-validation scores were high, they matter because implementation depends on communicability. A blueprint that is conceptually rich but operationally vague cannot be used. Lecturers, managers, partners, students, and policymakers must be able to understand its terms, procedures, roles, routes, and indicators. The language refinement therefore enhanced the usability of the model rather than merely polishing its writing.

The community response data suggest a high degree of public acceptance. Respondents rated the programme highly for atmosphere, attractiveness, organisation, benefit, preservation value, satisfaction, image, integration, and future expectation. The highest ratings for benefit and satisfaction may indicate that visitors perceived both cognitive and affective value. This dual quality is at the heart of educational tourism: visitors need to feel that they have learnt, participated, or gained insight while also perceiving the destination as attractive and well organised.

The lower score for increased interest in arts and culture is notable. It remained high, but its relative position suggests that a single event can produce satisfaction more quickly than lasting cultural interest. Deeper interest requires repeated exposure, guided interpretation, digital

storytelling, artist talks, reflective post-visit work, and opportunities to return. Tourism research indicates that attachment and loyalty develop through repeated cultural experience and sustained contact with a place (25,29,33). Kampus Wisata should therefore be developed as a sustained programme rather than a one-off festival.

The model also affects the quality of service offered by the university. Visitor experience depends on tangibles, reliability, assurance, empathy, communication, and responsiveness. Research on service quality in tourism indicates that these dimensions are related to satisfaction and loyalty (32,40). For Kampus Wisata, this means that artistic quality alone is not enough. The destination also requires registration systems, signage, visitor information, accessibility facilities, guides, safety procedures, schedules, documentation, and feedback loops. These service elements turn cultural content into a repeatable, improvable experience.

Digital marketing and documentation need more attention. The development study identified digital promotion and archiving as areas for improvement. This is consistent with tourism research showing that social media analytics, digital marketing, and digital interpretation technologies can increase destination visibility and enrich visitor experience (39,41–43). Digital infrastructure for Kampus Wisata could include pre-visit information, online schedules and registration links, digital event maps, short interpretive videos about venues or objects, and a digital archive of event media. Such infrastructure would also support research, accountability, and transferability to other universities.

The model is transferable but not mechanically reproducible. Its framework (asset analysis, spatial hub, activity clusters, validation, implementation, and community-response evaluation) can be adapted by other universities, but content must be localised. For example, a university with strong environmental-science assets could develop an eco-campus tourism model, one with agricultural competence could

develop agrotourism education, and one with heritage architecture could build historical interpretation. The wider contribution is therefore not the inventory of UNESA activities but the design logic: assess cultural-academic assets, structure them into a visitor experience, validate the blueprint, test implementation of the experiential components, evaluate the response of visitors and university constituents, and institutionalise governance.

Implications for inclusive education and participation. For readers concerned with inclusive education, the model offers a structure for designing accessible and participatory university–community learning experiences. Its participatory, multimodal, and non-verbal activities (movement, pantomime, craft, visual exhibition, and music) offer more than one route into learning, and its spatial-service dimension explicitly includes wheelchair access, signage, guides, and visitor information. Audience-broadening activities such as the children’s colouring competition show how family and community participation can be built into programme design, and the governance dimension calls for accessibility SOPs and partnership with disability-accessibility groups. These features, however, are design intentions and implications; the study did not evaluate whether visitors with disabilities could access and benefit from the programme. Priorities for the next cycle include an accessibility audit of routes, venues, and information; co-design with disability organisations and diverse learner groups; accessible formats such as sign-language interpretation, tactile or audio description, and easy-read signage; sensory-friendly sessions; and the collection of disaggregated feedback.

This study has several limitations. First, the four-point scale and the high proportion of positive responses produced a ceiling effect. Second, the community survey used a convenience sample from a single implementation context and was analysed descriptively only; no inferential tests were conducted, and the findings cannot be generalised to other populations. Third,

validation relied on the judgement of one expert per instrument, and the validation gain was not tested inferentially. Fourth, perceived benefit and acceptance were assessed, but long-term learning outcomes, repeat visitation, economic impact, student competency development, community income, and institutional reputation were not. Fifth, the study did not collect data on respondents’ disability status or evaluate accessibility provisions, so its implications for inclusive education remain to be tested. Sixth, the model was designed within a university with rich arts resources, so transfer to institutions with different asset profiles would require adaptation. Future research should include longitudinal studies, visitor segmentation, pre-post learning evaluation, economic analysis, accessibility assessment, and comparative studies across universities.

