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Green tourism practices through Odesa social media storytelling method

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Abstract: This study aimed to describe how Odesa Indonesia, Bandung, effectively uses the storytelling communication method to introduce its programs on social media. A qualitative method presents a description of the storytelling communication method carried out by Odesa Indonesia in its green tourism practice. In contrast, the data collection and analysis process uses the content analysis method. Odesa Indonesia has practiced four elements of the storytelling communication method: identifiable character, authentic emotion, significant moments, and specific details. Apart from these four elements, in the variety of social media content, there are also three round structures of the storytelling communication method: the normal phase, the explosion phase, and the new normal phase. The writers arranged these three phases in narrative relationships that are in line with the framework of the green tourism concept, namely ecology, sanitation, literacy, and solidarity. Based on the findings of this study, the use of storytelling communication methods is not only limited to being a mere promotional differentiator but, at the same time, can be the most effective way to convey the dimensions of green tourism, not only at the level of the program but also to convey the transformation process that will and has been carried out through the practice of green tourism.

Keywords: green tourism, social media analysis, storytelling communication method.

Introduction

Discussing the history of Bandung City seems like tracing the history of Bandung tourism. The growth of various kinds of tourist attractions in the city of Bandung cannot be separated from the historical factor of the city, so it was known as Parijs van Java in the colonial period of the Dutch East Indies. Starting from the range of traditional and even international culinary delights the visitors can find in this city, the main thing is, of course, still the beauty of its natural charm that has been known since the beginning of the city of Bandung was started to be built by the colonial government. Starting from plantations, it would be a brief history of how the city of Bandung grew into one of the tourist destinations where colonial tourists were interested in finding leisure and pleasure. In the pre-World War I period, one of the most sought-after plantation products in the international market came from the Priangan region (Sunjayadi, 2019). Commodities such as tea and coffee, which then became the prima donna of the international market, brought high economic benefits to Preanger Planters as plantation entrepreneurs in the Priangan Region (Kunto, 2008).

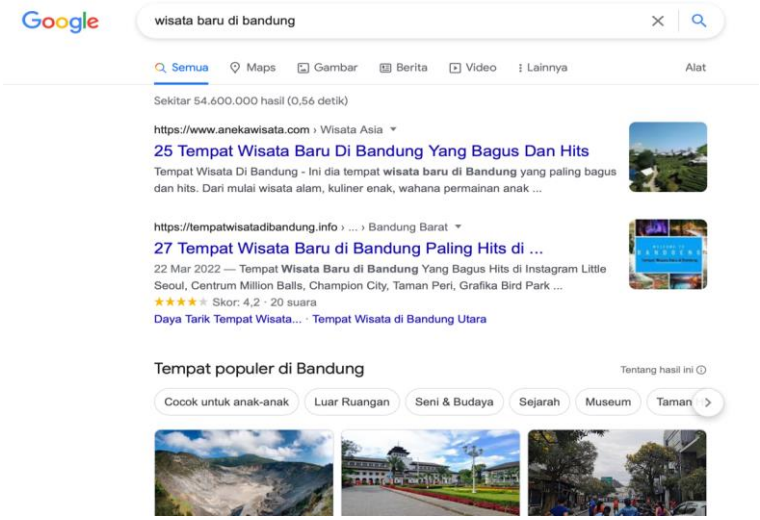
The plantation area developed by the Preanger Planters until now can still be traced, starting from the West Bandung area, East Bandung, North Bandung, to South Bandung. The growth of the plantation industry with commodities that were global at that time, encouraged entrepreneurs in the tourism sector to building hotel

accommodation facilities in the city of Bandung, including Savoy Homman, Preanger, Wilhelmina, Flat-Complex Olcott Park, Pension van Rhijn, Villa Isola, Pension van Hengel (Kartodiwirio, 2006). Even the two hotel names mentioned earlier still exist today, namely Hotel Savoy Homman and Preanger which changed their name to Grand Preanger.

In terms of the level of tourist visits, an interesting note was also found, Almanac voor Bandoeng in 1941 wrote that the number of tourist visits was almost equivalent to the population of Bandung at that time, namely 200,000 tourist visits while the city population was 226,877, which is even mentioned contributed 5,000,000 guilders and that does not include income from foreign tourists (Kunto, 2008).

Looking at the initial development of Bandung tourism, of course, it is natural that even today, the tourist visits to Bandung remain high, even crowded, when entering the holiday season. In 2021, BPS West Java Province said 4,432,044 tourists traveled to Bandung with a distribution of three administrative areas, namely Bandung City, Bandung Regency, and West Bandung Regency (BPS Propinsi Jawa Barat, 2022). Although it seems to have decreased compared to the years before the pandemic, it seems to have experienced a significant increase compared to 2019 or 2020, when there were no records of tourist visits at all.

Referring to the long historical journey and numerical data records, does it mean that every stretch of Bandung tourism impacts its citizens? Is the green tourism scheme also one of the tourism concepts encouraged to grow in the three administrative areas? Call it, for example, the destination areas of Lembang, Pangalengan, Ciwidey, and mountainous areas or other plantations. There are always new attractions or destinations offered by Bandung tourism every year. They can be found by doing a simple search via google or getting it through social media content, be it Instagram, Youtube, or TikTok. However, again, do the offers of new attractions and destinations meet the rules and principles of green tourism? Or is it just a form of tinkering with mass tourism?



(Source: Sujawoto & Kartasudjana, 2022)

Figure 1. New tourist information in Bandung

By doing a simple search on search pages or social media that continue to offer new attractions or destinations, it can be assumed that interest in Bandung tourism is very high. Of course, it should also be considered for the development of more sustainable attractions or destinations. It is especially considering that the city of

Bandung itself is currently the 2nd most populous city in Indonesia after Jakarta (BPS Propinsi Jawa Barat, 2022).

