
Recognition of the vocationalization process in tourism villages as potential sources of non-formal education in Indonesia: a TVET framework perspective

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ABSTRACT

The challenges of socioeconomic loss due to the increasing number of unemployed persons, especially in rural areas, remain high. Tourist villages, comprising villagers' activities and local attractions in rural areas, are a potential source that can accommodate people to meet job needs. This study aims to define the roles, tasks, knowledge, skills, attributes, and functional areas of competence in tourist villages. The research was conducted in three tourist villages, namely Segajih, Jatimulyo, and Tinalah, in the Yogyakarta Special Region Province. The study employed a qualitative approach with research steps consisting of field observation, in-depth interviews, data generation, data analysis, and expert judgment. Data analysis refers to the Regional Model Competence Standard of Technical and Vocational Education and Training (TVET). The results showed that tourist villages play a role and task for the people as a life-based learning approach. The implementation of these roles and tasks requires knowledge, skills, and attributes, representing the functional areas of competence. Tourist villages have the opportunity to create jobs for the people; however, the community expresses concerns about skills improvement, such as social and emotional skills, cognitive and metacognitive skills, basic digital skills, as well as green job skills.

Keywords: life-based learning, recognition, technical and vocational education and training, tourism village, job opportunity

Article history

Received:
05 October 2023

Revised:
01 November 2023

Accepted:
04 January 2024

Published:
15 May 2024

Citation (APA Style): Bawono, S. E., Sudira, P., Nugraheni, M., Sahria, Y., Prihandini, T. R. (2024) Recognition of the vocationalization process in tourism villages as potential sources of non-formal education in Indonesia: a TVET framework perspective. *Jurnal Pendidikan Teknologi dan Kejuruan*, 30(1), 33-50. <https://doi.org/10.21831/jptk.v30i1.66428>

INTRODUCTION

The International Labour Organization released the Regional Model Competencies Standard (RMCS) in 2016. The RMCS serves as a standard competency designed to enhance the quality and effectiveness of training systems, particularly in the Asia-Pacific region. This standard can be used to identify the competencies of tourism village actors, where tourism village activities have not been studied as life-based learning. In this regard, a tourist village could be a potential solution that can contribute to creating economic growth (Snieska et al., 2014; Paresishvili et al., 2017; Bălan & Burghilea, 2015; Cheuk et al., 2015; Sharafuddin, 2015; Randelli & Martellozzo,

2019; Situmorang et al., 2019; Yu et al., 2020; Wondirad et al., 2021). However, job opportunities offered by tourist villages should align with the ILO global framework for core skills (International Labour Organization, 2021). This framework encompasses social and emotional skills, cognitive and metacognitive skills, basic digital skills, and basic skills for green jobs.

To stimulate Indonesia's economic growth, the Ministry of Maritime Affairs and Investment released the potential of tourism villages in 2021, reaching 7,275 villages nationwide (Kementarian Koordinator Bidang Kemaritiman dan Investasi Republik Indonesia, 2021). Java and Bali possess the highest village potential, with 3,190 tourism villages, followed by Sumatra with 1,602 villages, Sulawesi with 835 villages, Kalimantan with 550 villages, Nusa Tenggara with 467 villages, Maluku with 156 villages, and Papua with 128 villages. The presence of tourism villages plays a strategic role in achieving sustainable development goals, contributing to a balance between social, environmental, and economic aspects (Guaita Martínez et al., 2019; Mwesiumo et al., 2022; Yang et al., 2021; Zhu et al., 2021). The Ministry of Tourism and Creative Economy has established nine criteria for a tourism village, including 1) ownership and management by the community, 2) contribution to social welfare, 3) contribution to maintaining and improving environmental quality, 4) encouraging interactive participation between local communities and visitors, 5) quality tour and tour guide services, 6) quality food and beverages, 7) quality accommodation, 8) friendly tour operator performance, and 9) utilization of technology. Currently, the majority of tourism villages fail to meet the recently established criteria. However, by adhering to these nine essential benchmarks, tourism villages can significantly contribute to the generation of job opportunities. Most tourist villages do not meet the criteria, but if they fulfill the nine criteria, tourist villages have the potential to contribute to creating job opportunities.

In Yogyakarta, the number of tourism villages is increasing from year to year. The specific figures for tourism villages from 2018 to 2022 are presented in Table 1.