Despite these limitations, the study offers an informed response to the research problem. It indicates that, when campus tourism is planned through development research, it can become a substantial educational and cultural innovation. It suggests that arts-based learning can serve as a public benefit rather than remain a faculty practice, and that the cultural resources of a university can be organised into a feasible and acceptable tourism model. Kampus Wisata is therefore not merely institutional branding but a reorganisation of the relationship among the university, culture, civic and community life, and public learning.

Conclusion

The study aimed to develop and validate an arts-based Kampus Wisata model for Universitas Negeri Surabaya. The model integrates academic learning, artistic practice and production, cultural preservation, visitor-service design, spatial planning, and community engagement within a campus-based educational-tourism model. The development process comprised five stages: (1) needs and potential analysis, (2) prototype development, (3) expert validation and revision, (4) small-scale field trial, and (5) large-scale implementation. The resulting plan organised campus activities and spaces into a

cohesive visitor experience centred on Graha Sawunggaling, with supporting clusters for training, competition, exhibition, and performing arts.

The empirical evidence supports the acceptability and feasibility of the model. Material validation improved from 65.0% to 87.5% after revision, a gain of 22.5 percentage points, and language validation rose from 92.5% to 95.0%, indicating that the blueprint was comprehensible and appropriate for academic-institutional use. Community responses from 300 respondents were very favourable (mean 3.74 out of 4, or 93.6% of the maximum score). These results should be read as indications of feasibility and acceptability at the implementation site, not as evidence of causal or long-term effects, effectiveness, or generalisability.

This study offers a framework for understanding the university as a cultural destination. The results indicate that an arts-and-culture campus can be a viable site for educational tourism when artistic and cultural assets are curated, interpreted, validated, and connected to public engagement. The model reinforces the identity of UNESA as a creative, inclusive, and culturally engaged university, and it offers other institutions an adaptable approach for turning campus cultural assets into memorable visitor experiences. For readers in inclusive education, the model suggests a way to design university–community experiences around accessible and participatory learning, although its accessibility and disability-related outcomes remain to be evaluated. Future development should strengthen digital promotion, cross-sector partnerships, opportunities for visitors' own interpretation, calendars of recurring programmes, accessibility provisions, and longitudinal impact evaluation, together with safeguards for cultural and intellectual property and governance mechanisms, so that Kampus Wisata becomes a sustainable institutional programme rather than an episodic event.

Abbreviations

FGD: Focus Group Discussion.

PTNBH: Perguruan Tinggi Negeri Badan Hukum (Legal-Entity State University).

R&D: Research and Development.

RQ: Research Question.

SD: Standard Deviation.

SDG: Sustainable Development Goals.

SOP: Standard Operating Procedure.

UNESA: Universitas Negeri Surabaya.

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Author Contributions

Warih Handayani: conceptualisation, methodology, supervision, writing – original draft, writing – review and editing. Trisakti: methodology, validation, formal analysis, writing – review and editing. Raden Roro Maha Kalyana Mita Anggoro: investigation, field data collection, data curation, visualisation. Anbie Haldini Muhammad: formal analysis, data curation, writing – original draft, writing – review and editing, project administration.

Conflict of Interest

The authors have no conflicts of interest to report in this study.

Data Availability

The data that support the findings of this study are available from the corresponding author upon reasonable request. Anonymous community-response survey data and expert-

validation records are not publicly available due to programme-evaluation confidentiality.

Declaration of Artificial Intelligence (AI) Assistance

During the preparation of this manuscript, the authors used an AI-based language tool solely to assist with language editing, grammar, and the formatting of references. No AI tool was used to generate the research design, field data, model development, expert-validation analysis, findings, or conclusions, all of which are the authors' own intellectual work. The authors reviewed and verified all AI-assisted edits and take full responsibility for the originality, interpretation, and accuracy of the content.

Ethical Considerations

This study was conducted as programme development and evaluation within the Kampus Wisata initiative of Universitas Negeri Surabaya, under the institutional applied-research scheme

of the university's research institute (LPPM) in 2025. No formal ethical clearance was obtained from a research ethics committee, because the activities were carried out as institutional programme development and evaluation rather than as a separately reviewed human-subjects protocol; consequently, no approval number or date is available. Participation in the community response survey was voluntary, and responses were collected and handled as anonymous programme-evaluation data; no personal identifiers were collected or are reported in this manuscript. Informed consent was obtained from interview and focus-group participants prior to data collection.

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