Green tourism that carries the spirit and framework of tourism development by referring to the sustainable tourism development model by paying attention to the balance between nature and humans can create novelty in the economic order (Dowling & Fennel, 2003). At least green tourism can be a new offer for the high level of tourism visits to Bandung, which may eventually lead to a tourism saturation point when referring to the life cycle of the tourism area, according to Richard Butler (Butler, 1980).

How can an attraction or destination be classified as a green tourism development model? Four dimensions are critical to green tourism's feasibility: nature-based, supporting conservation, program sustainability, and environmental education (Weaver, 2012). When referring to the four dimensions, green tourism is a tourism development model that must prioritize nature and its ecological sustainability while encouraging the tourism community and tourists to understand the sustainability of a program based on environmental education.

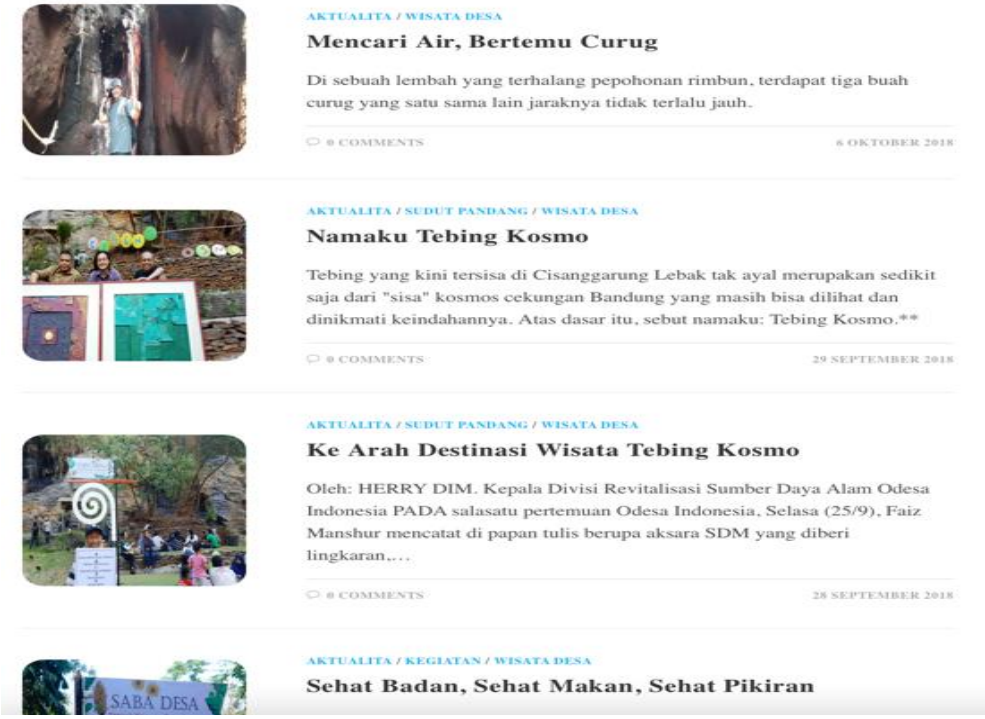
(Source: Sujawoto & Kartasudjana, 2022)

Figure 2. Website Odesa Indonesia Foundation

Concerning the concept and dimensions of green tourism, the Odesa Indonesia Foundation, located in Cikadut Village, Cimenyan District, Bandung Regency, can be considered to have carried out green tourism practices. Although far from the frenetic Bandung tourism route, since 2016, Odesa Indonesia has consistently and persistently focused on three main areas: economy, education, and health.

(Source: Sujawoto & Kartasudjana, 2022)
Figure 3. Vision of the Odesa Indonesia Program

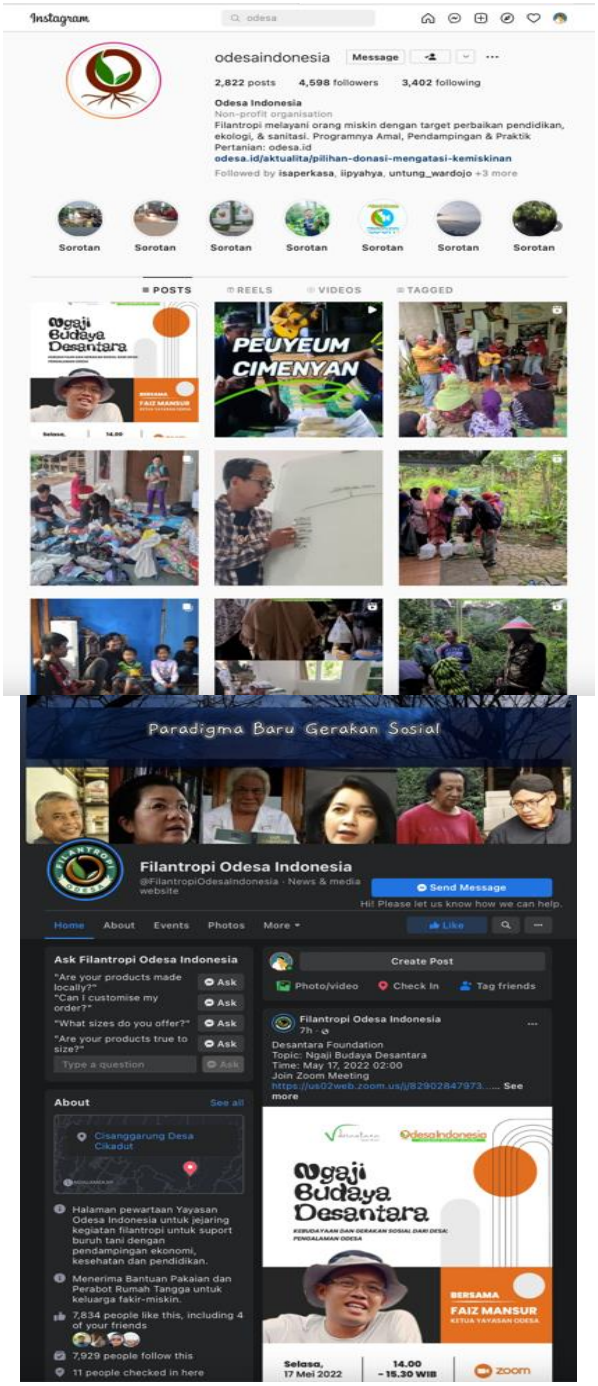
In simple terms, Faiz Manshur, Chairman of Odesa Indonesia, said that in principle to carry out the three main areas is to implement the principle of "getting things done with humans if you want to clean up nature".



