

Nok Kacung: Tourism Promotion Strategy Through Instagram Social Media

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Abstract. Social media has become one of the most prominent tourism marketing channels, including Instagram whose main medium is photo sharing. This study aims to describe the strategies used by the Nok Kacung community in Cirebon regency to develop cultural-based tourism through their Instagram account @nokkacungcirebon, as well as the role of this community. Qualitative approaches were used in this research, including non-participant observation of Nok Kacung instagram (ig) account as well as intensive interviews throughout the collection data process about content release and management done by 2022-2024. The effectiveness of the Instagram account will be analysed through an interactive model suggested by Mile and Huberman, so called social technology introduced in a paper written by Richard Blundel whose marketing strategies on the new media are regularly shared by Kotler and Keller; being ideas of community-based tourism demystified. The findings from the use of promotional strategy by Nok Kacung are in five significant purposes on social media marketing: function of content creator, audience engagement, group building, reinforcing brand awareness, and transforming. "Visual material gives not only information, but also strongly shows the richness of local culture and this believed to be significantly creates a positive view or impression toward Cirebon as tourist destination among their audiences. Instagram is not only a way of promoting tourism but learning about culture and hearing the voice of the local community.

Keywords: Community Based Tourism, Instagram, Nok Kacung, Social Media Marketing, Tourism Promotion

1 Introduction

The development of modern communication technology has brought about major changes in the dissemination of information to the public by individuals, organizations, and government agencies. Today, in the digital age, social media is one of the main tools for this. The reasons are simple: it has a wide reach, information is disseminated quickly, and there is direct interaction with interested people. Instagram is a visual platform that disseminates information, news, thoughts, and so on in images. This platform opens up many opportunities for users who want to promote their image and immediately gain attention through creative visual information. Simply put, accessibility and smart dissemination play an equal role. On the other hand, the tourism sector still faces a very real question: how close are managers to their creativity, so that visitors can be drawn back there? In other words, what needs to be said to continue to preserve and even grow. This can be overcome with the help of digital transformation to reach the tourism industry market. This is due to the daily activities of Indonesians with the internet and social media. Therefore, destination managers have a great opportunity to utilize digital media as a way to make managed destinations feel more attractive and relevant to the public through promotional strategies. Promotional strategies are an important part of achieving organizational goals, including in the context of tourism. Promotional strategies according to Collins[1], Explaining strategy is a comprehensive, integrated plan that connects the company's strengths with environmental challenges and is designed to ensure that the company's main objectives can be achieved through proper implementation. On the other hand, promotion as expressed Jaya[2] is a one-way flow of information or persuasion aimed at directing individuals or organizations to take actions that result in exchanges in marketing.

The Cirebon Regency Culture and Tourism Office, meanwhile, has also embraced technological developments in their tourism publicization efforts. This promotional approach consists of a series of systematic steps and decisions, which include the selection of promotional tools or channels, message content, and target groups. The goal is to convey information, persuade, remind, and influence the actions of tourists to choose and visit certain tourist destinations. This strategy is intended to provide a boost to these places in terms

of their specific characteristics and the number of visitors by achieving certain pre-determined targets[3]. One example of this is through the Nok Kacung program, which provides opportunities for young people to act as cultural and tourism ambassadors. Cultural and tourism heritage is a valuable identity that needs to be preserved so that it can be passed on to younger generations [4] The Nok Kacung community not only represents a young generation that cares about culture, but also plays an important role in introducing local tourist destinations and cultural values to the wider community through various media, especially Instagram. The development of digital technology has encouraged social media to become one of the main tools in tourism promotion strategies. Social media is a group of internet-based applications that allow users to create, share, and exchange content in a virtual network. Kaplan & Haenlin (2010) define social media as a platform that helps users create and share content they have created themselves, distinguishing it from related concepts such as Web 2.0 and blogs by grouping categories based on their functions, such as collaborative projects, blogs, content communities, and social networking sites[5]. The use of the official Instagram account @nokkacirebon is a strategic step in reaching the digital community, especially social media users Instagram as a visualbased place marketing tool for destination. With the content generated by users, this platform may be used in drawing attention of travel experiences, places beauty or a good impression about a place[6]. Content Performance Experience receives the attention: The study of an analysis on Reels content visibility between 2022 and 2024 reveals trends in more eyes on the results. We Are Back,” a Reels video from 2022, which received 4,800 views, 134 likes, no shares or comments and five saves. A positive reaction to content of this variety could signal that the community was moving past COVID-19. However, there was a decline in quality of content for 2023. The “NOKKA off air” Reels video got three saves, two shares, 3,900 views and no comments. These sales indicate a decline in audience retention, possibly due to an increase in content companies not promoting the destination or its culture. 2024 started to improve with “Explore Wisata Museum Trusmi,” which received 5,400 views, 117 likes, 7 comments, 6 shares, and 3 saves. The peak performance was achieved by the reel “Halo Sedulur!” in August 2024, with 13,289 views, 194 likes, 8 comments, 29 shares, and 11 saves.