Table 1. Number of Tourism villages in Yogyakarta

Tourism village	Year					Category
	2018	2019	2020	2021	2022	
Pioneering Tourism village	-	-	-	-	-	Pioneering
Developing Tourism village	27	39	33	39	54	Developing
Advanced Tourism village	25	28	30	31	51	Advanced
Self-suffice Tourism village	-	-	-	-	-	Self-suffice

Source: Aplikasi Dataku BAPPEDA DIY, 2022

Based on the data, the number of tourism villages showed a significant increase in 2022. This phenomenon presents a good opportunity for creating jobs for the people. On the contrary, it is plausible that tourism villages might evolve into a burden on the government, presenting challenges and requiring additional resources to address unforeseen issues and manage

the impact on local infrastructure and services. On the other hand, tourist villages can become a socioeconomic burden on the government. The number of tourism villages in good condition is 51, and the number in developing condition is 54. The developing ones need improvement to increase the number of tourism villages that play a role in creating jobs for the people. The tourism villages of Segajih, Jatimulyo, and Tinalah are the most popular tourism villages in Yogyakarta. They are developed tourism villages with good condition (Harini, 2019).

The phenomenon of tourism villages in Yogyakarta implies that the community fulfills the goal of meeting individual needs, achieving personal fulfillment, and preparing for a prosperous life. This process unfolds through various life experiences, serving as a representation of experiential learning. The application of experiential learning contributes to the development of tourism villages (Razzaq et al., 2013; Srisawad & Ounvichit, 2016). In vocational education, this aligns with students' goals of obtaining and receiving vocational education, involving creative problem-solving tailored to their circumstances (Sudira, 2018; Kanwar et al., 2019; Quiroga-Garza et al., 2020; Marx et al., 2021). Regarding the organization of education and training, there is a trend oriented towards increasing the effectiveness of managing education and training programs.

Organizations need to understand that the workforce undergoes a learning process. Experiential learning, a powerful educational approach emphasizing learning through direct experience and reflection, encompasses the development of knowledge, skills, and attributes. Though it may not always be visible or recognized by the organization, these experiences can significantly contribute to organizational achievements and employment relationships (Nsw et al., n.d.). Staron proposes life-based learning as a grand theory of vocational education. In a highly dynamic world of work, the challenge is how to leverage this more open approach for the benefit of students and organizations as a more positive and holistic approach to learning. This includes the need for a greater balance between creativity and standardization, innovation and uniformity, as well as control and open systems of self-organization. Knowledge work is non-linear and non-routine, more intuitive, opportunistic, and connected, and less driven by adherence to a predetermined direction or critical mindset, and more innovative. This life-based learning theory aligns with the constructivist approach in developing vocational education. Various studies have shown that life-based learning bridges the gap in improving worker skills to create jobs. This research provides an in-depth analysis of the worker vocationalization process, helping to formulate strategies for more effective training programs, based on RMCS. There are two approaches to assess competence according to a standard. One requires the candidate to demonstrate knowledge and skills by performing a representative task; the other requires the candidate to produce evidence from everyday working practice that meets the standard criteria. The chosen approach should be suitable for the learner and their context, providing them with the opportunity to demonstrate competence.

This pertains to non-formal Technical and Vocational Education and Training (TVET), where the learning process is grounded in daily work practices. Dettmer has proposed improvements in the teaching process by incorporating cognitive, affective, sensorimotor, social, and unification teaching elements. This study deals with non-formal TVET, where the learning process is based on daily working practices. Dettmer proposed the improvement of the learning process with cognitive, affective, sensorimotor, social, and unification elements (Dettmer, 2005). In the non-formal approach, the communal process of life-based learning is referred to as 'sinau bareng' (Nugrahadi, et al., 2023). The steps of "sinau bareng" are as follows:

1. Comprehend the module's background, brief overview, learning outcomes, concept map, benefits, and learning objectives.
2. Grasp the "sinau bareng" learning approach, emphasizing the principles of active participation that are serious yet relaxed, light yet engaging, and casual yet focused.
3. During each collaborative learning session, identify a proficient master host aligned with the themes and materials under study.
4. Assign the host master the roles of a moderator and learning facilitator.
5. Emphasize the learning process as a dialogic exchange, encouraging the sharing and adaptation of individual experiences.
6. Implement case-based, problem-based, and project-based learning models.
7. Conduct assessments for each learning activity.
8. Assess all character education learning activities.