(Source: Sujawoto & Kartasudjana, 2022)
Figure 4. Village package tours in Odesa Indonesia

It is impossible to carry out sustainable development if the visitor only manages nature and vice versa. It is also impossible if the visitor only takes care of humans. So, creating a balance between the two characterizes each program in Odesa Indonesia which at the same time underlies the Odesa philosophy, which is "grounded in togetherness." The name Odesa Indonesia, with the attribution of the letter "O" in front of the word village, means Organizing, Organic and Online, centered on village independence.Although activities labeled as tourism, namely village tourism, are only a

small part of the variety of activities in Odesa Indonesia, the real spirit of green tourism can be seen implicitly in various Odesa Indonesia activities.



(Source: Sujawoto & Kartasudjana, 2022)

Figure 5. Odesa Indonesia's Instagram and Facebook pages account

For example, in various agricultural activities, which not only focus on improving the economy of its citizens, but also on efforts to prevent erosion damage in their agricultural areas, some of the commodities developed are also based on the ability of the people to manage, such as moringa, sorghum, hanjeli, telang flower to coffee. In the education program, there is also the Sekolah SAMIN *(Sabtu dan Minggu)*

or Saturday and Sunday School which is aimed at improving the quality of local human resources by cooperating with the Odesa network, including outsiders or communities who visit their location. Lastly, apart from ecology and literacy, there are also sanitation-based health programs that focus on efforts to improve bathing, washing, and latrine facilities as well as other services and material assistance to support local residents' health activities.

If an in-depth observation is made, there are principles and frameworks of green tourism in various derivatives of the vision of Odesa Indonesia, be it programs or activities. However, there are differences in how Odesa Indonesia packages its tourism promotion communications, specifically its green tourism, which in our view, is referred to as the practice of storytelling communication. This phenomenon can be seen apart from the variety of content on the official website of Odesa Indonesia. Their social media content, including Instagram and Facebook, can also be seen.

The essential difference seen from the distribution of various Odesa Indonesia content lies in their ability to package feelings that cover the various features of their programs and activities. Suppose in various promotional communications. Tourism activities generally focus on various features of activities, such as itineraries that tourists can enjoy when visiting a destination. This phenomenon will not be found in Odesa Indonesia's content communication because Odesa Indonesia's activities are empowerment activities. At the same time, traveling becomes one of the attractions when empowerment takes place.

The communication pattern carried out by Odesa Indonesia is in line with the statement of Seth Godin, a marketing expert, "Marketing is no longer about the stuff that you make, but about the stories you tell" (Hall, 2019). In the practice of storytelling communication, the ability to understand the context of how a product can be perceived and interpreted by its users is more important than understanding the features of the product itself. So, the practice of storytelling communication is not only limited to telling stories about the sophistication or advantages of a product compared to other products, but focuses on how to make a product understandable in its context, function and benefits in the lives of users (Dahlstörm, 2019).

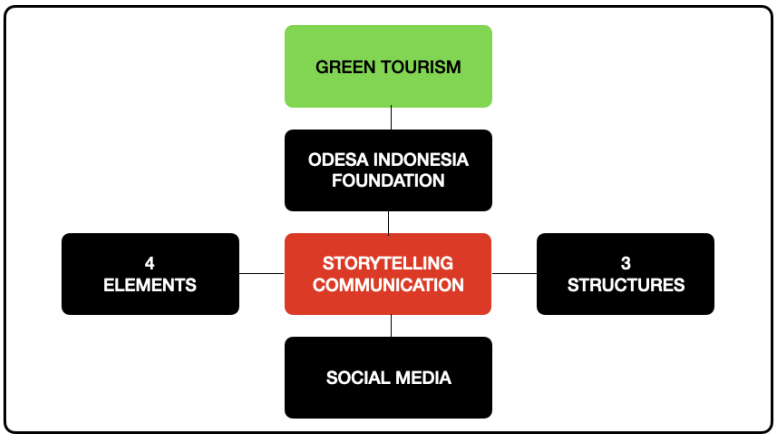
How do Odesa Indonesia effectively use storytelling communication practices with various typologies and elements in communicating their green tourism activities to transform people's lives in Cikadut Village, Cimenyan District, Bandung Regency? In an effort to answer that question, a study entitled "Green Tourism Practices through ODESA Social Media Storytelling Method " was compiled.

Methodology

To answer how Odesa Indonesia effectively uses storytelling communication methods with various elements and structures when communicating green tourism activities in Cikadut Village, Cimenyan District, Bandung Regency, through social media Instagram and Facebook, this research relied on two frameworks of theory, namely green tourism and storytelling communication methods. While presenting research data, the writers used a descriptive-qualitative method that was previously initiated by extracting and analyzing social media using the content analysis method.