This raises the level of D2C content targeted by viewers, example which includes cultural value, a sense of community and feel like it's in one's own texture. These results also support the hypothesis that the use of informative visual content in communication and promotion methods may increase engagement, and thus, broaden digital tourism promotion. The success of tourism promotion on social media depends significantly on the content strategy which designed. A content strategy is an effective plan for social media, which includes consistency in content publication, the use of attractive visuals, active interaction with users, and the utilization of user-generated content[7]. Therefore, based on the above discussion, this study will also shift to assess the extent to which Nok Kacung has implemented tourism promotion strategies through Instagram. Considering that Cirebon Regency is rich in culture, history, and local tourist destinations, there is a great opportunity to develop it through digital communication strategies. Enriched by Kotler and Keller's theoretical orientation on Social Media Marketing and Murphy's perspective on Utility-Based Tourism, the application of social marketing for tourism promotion through the @nokkacungcirebon Instagram account will serve as an optimal example in this regard. The research analytical approach also integrates the Social Media Marketing theory by Kotler & Keller and Murphy's Community-Based Tourism perspective in an applicable manner. Social Media Marketing theory is then applied to consolidate analysis categories, such as creation of content, audience engagement, building digital community, destination awareness and converting travel interest. Meanwhile, the Community-Based Tourism approach serves as a lens to understand to what extent promotional practices are in line with community participation, cultural conservation, economic profit sharing and social sustainability. Uniting the two perspectives enables an investigation that looks not only at the level effectiveness of digital communication, but weighs it up within its importance for values and working methods of CBT.

Previous studies have tended to assess the effectiveness of promotion from a quantitative perspective, such as the number of views and interactions, without delving into the social meaning, level of community involvement, and integration of communication strategies with local cultural values. Ramansyah[8] is a confirmation that the social approach in promoting villagebased tourism is important. This can be linked to the reason why this approach is largely institutional, because it is more powerful based on registration than on actual implementation, meaning that it truly promotes digital expansion. Evidence from Lestari et,al[9] corroborates this view by showing how social media word of mouth is a key enabler in gaining trust amongst the public and pushing promotion. It is highlighted that content itself, however engaging it may be from problems to puzzles to games will not suffice without a genuine social aspect of interaction between the sender and receiver in the digital strategy. Furthermore, the research on social media and tourism so far largely adopts a quantitative perspective, highlighting metrics of interaction such as views and likes with an inadequate attention to the social and cultural implications of digital communication practices. The primary deficit is that additional analysis of how communities conceive, construct and depict their local cultural identity within promotional material has not been undertaken. This study contributes by exploring community-based tourism promotion strategies via Instagram, including the analysis of cultural representation, audience participation modes and the

fit between strategic communication and local values. As such, Instagram is not only a marketing activity but a platform for cultural communication that contributes to the identity of a place and the maintenance of tourism resort sustainability. This can be linked to the reason why this approach is largely institutional, because it is more powerful based on registration than on actual implementation, meaning that it truly promotes digital expansion.