In principle, green tourism is a practice that emphasizes the application of sustainable values in each of its dimensions, be it humans, the environment, or the universe of culture. Likewise, the storytelling communication method emphasizes the delivery of the values of a brand or organization rather than conveying the superior features of a product. Within the framework of two conceptions, the analysis of green tourism practices carried out by Odesa Indonesia with the storytelling communication

method can be parsed from the distribution of Odesa Indonesia content on social media. From the findings, the distribution of Odesa Indonesia's social media content was then analyzed to determine whether it was following the storytelling communication method's essential elements and storyline structure.



(Source: Sujawoto & Kartasudjana, 2022)
Figure 6. Research Diagram

In contrast to other communication or tourism promotion practices, the method used by Odesa Indonesia tells about the value transformation process carried out in Cikadut Village, Cimenyan District, Bandung Regency. Suppose many tourism village service providers or tour operators promote various attractions or the area's beauty. In that case, Odesa Indonesia introduces more of the programs they have implemented and how it impacts their coverage areas. The storytelling communication method used by Odesa Indonesia in its variety of social media content can be seen in the process of observing and analyzing content that the writers carried out using four essential elements of storytelling communication and three structures of storytelling communication stages from Odesa Indonesia.

Results and Discussion

Results

The concept of green tourism has continued to change over time since the 1980s (Hasan, 2015). At first, green tourism was regulated as small-scale tourism that visited natural tourism areas with a reduced impact on the biological environment. Over time, green tourism is often used interchangeably with ecotourism, nature tourism, or rural tourism (Hong et al, 2003). Even in academic areas, green tourism often exchanges diction with other alternative concepts, such as ecotourism and sustainable tourism.

In their study, the United Nations on World Tourism Organization or UNWTO (2012) helped to expand the scope of green tourism, stating that the concept of sustainable tourism or sustainable tourism is not only about the environment, but also social, economic and cultural (UNWTO, 2012). In addition to UNWTO, there is also UNEP (United Nations Environment Program) which holds that green tourism is a key component to creating a sustainable economy centered on improving the quality of human resources and social equality, while significantly reducing environmental risks and ecological scarcity (UNEP, 2011).

The development of the tourism industry, which is influenced by various considerations of sustainability, contributes to the growth of the potential for the

development of green tourism that can provide positive benefits for a destination, both in terms of humans and the environment. The role of green tourism in this regard includes job creation, local economic empowerment, efforts to reduce hunger levels and the cost of energy use, as well as improving water quality, including the preservation of biodiversity and local cultural heritage (Pintassilgo, 2016).

While in business practice, the concept of green tourism is adopted as a tourism activity that is carried out economic development while maintaining the ethical principles of environmental, social and cultural conservation. When referring to the growing interest of tourists related to green tourism, whether using the term ecotourism, rural tourism or sustainable tourism, it is natural that various tourism business organizations, whether in the form of public or private businesses, begin to develop in various ways, both in the form of accommodation, attractions, transportation or other tourism supporting facilities.

The Storytelling Communication Method

The storytelling communication method currently being discussed in social media or digital media today is not an entirely new practice because humans have been very close to storytelling communication methods since the beginning of civilization. Various forms of stories, such as fairy tales, myths, or legends, have even become a way of communication used by various generations to share their values or life philosophy with their listeners or even the next generation (Dahlstörm, 2019).

Today, storytelling communication is also the most effective or effective way to communicate the values of a product (Hall, 2019). The question is, has the storytelling communication method really been practiced well? Does the use of storytelling communication by various products and organizations on social media to promote their programs and products fulfill the elements of storytelling itself? Because, if the elements and elements are not met, the storytelling communication method that is spread on social media today will actually cause antipathy for the audience or listeners targeted by the product or organization (Hall, 2019).

Any good story can definitely grab the attention of the audience and resonate with them (Dahlstörm, 2019). A storyteller or narrator must be able to capture the imagination of the target audience, so that what they tell can be absorbed by the audience (Madiyant, 2020). The writers can see that today, various brands use storytelling communication methods, such as Apple, Google, and Walt Disney, or even local brands, such as Tokopedia, Gojek, Promag, or even Indomie.

The use of the storytelling communication method is not centered on the features of a product or program, but rather focuses on how a product or program can be felt by the benefits and functions of consumers or audiences (Hall, 2019). Is there a standard formulation of the patterns and elements that must exist in a storytelling communication method?

For 2000 years ago, a philosopher named Aristotle has offered an element or mandatory elements that must be present in building a good story, which is then referred to as the 7 Golden Rules of Storytelling. The seven elements referred to by Aristotle include plot, characters, themes, diction, music, decorations and spectacle effects (Dahlstörm, 2019). Aristotle believed that if these seven elements could be present in a story, it would be possible for the audience to understand and be absorbed in the story presented.

Although Aristotle's 7 Golden Rules of Storytelling are still relevant for use today, Kindra Hall conducted a survey (Hall, 2019) that measured what components were needed to develop an effective storytelling communication method in conveying a

brand's message. The survey found several components or elements that must be present in a storytelling communication method, including identifiable characters, authentic emotions, significant moments, and specific details. Suppose these four elements can be presented within a framework of storytelling communication methods. In that case, the stories presented will be easier not only to attract the audience's interest but also to influence and even transform the story's audience.

An identifiable character is not a company name, a hero, or a value that a person is attached to, and it does not even depend on the size of a group. The assumption that every story needs a hero character will present a story that is often intimidating for the audience because the primary purpose of building an identifiable character is to make the audience feel part of a story (Hall, 2019).

The next is authentic emotion. This component is essential because if a story runs statically, it is not a story. However, the assumption that presenting an authentic emotion must go through a process of excessive dramatization is also not valid. Authentic emotions can be simple, general situations and build curiosity from the audience. It must also be underlined that authentic emotion is not the emotion felt by the audience of a story but rather the emotion felt by the character and attached to the situation that is present in a story (Hall, 2019).

The third component of storytelling communication is a significant moment. A condition in which there is a situation of space, time and circumstances where making a story look different from everyday life is an important component (Hall, 2019). Because it is a way to provide a generic descriptive picture and sharpen the viewer's view of the audience in seeing a new view or perspective on how a story can change their lives. Similarly, when the writers look at a map and then find a special icon symbol to indicate the existence of a big city on the map so that it makes us interested to take a closer look, that is the function of a significant moment in a story.

The last component is the specific details. The presence of specific details. build stronger connections with the audience (Hall, 2019). These specific details may include the use of things or images that describe a situation, such as the boombox tape property in 80s-style commercials or the importance of the cowboy hat in the Marlboro Man icon. Why are specific details needed in the storytelling communication method? Because again, if the writers place ourselves as a storyteller and are telling stories about our first experiences when the writers entered school, then the specific things the writers tell, such as the uniforms and shoes the writers were wearing, will make it easier for our audience to hear and imagine. into the story the writers tell it.

In addition to the prerequisites for the 4 components that must be present in the storytelling communication method, there is also a device prepared by Hall (2019) which functions to map the content or flow of storytelling communication carried out by a brand, including: normal phase, explosion phase, and new normal phase.

What Hall conveys in his book Stories that Stick: How Storytelling Can Captivate Customers, Influence Audience and Transform your Business (Hall, 2019) is actually a contextualization of the plot theory of a 3-act drama which also belongs to Aristotle. In the plot theory of the 3-act drama, Aristotle says that every story must have a beginning, middle and end. What is the difference between Aristotle and Hall in the context of storytelling communication which is often used in today's communication media?

First, the normal phase is a phase that is often not taken seriously by a storyteller, even though the normal phase plays an important role in building closeness with the audience (Hall, 2019). In the normal phase that is presented properly, it will make the audience feel part of the story and want to invest their emotions in the story

because they have managed to identify themselves with the early stages of a story. The normal phase is the part where the writers give reasons for our audience to care about a story, and when a story is underestimated when compiling this normal phase, it is impossible for the audience to dissolve and become part of a story.

Next, is the explosion phase, which is the story stage where something happens and changes normal conditions at the beginning of the story. Even though Hall (2019) calls it an Explosion, what is then told does not have to be bombastic because something that changes the storyline can be small and not have to be big, and it can also be a good or a bad thing. So, the main point, a part of the story considered the explosion phase, should provide an overview of why something has changed. It does not matter whether it is related to good or bad things.

The last phase is called the new normal phase, the final part of the story that will describe what happened after the explosion, what differences are present compared to the normal situation. Will the characters in the story become wiser or stronger at the end of the story? Why is he getting stronger now? Or how did he end up being strong? The writers present the overall results of these questions at the end of the story which is called the new normal phase (Hall, 2019). In it there can also be a call to action or a happy situation that is felt by the client, but whatever the writers then insert at the end of this story, the main thing is not only to create a pleasant spectacle but also how to insert a message so that it becomes a decision. transformation, or if the context is the sale of a product, consumers must be compelled to buy while enjoying the end of the story.

When it is reviewed how a good storytelling communication practice is carried out, the presence of four elements and three-phase structures of storytelling becomes essential. These two concepts can be used as analytical tools to measure whether the content communicated through social media channels owned by a brand or organization uses a storytelling communication framework. Although Hall offers several other analytical tools in his book, the two concepts above are considered to represent an analytical tool.

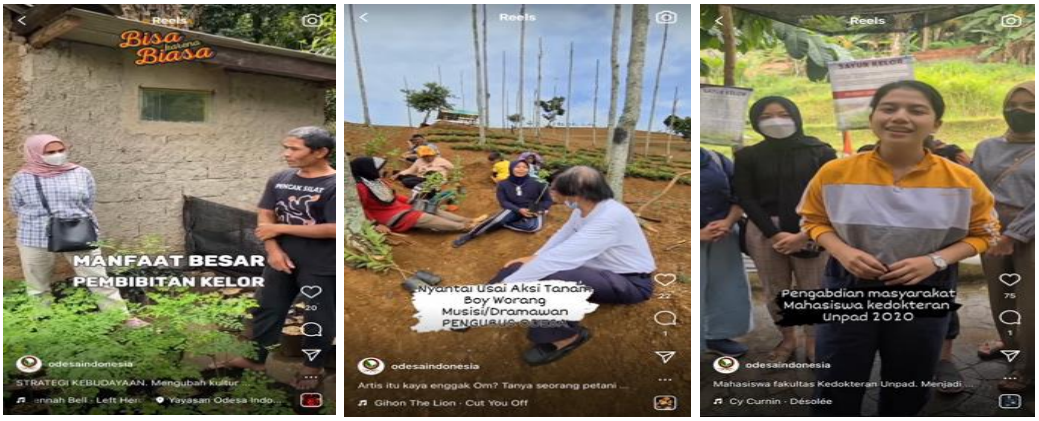
Through the two concepts offered by Hall, namely four storytelling elements and three phases of storytelling structure, the social media content of the Odesa Indonesia Foundation will be analyzed. The process of extracting social media data samples from Odesa Indonesia was carried out purposively by looking for patterns of categorical relations and patterns of narrative relationships that matched the two literary theory concepts used, namely four elements and three storytelling communication structures. Meanwhile, in the process of submitting research data using descriptive-qualitative methods with reference to three main elements, namely data processed from various sources, analysis procedures and interpretation processes used to obtain findings, both in written and oral form (Corbin & Strauss, 2003).