Considering these weaknesses, the issue focused on the study of tourism promotion strategies on Instagram social media conducted by the Nok Kacung community in Cirebon Regency was chosen as the research topic for my scientific work. Moreover, this research will provide practical advice on how this community can work as agents of cultural and tourism promotion in the digital age. The results of this research are theoretically expected to contribute to the formulation of community-organized tourism marketing communication development and, in practical terms, to assist the Cirebon Regency Culture and Tourism Office in designing more effective, sustainable promotion strategies that are in line with the characteristics of today's digital society.

2 Methodology

This study applies a descriptive qualitative method to investigate the promotion of tourism that has been done by Nok Kacung community through @nokkacungcirebon instagram account. and thus does not consider Instagram engagement metrics as its performance metric of views, likes, comments, shares as quantitative measures of success. Rather, they are treated as real world sides or users to uncover the audience's reactions towards different contents. The numbers are not analyzed in comparison to baseline industry values, nor normalized for the number of followers; therefore they do not contribute to the quantification of an engagement rate as the purpose of my study is not a quantitative analysis of social media data. The reliability and validity of the data are preserved through content observation, in-depth interviews and digital documentation and as such, interpretation does not rest on changing numerical occurrences, but rather is based on consistent meanings drawn from communication practices.

In this study, qualitative steps are assumed to be most appropriate, because researchers can follow the implementation of digital marketing strategies starting from content planning, message processing, to managing engagement with their customers. According to Moleong, qualitative research is a paradigm in which researchers interpret the meaning of phenomena in a systematic manner, with the goal of comprehending them holistically in real life [10].

Focusing on the Nok Kacung community in Cirebon Regency, those who are actively managing and producing promotion content tourism by using their official instagram account @nokkacungcirebon become the object of research. The research investigates the use of social media for promoting local tourism destination in Cirebon, focusing on components in content, message and public involvement. This research carried out in Cirebon Regency using digital activity was active on the account installation instagram @nokkacungcirebon. The study was conducted between October and December 2025 following community's advertising and social media campaigns. Three major approaches were used to comprehend the digital marketing tactics applied during this study. Pertama, buka Instagram mereka yang bernama @nokkacungcirebon. Second, in-depth interviews with stakeholders. Third, collection of digital files and Instagram data from 2022 to 2024 as supporting material for empirical analysis.

The main tool in this study was the researcher himself, who was tasked with collecting and analyzing data. To ensure consistency, the researcher used several tools such as social media observation guidelines, semi-structured questionnaires, field journal formats, and documentation of posts on the @nokkacungcirebon Instagram account. Non-participants Instagram post, in-depth interviews with account managers and digital documentation constitute the data collected during 2022-2024 aimed to phase of recovery and promotion strengthening tourism post-pandemic. This research was conducted by reviewing relevant literature on the theme at the beginning of the study. Next, data was collected by following promotional activities on the @nokkacungcirebon account and analyzing it by organizing the data in the form of observations and interviews. The final stage was investigation and conclusion, in which the researcher related the research findings to social media marketing theory.

Data analysis was conducted using the interactive model developed by Miles & Huberman (1994), which consists of three main steps: data reduction, data display and conclusion drawing, utilizing a qualitative content analysis for thematic coding. Rigour in the findings is sustained by employing multiple data sources and methods to secure coherence, credibility of analysis. Rijali[11] by interpreting the meaning of the social media marketing strategy implemented by Nok Kacung Cirebon. To maintain the validity and credibility of the research results, the researcher applied source and method triangulation techniques. The data obtained from observation was then compared with the results of interviews and documentation, so that the consistency of information could be maintained. According to Sari et,al[12] The research process begins with data reduction. The study is purely qualitative, concentrating on process and strategies as well as meanings behind community-

based tourism promotion communication. And that's enough to buttress the claim." Social media metrics function as empirical background, not a major analytic instrument and so the study's findings are not meant for statistical generalization.