Odesa Indonesia Storytelling Communication Elements

In 2019, Kindra Hall provided an analytical offer to measure storytelling communication by referring to the communication elements used in its communication practice (Hall, 2019). There are four elements that are required to be present to carry out a good storytelling communication method, namely identifiable character, authentic emotion, significant moment and specific details. Referring to the offer of analytical elements, the writers carry out content groupings or categorical processes to analyze the distribution of content from Odesa Indonesia on Instagram and Facebook to measure how the storytelling communication method they practice, and whether these practices help communicate the values of green tourism with storytelling method.

Identifiable Character

The first storytelling communication practice the writers identified was the use of identifiable character elements in various Odesa Indonesia social media content. In addition to showing how visitors will be involved in an empowerment program, subjects who really need the program are also shown. From the distribution of the content, it can be seen that various subjects in Cikadut Village require the presence of ecological, literacy, sanitation and solidarity programs from various parties. The presence of the next identifiable character encouraged emotional involvement from the audience to take part in green tourism programs in Odesa Indonesia.



(Source: Sujawoto & Kartasudjana, 2022)

Figure 7. Identifiable character of Odesa Indonesia

In the content related to the literacy program, both sides of the subject are shown, namely the subject of the empowerment actor and the subject of the empowerment recipient. So that the audience can imagine where they are and what they will do when watching the content. Likewise, in screenshots related to ecological programs, the audience is given the space to identify themselves as part of the farmers who can later be involved in the distribution of tree seedlings. It is not just a mere tourism activity; what they do will have an ecological impact that is positive for the destination in the Cikadut Village. Our interpretation of the variety of content that represents identifiable character elements is in line with the opinion of Kindra Hall, which states that an identifiable character (Hall, 2019) does not have to be the name of a company or a hero because its function is to make the audience enter and become part of a story.

Authentic Emotion

The second element of storytelling communication that the writers explored and analyzed was authentic emotion because this element is needed to build curiosity from the audience, although it should be underlined that it does not need to be over-dramatized. From the various contents of Odesa Indonesia, an illustration was given of how the subjects in Cikadut Village can benefit from empowerment programs or green tourism that have been, are being and will be implemented.

(Source: Sujawoto & Kartasudjana, 2022)
Figure 8. Authentic emotion of Odesa Indonesia

For example, on an activity poster commemorating International Biodiversity Day, the public is invited to carry out various activities together with the recipients of the empowerment program. Interestingly, the poster also displays photos of activities that provide an illustration of how these activities can provide benefits for recipients of the empowerment program from Odesa Indonesia. In line with this practice, some content that involves visitors to Odesa Indonesia programs is also given context in order to present more authentic emotions when watched and read by the audience, for example on video content of students taking the youth oath while carrying out reforestation activities in the North Bandung area. The same pattern is also shown in other content related to literacy and ecology programs, such as content that features musician Ferry Curtis enjoying Moringa drinks with Samin Odesa School students.

Significant Moment

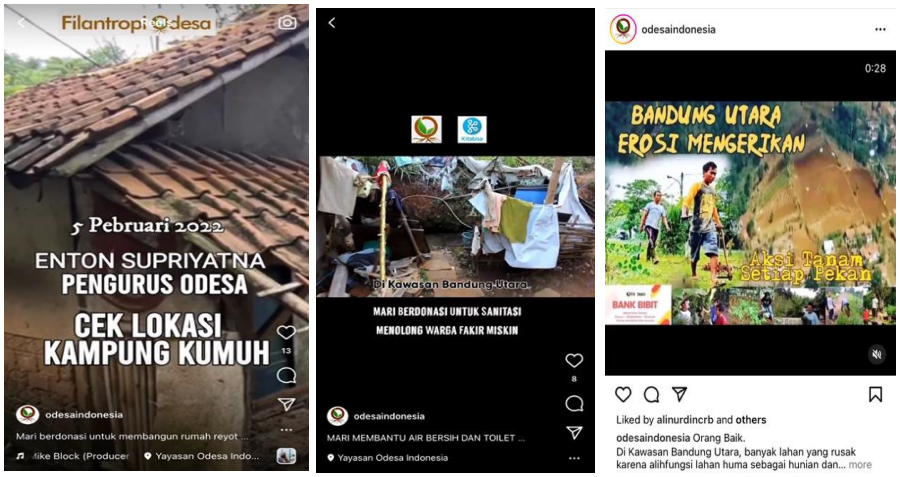
In every storytelling communication, a condition or space is needed which invites the audience to see something that looks different from their daily life. The situation is referred to as a significant moment which is described descriptively and generically in order to make the audience find a new perspective on a story that can change their lives. When promoting mass tourist attractions or destinations, audiences are usually invited to experience individual experiences, such as fun or other entertainment. So, in the practice of green tourism communicated by Odesa Indonesia, the public is invited to feel something wider than themselves, so that the practice of traveling is not only beneficial individually, but also ecologically.

(Source: Sujawoto & Kartasudjana, 2022)
Figure 9. Significant moment at Odesa Indonesia

The writers found this in some of the content above, which invites the public to understand that the activities they will do later will also positively impact the environment, for example preventing erosion, food, and even improving the literacy level of the local community. This significant moment element is spread in Odesa Indonesia's content on social media. They use this element to report an activity program or campaign for the benefit of their activities. Compared to other tourism promotion practices in Bandung, there will be a significant difference because even though Odesa Indonesia is located in a hilly area, they are more focused on conveying the values of human and environmental empowerment rather than telling stories about the coolness or beauty of the area.

Specific Details

The presence of specific things or details is essential in storytelling communication because it will make it easier for the audience or audience to imagine and enter into the story being conveyed. Suppose it is associated with tourism promotion practices. In that case, it relates to the details presented to become later the part where tourists identify what they do at a destination or attraction. If it is specifically narrowed to the practice of promoting green tourism, iconic details of information are needed to connect a tourism empowerment program with the knowledge of the target audience.



(Source: Sujawoto & Kartasudjana, 2022)
Figure 10. Specific details of Odesa Indonesia

In some of its contents, Odesa Indonesia describes the situation in the Cikadut Village area, Cimenyan District, Bandung Regency. Apart from the lack of sanitation, there is also specific information about the ecological conditions that are undergoing the process of erosion. The content that displays information related to these details explicitly describes the existing sanitation condition and the situation of the hills in North Bandung, which are experiencing erosion. The existence of content that displays specific details also strengthens the reason for the audience to support Odesa Indonesia's activities through various community empowerment and green tourism programs.

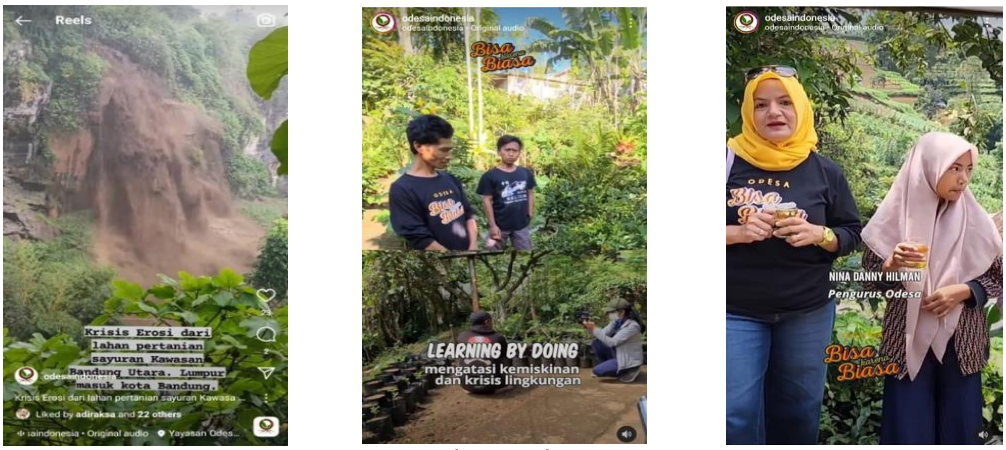
Discussion

Odesa Indonesia Storytelling Communication Structure

If in analyzing the communication elements of Odesa Indonesia storytelling the writers used a categorical process or grouping similar content based on typological relationships or characters, in analyzing the communication structure of Odesa Indonesia storytelling the writers grouped content based on narrative relationships or analyze content that is considered to have mutually sustainable issues. The writers compiled the process of determining the narrative relationship using the dimensional framework of green tourism, namely nature-based, supporting conservation, program sustainability and the presence of environmental education (Weaver, 2012). From building the narrative framework, which is also manifested in the vision and spirit of Odesa Indonesia, four narrative relationships are formed: ecology, sanitation, literacy, and solidarity. Next, the writers analyzed the four narrative relationships using the framework of the three stages of storytelling communication, namely normal, explosion, and new normal (Hall, 2019).

Ecological Narrative Relations

Erosion due to land changes, forests are cleared and converted into agricultural land resulting in several disasters that can be fatal. One of them is flash floods due to uncontrolled soil erosion. This affects the existence of people living under mountains, soil from forests and bare hills that are carried into the current resulting in strong currents and worsening at lower altitudes.



Normal Phase | Explosion Phase | New Normal Phase

(Source: Sujawoto & Kartasudjana, 2022)

Figure 11. The ecological narrative storytelling communication structure

These ecological changes may not have much impact on communities around mountains and hills, but they can have a major impact on the communities living below, dangerous silt erosion.

Communities living around hills and mountains can economically manage their environment into a productive source of life because of knowledge of economic-based environmental management. The invitation to plant Moringa is one of the efforts and options for the community in addition to the usual gardening method. The gardening they have been doing so far is bad for the environment and the future of the next generation. Planting Moringa, besides changing the direction of a friendly environment, also leads to sustainable economic agriculture. Moringa plants from various research results allow it to be used as a healthy food ingredient.

The encouragement of sufficient knowledge and references, as well as building motivation that is continuously carried out, especially for children, can change the

paradigm of thinking. Moringa turns out to be an alternative food ingredient that can be made in a variety of ways. Besides having sufficient nutritional and nutritional value, Moringa plants are also environmentally friendly. Continuous efforts are made in the awareness process, bringing fresh air to the environment and changing thinking.

Sanitation Narrative Relations

Another problem with the existence of the Cimenyan community is poor sanitation and toilets. This of course has an effect and has an impact on public health conditions.

Normal Phase

Explosion Phase

New Normal Phase

(Source: Sujawoto & Kartasudjana, 2022)

Figure 12. The sanitation narrative storytelling communication structure

Water that is difficult to reach and management of toilets that are not carried out correctly is risky and vulnerable to various diseases. It affects people's lives, either directly or indirectly.