3 Results and Discussion

3.1 Results

This paper explains how the Instagram account of Nok Kacung Kabupaten Cirebon carries out tourism promotion and considers what kind of followers follow your Instagram account, from account holders, active followers, less active followers to inactive followers in social media. Results from indepth interviews also indicate the use of social media as a tool in cultural preservation activities, education and socio-economic development of indigenous communities besides promotion. Additionally, this study focuses on two main parameters, namely: (1) promotional strategies through the @nokkacungcirebon Instagram account, and (2) community-based tourism promotion.

The results of the promotional strategy parameters implemented through Instagram @nokkacungcirebon above can be summarized as follows. Content strategy in this study is conceptualized as a planned production of communication: deciding on subject matter, shaping the narrative structure and themes, employing local cultural symbols and encouraging community involvement in producing as well as sharing Instagrammable content. The first result of the study is from the perspective of the content creator. Based on observation and interview with the account manager and followers of @nokkacungcirebon, it was found that the account manager always pays attention to quality aspects both visual (image) and textual content in each of his posts. It is only this information, the account owner later said, which every single photo and video there is to reflect being informative and credible along with the fact that his account was managed by an official from Cirebon Regency Culture and Tourism Office. The process of content creation is not arbitrary, it starts with field work and understanding the place's potential which results in a clear local identity in each post. Webrtcam TTS: it is a more personal style, with the caption written interactively, all in 5W+1H and with straightforward text so the followers can easily understand. With the design brand applying a standardised presentation style, this thematic unity remains even when no visual rules/formal guide-lines are at hand. This is noticed by active and inactive followers alike, with Nok Kacung's posts considered to have a constant visual aesthetic, trusty colour pallets, and an ordered line of chatter. The visual presentation of tourist destinations is seen as a way to showcase the beauty and appeal of a place. Followers mention that neat, informative visuals that highlight the uniqueness of a location can spark interest in visiting, although the responses vary depending on the category of followers.

Second, the aspect of engagement. The findings show that the level of audience participation on the @nokkacungcirebon account is moderate, although most of it is marked by positive responses. Most responses do tend to generate likes, comments, and direct messages. Direct messages appear with greater intensity than public comments, but their persistence depends on whether the user is asking a question or simply sharing their visit experience. Active users will only trigger concrete responses, namely likes, comments, and sharing of content that they consider relevant and interesting. They also like how the Nok Kacung account is responsive in a friendly and fast manner making their followers feel close to the account owner. Yet, while they continue to pay attention without interacting and inactive users are more likely to be passive, nonactive users read less news than other groups. As it relates to participating in campaigns including challenges, there is an admission by the account owner that direct participation remains constrained. Nok Kacung is used as an account that serves as the spearhead of a network between the community, visitors, and followers. Regarding participation in campaigns, such as challenges or specific calls to action, the account manager acknowledges that direct involvement from followers is still limited. However, they plan to implement a program for two-way communication through Instagram Live, which could help foster sustainable and dialogic interactions.

The mediator involved in all communities, Nok Kacung in promoting stories, culture and educational messages through a social media platform. Stanford University Mass Quantification of face-to-face participation, youth empowerment, and economic effect is not the goal of this study; rather to interpret social meanings from the communication practices performed by the community. The text states that many people even send stories, photos, or other driving experiences via direct messages on Instagram. In its efforts to build a community, Nok Kacung also collaborates with various local parties and influencers in the area. The chosen partners generally have a vision that aligns with tourism and are willing to be actively involved. According to followers, this kind of collaborative effort makes the work seem more relevant and friendly to the daily life of Cirebon. Best of all, even though it has many active followers, the Nok Kacung account is realized as a digital space that is friendly and open, especially for those who are different in fields related to tourism.

Fourth, brand awareness. The existence of the @nokkacungcirebon account also increases pride and awareness of Cirebon as a tourist destination. Followers feel more familiar with various tourist attractions, both popular and lesser-known ones, through the shared content. The consistent use of logos, slogans, and content

openings serves as a distinctive feature that makes it easy for followers to recognize Nok Kacung's identity. Content that showcases the culture, traditions, and character of the local community is considered to be in line with the image of tourism that they want to build. The account owner also emphasized that the alignment between content and tourism identity is maintained by highlighting local characteristics based on research and direct interaction with the community. Thus, the Nok Kacung social media account not only serves as a source of information but also as a tool used to strengthen or rebuild the imagination and tourism identity of Cirebon in the digital world.