Awareness of the broader community as a form of philanthropy to share by building MCK (Mandi-Cuci-Kakus or bath-wash-toilet) or sanitation facilities for the community around Mekarmanik village is a pattern of community existence based on the wishes of the crowd in various aspects. In addition to stopping the spread of disease, with a healthier pattern, Odesa Indonesia also builds social piety that erases social class by caring for others. Communal MCK is a solution based on togetherness and sharing among the community without coercion, purely social affairs, and building empathy that life is togetherness.

Literacy Narrative Relations

The world of education is not just a matter of formal schooling, but beyond that, it needs encouragement for children to want to read, whether it is reading books or what they are interested in reading. Conditions that have been made worse by the pandemic have also worsened the transfer of knowledge, so efforts are needed to improve this and encouragement to change the future of children by having the desire to continue reading with a mentoring pattern.

Normal Phase Explosion Phase New Normal Phase

(Source: Sujawoto & Kartasudjana, 2022)

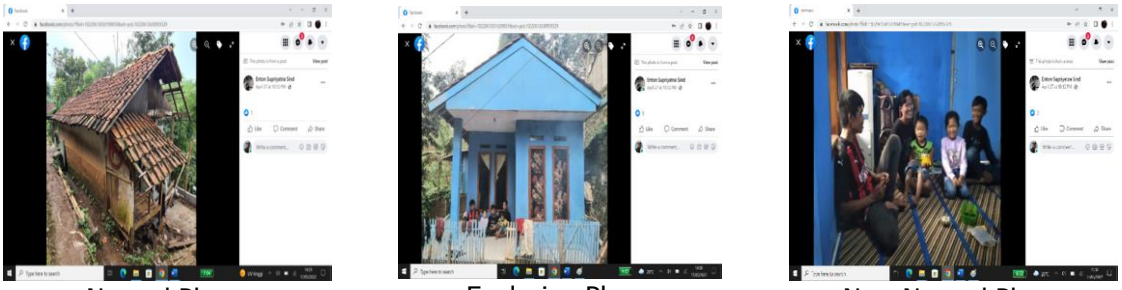
Figure 13. The literacy narrative storytelling communication structure

Conditions that have been made worse by the pandemic have also worsened the transfer of knowledge, so efforts are needed to improve this and encouragement to change the future of children by having the desire to continue reading with a mentoring pattern.

The involvement of volunteers who contribute knowledge and participate in Saturday and Sunday schools in Odesa Indonesia is a form of service to others. Without saying a lot of words but carrying out activities aimed at contributing to the younger generation. As for literacy skills that can be developed, the discourse that children are willing and able to read and write is a lamp in the dark, the desire to seek and satisfy their curiosity through reading and convey it back through writing is something to be proud of and a glimmer of freshness to see the future.

Solidarity Narrative Relations

Poverty has hit the point where people can only accept their fate with empty hands. In fact, all poverty relations exist around our lives, but sometimes the writers are not touched by that atmosphere, because maybe people are busy with their own lives. The house is unfit for habitation and is inhabited by many heads of families, one example.



Normal Phase Explosion Phase New Normal Phase

(Source: Sujawoto & Kartasudjana, 2022)

Figure 14. The solidarity narrative storytelling communication structure

This situation is often seen in rural areas around tourism destinations, which need more economic permeation of tourism development. Based on community concern echoed by Odesa, there is a form of concern from the community, namely

dissecting houses, a form of social piety where people want to pay attention to one another and give to each other.

The result of the house that has been repaired and reoccupied by the family concerned may increase personal and communal happiness where this happiness hopes will affect the overall social understanding, and there is a pattern of mutual concern for each other.

Conclusions

Green tourism has begun to be practiced or at least discoursed since the 1980s, and the concepts and dimensions have grown more complex to date, as well as the storytelling method of communication. The practice of storytelling has existed for much longer, namely since the beginning of human civilization, then Aristotle began to design the pattern around 2000 years ago. Interestingly, suppose green tourism is full of values to transform a destination condition or mass tourism practice. In that case, the storytelling communication method can convey the transformation process to the audience or audience.

Furthermore, amid hectic promotions or marketing campaigns of various destinations and attractions that claim to implement the principles of green tourism amid competition for attractions or mass tourism destinations, the storytelling communication method can be a differentiator as well as a measuring tool as to whether a destination is implementing it. Green tourism practices with various dimensions that surround it or not. Why is that so? That is because, in the storytelling communication method, there is a framework or flow structure that can be used to compile as well as measure how a green tourism practice is carried out, starting from a description of the initial conditions, then the presence of a program, to how a program can benefit a destination.

This situation is also what Odesa Indonesia communicates through its social media in order to foster tourism interest as well as the ability to provide emotional interpretation space for potential visitors. They not only convey what visitors can enjoy when they come to a destination but also provide an overview of why a destination needs to be visited and how the benefits of the visit can be felt by the visitor and the people he visits. Even so, in the elements of storytelling communication presented by Odesa Indonesia, the writers can see how the presence of identifiable characters, authentic emotions, significant moments, and specific details are present in their storytelling communication practices to introduce green tourism to their audiences.

So, amid the dense flow of information about destinations offered on social media, especially in the Bandung Tourism area, the storytelling communication method carried out by Odesa Indonesia in its green tourism practice is not only a compelling differentiator but can also offer value at the same time, which is more transformative and sustainable when it finds the right target audience. In the end, if green tourism is about efforts to maintain the sustainability of a multidimensional destination, the storytelling communication method can be appropriately used to tell stories about the transformative processes that occur, starting from changes in the normal phase, the presence of the explosion phase, to the realization of the new normal phase, both in terms of narratives of ecology, sanitation, literacy, and solidarity. In the overall conclusion, what is far more critical is that storytelling and communication skills can arouse tourists' emotional interest in green tourism because visitors will not only attend and see but will also try to be involved in various aspects of environmental and human empowerment programs.

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