Finally, the conversion aspect, as clearly described, is that each piece of promotional content on Instagram triggers a change, although the change in each follower is of course different. Evidence of active followers is that these followers actually visit the tourist destinations uploaded by Nok Kacung. Therefore, it is possible that there are followers who do not visit but remain active, while passive followers do not visit the tourist destinations uploaded by Nok Kacung. The impact of the promotional content is obtained when they send a report to @nokkacungcirebon via DM, requesting brief comments and observations from followers who have visited the tourist destinations.

In terms of community-based tourism promotion parameters, this study also found several things. First, in relation to the involvement of the local community. From the interview results, the local community is directly involved through Instagram @nokkacungcirebon for tourism promotion activities. They act as sources of information, organizers of tourism activities, and cultural representatives as reflected in the content. The community is not only displayed as visual objects, but also participates in disseminating information about tourist destinations. This involvement confirms that tourism promotion is carried out by placing the local community as the main subject, in line with the principles of Community Based Tourism, which emphasizes the active role of the community in the development and promotion of tourism (Murphy, 1985).

Second, The community aspect of economic gain. The @nokkacungcirebon account also consistently promotes local cuisine, small and medium enterprises and community tourism drivers in the findings of this study. This shows visibility and advertising opportunities for local economic actors through digital media. The account manager also stated efforts to increase tourist visits, which opens up income opportunities for the community. The benefits include not only promoting the image of tourism destinations but also providing fairness for economic development in local communities.

Third, preservation of local culture. Interviews show that Nok Kacung's promotional content often contains elements of Cirebon culture, such as mask dances, traditional ceremonies, Cirebon customs, and so on. This culture is not only presented in visual form, but is always accompanied by a narrative that provides facts and meanings behind each ritual or cultural activity, including mask dances. This approach proves that they consciously want to preserve local cultural identity through social media and introduce it to the wider community. This is one of the principles of community-based tourism, which views the preservation of traditions and culture as a fundamental principle.

The fourth point is social and environmental sustainability. Research also shows that some of Nok Kacung's content tends to convey educational messages about tourism ethics, environmental cleanliness, and tourism responsibility. This message places conscious and responsible tourism at the forefront of tourism practices. In this case, promotion is not merely about how to increase the number of interested tourists. Rather, it is about how promotion takes into account the sustainability of tourism and society, in line with the principles of CBT. Thus, promotion is not oriented towards the exploitation of tourist destinations.

Fifth, partnerships and local institutionalization. Elements of CBT collaboration between the Cirebon Regency Culture and Tourism Office, local communities, and destination managers are easily seen in the @nokkacungcirebon account. Partners were selected based on a shared vision to promote local tourism potential with the assurance that the resulting aspects would not be ceremonial collusion but would serve the same expectations. In this case, the collaboration continues and is institutionalized, and will preserve the promotion of CBT digitally.

3.2 Discussion

Through these findings, it can be seen that the tourism promotion strategy implemented by the Nok Kacung community through the Instagram account @nokkacungcirebon is well organized, even though it does not yet have written guidelines. This approach can be seen from the type of content, proportional visuals, concise writing style, and the values or messages used to promote the cultural identity and tourism character of Cirebon Regency.

Observations and interviews also prove that each piece of content is not created randomly but through a curation process. This process includes field research, gathering information from specific sources, and compiling the language used in communication to better resonate with the nature and characteristics of Generation Z audiences. This stage is also in line with the tourism advertising strategy outlined by Safari and

Riyanti (2023), which states that advertising should not only provide information but also build or increase public trust and interest in a destination.

This review of the results is compiled to discuss the current results with reference to the theory, especially the main theory of social media marketing proposed by Kotler and Keller 2016, and the complementary theory of community tourism proposed by Murphy 1985. This analysis will cover a comprehensive promotional strategy through the Nok Kacung Instagram account, @nokkacungcirebon, as an example of digital marketing communication and community tourism practices. As part of the discussion on the dominance of cultural values contained in the content, it is often pointed out that cultural values are an important component of promotional strategies. The cultural elements expressed in the content often include masked dances, sintren, local history, traditional practices, symbolic meanings in various ceremonies, and doctrines for the community about the importance of nature conservation. This assumption assumes that the content does not confuse the destination; rather, the content is the backbone of a binding component that encompasses and presents presentation material that reveals a new and long-term friendly cultural identity. This is a distinguishing feature of the @nokkacungcirebon account from other tourism promotion accounts. Thus, culture is not merely an attractive attribute: it is the selling point and ethos that make Nok Kacung's content more relevant and transparent.

Together, several sub-elements form a single description. Content creators, for the first category, are described as "tourism narrative managers." The results presented by the study are specific motivational Instagram accounts @nokkacungcirebon. Target groups, content and other visuals are exposed by means of a choices process and local brand identity kits with well-considered visual design. These results corroborate the notion by Kotler and Keller's (2016) that modern marketing is more oriented to enrich the audience with added value narratives and memorable experiences rather than just buying on products. This value is attempted to be realized through the social media by offering visual content with regional landmarks, traditions or other activities. These findings also support research by Firdaus[13] that suggests that the photos and visuals are capable of increasing public interest in a travel spot. Nevertheless, in contrast to the study that only looked at user-generated content, the trend in this study demonstrates that (1) Nok Kacung, as represented in the Nok Kacung Solusi community, has a unique role due to its institutional legitimacy and strong sense of local identity; and (2) Nok Kacung's consistent use of themes and visual quality validate that content creators serve as message curators and destination image protectors. According to Handayani and Adelfia[14] Visuals and narratives influence public interest in tourist destinations. So, Nok Kacung does not merely (3) inform, but also plays a role in building emotional bonds with the victims of Cirebon's tourism industry.

Second, engagement is an indicator of a two-way communication. Phrases emerging from likes and comments and direct messages on togetherness detected in the study also suggest joint participation related media accounts, and links, hence influencing the number of friendship quality between students. This is consistent with social marketing practice which emphasizes the importance of two way communication between the provider and recipients of messaging (Kotler & Keller, 2016). Audience engagement, especially through direct messages, shows that social media is used as a space for dialogue, not just as a tool for disseminating information. These findings corroborate those of [15] who found that social media interaction serves as a gauge for the effectiveness of digital tourism marketing. This study, however, stresses the significance of interaction, especially direct messages as a form of digital interpersonal communication between the community and the audience, while earlier research tended to measure engagement quantitatively. [16] emphasizes that engagement is an important indicator of successful digital promotion because it reflects the psychological involvement of the audience. Minimal open reactions from most followers do not mean that the promotion process has failed, but rather that the behavior model has failed. However, even in this case, most of the audience still receives the message, even if they do not always respond to the communication.

Third, community building and the creation of shared spaces in the digital realm: research has proven that the @nokkacungcirebon Instagram account functions as a digital space for bringing together the community, customers, and local participants. Of course, this goes back to my view in my previous writing, based on [17] The formation of communities for audiences on social media is a vital step in improving long-term relationships. The involvement of followers through the sharing of documentation and travel stories shows emotional involvement in promoting tourism. Such interactions show that audiences are not just users of information, but also part of a community that contributes to spreading the message of tourism. These findings are also expanded upon by the results of the study [18] which states that social media can build audience engagement with tourist destinations. Thus, this study found that engagement is not only emotional but also symbolic and social participation, including cultural communities as the most important contributors to tourism narratives. Brand awareness also strengthens destination identity: Instagram can also be an effective tool to help raise awareness of destinations by publishing "Nok Kacung". According to Kotler and Keller (2016), brand awareness is the first step in building a relationship between users and brands or destinations. By presenting our tourism or cultural image, we can shape "Nok Kacung" as a representation created by Cirebon. The findings in this study are consistent with this opinion [19], that continuously displaying a visual message will increase people's capacity

to remember and recognize tourist destinations. Meanwhile, the last five are conversions as a result of digital advertising: in this case, the study found that some active followers who were exposed to Instagram content were known to have immediately gone on a trip. As explained by [20], This process involves how interest turns into action, and this process is demonstrated by the fact that social media is the primary trigger for various travel determinants. Although not everything changes or to the exact same extent, this influence is evident when the data shows that social media helps direct interest into action for most travelers, with followers who were initially motivated to go.

In the context of promoting tourism as a Community Based Tourism practice, this discussion focuses on several aspects. First and foremost is the participation of the local community. Community involvement in its capacity as a source of information, participant in cultural activities, and representative of tourist destinations is an integral part of the CBT service principle in Murphy's work. This principle is fundamentally rooted in the assumption that the basis of any tourism practice must be the local population. This finding expands on all selected studies [8] who consider the behavior of formal institutions as key drivers behind tourism promotion. Instead, this study shows that cultural communities may actually play an important role as communication actors behind digital tourism. Second, economic benefits and local empowerment. Support for small businesses, local gastronomy, and various community activities shows that the digital strategy implemented by Nok Kacung is not only limited to the attractive presentation of tourist destinations, but also to efforts to share and expand economic benefits for local communities. [21] stating that community-based tourism should help improve the welfare of local communities, and in this case, social media helps to make this happen. This is in line with the CBT concept, which emphasizes that tourism should make a real contribution to the economic welfare of local communities. Unlike studies [22], Highlighting digital advertisements from formal tourism providers, this study emphasizes the role of communities as drivers of the local economy through social networks. Third is cultural preservation and sustainability. Content that reveals traditional arts and ethical messages provides a significant picture of efforts to preserve cultural and environmental values. This is one of the categorical steps needed to prevent globalization through tourism from miscalculations. To preserve sustainability, a movement is needed that combines cultural message transfer and achievement transfer. Remember that in the visual arts, the correction of new cultural messages should be done through containers and all actions similar to this. Beyond the context of performances, social media is considered a pillar for marketers to disseminate cultural expressions. Thus, the article complements a number of previous studies that have often emphasized the formation of cultural promotion in relation to specific events or festivals. It is claimed that social media facilitates the maintenance of a direct flow of messages with the intention of aligning these messages from one generation to the next. Fourth, partnerships and institutions: The collaboration between Nok Kacung, the local community, and the Cirebon Regency Ministry of Culture and Tourism demonstrates the existence of an institutional structure that supports the development of digital tourism. This collaboration is in line with the CBT concept, which states that collaboration between the community and high-level institutions is key to sustainable tourism knowledge collection. All things considered, these results support the idea that communities are never isolated travellers but are always a part of an ecosystem that promotes sustainable and cooperative travel. Promotional activities are therefore completely consistent with CBT principles, which stress the value of collaboration between institutions and communities in managing tourism.

4 Conclusion

Thus, it can be concluded that the Nok Kacung community tourism promotion strategy in Cirebon Regency through the Instagram account @nokkacungcirebon is very effective in terms of strengthening the image of the destination, promoting local cultural values, and increasing community engagement in digital form. Based on the Social Media Marketing Theory (Kotler & Keller 2016) and Community-Based Tourism (Murphy 1985), this promotional strategy not only disseminates information but also builds emotional value, popularizes indigenous culture, and strengthens the community's existence as a tourism organizer. The five dimensions of Social Media Marketing, namely content creator, engagement, community, brand awareness, and conversion, are clearly evident through informative, interactive, and visually consistent content. This greatly helps in creating a strong digital identity for Cirebon tourism and also opens up opportunities for followers. From a Community-Based Tourism perspective, this promotion highlights cultural values, community activities, local economic actors, and messages about how to "sell" environmental conservation, ultimately providing social, economic, and cultural benefits to the local community. In conclusion, Instagram not only functions as a marketing medium but also as an educational and cultural preservation medium, as well as a communication medium between communities, the government, and the general public. Thus, the Nok Kacung strategy is considered relevant, flexible, sustainable, and serves as a model for promoting community-based tourism in other regions.

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