The main objective of this study is to recognize the three tourism villages (Segajih, Jatimulyo and Tinalah) in creating job opportunities for villagers. This is a process of vocationalization of tourism villages which is classified as non-formal TVET. In this regard, while so many researchers work on TVET formally, only very few researchers report on non-formal TVET. The research defines the vocationalization process of the villager on creating jobs at tourist village at Yogyakarta. Hence, this research is very useful in identifying non formal training programs for tourism villages, nationally. Therefore, this research intends to gain a new perspective on non-formal TVET in Indonesia.

METHOD

Based on the research objectives, the phenomenon of the vocationalization process in Segajih tourism village, Jatimulyo tourism village, and Tinalah tourism village needs exploration as a learning system. In conducting this investigation, it is necessary to take a qualitative approach to explore the context of vocational tourism villages with a holistic perspective. To investigate the process of community tourism actors learning together or community tourism (life-based learning) in the three tourism villages This investigation explored the relevance of tourism

villages according to the RMCS standard, which includes (1) role identification; (2) task identification; (3) knowledge, skills, and attributes identification; and (4) identification of functional areas of competence. These four steps of identification are known as the standard competence identification. RMCS can be used as an instrument to develop competencies based on daily activities. This approach emphasises activities that are routine and full of local values. Firstly, role identification reveals various positions within the tourism village. Initially, the identification of roles unveils a multitude of positions within the tourism village. Cultural performances involve numerous roles, such as playing traditional instruments, dancing traditional dances, playing leather puppet, singing traditional songs, and performing service duties. These specific roles serve as focal points when identifying functional competencies. Secondly, for every role, it is crucial to understand the tasks individuals undertake. The most effective way to accomplish this is by having the actors outline a typical day, detailing all the activities they engage in as part of their job. This approach begins to construct a comprehensive understanding of their actual work responsibilities, contrasting with any preconceived notions others may have about their role. Thirdly, after identifying the tasks associated with each role, the next step involves determining the essential knowledge, skills, and attitudes required for individuals to proficiently execute these tasks. This can pose a challenge, as such information is frequently assumed or overlooked. Lastly, once the knowledge, skills, and attributes for each role have been defined, it becomes possible to identify shared patterns or functional domains of competency.

The investigation focusing on the vocationalization process should address valuable data. Therefore, based on this approach, a field survey is considered suitable for generating valuable data in the research design. The research procedure consisted of several steps, such as field observation, field documentation, and in-depth interviews; data generation; data analysis; and expert judgments.

Field observations were carried out to obtain information about tourism villages, portraying the existing conditions. This data was supported by the design of the research instrument. Field observations aimed to determine the existing conditions of the tourism village. The information obtained is in the form of data collected using the research instrument to seek background information on the tourism villages. At this stage, field documentation was carried out in the form of photos and videos. During field observations, in-depth interviews were also conducted with six participants. The participants interviewed were the village chiefs and the heads of the tourism village.

Table 3. The Research Participants

Tourism village	Village chiefs	Tourism village heads
Segajih	P1	P4
Jatimulyo	P2	P5
Tinalah	P3	P6

A village chief is the formal leader of a tourism village and serves as the head of the local government in the village area. Therefore, it is common for traditional people to respect their leader. In this role, the village chief can lead approximately 3,000 villagers. Meanwhile, a tourism village head is a public figure chosen for their contributions to portraying tourism village development.

In-depth interviews utilized an interview guide, employing a semi-structured interview format. The instrument was organized based on the following research questions: (1) What activities and attractions are found in the tourism village? (2) What are the tasks of the tourism village activities and attractions? (3) What knowledge, skills, and attributes are involved? (4) What are the competencies of the tourism village activists? The data were collected as emics, comprising field observation documentations and in-depth interview transcriptions. Subsequently, the data were coded as ethics, involving coded transcriptions and field evidence documentation.

The next step involved expert judgment, serving as data validation for the qualitative approach. Expert judgment is used to measure the validity or quality of an approach or methodology. These experts provide views based on their knowledge and expertise, making their contributions crucial in confirming the validity of an approach or making decisions. Expert judgment was necessary to verify the research findings. The experts include Prof. Pardjono, M.Sc., Ph.D. and Prof. Dr. Moch. Bruri Triyono, M.Pd., who specialize in Technical and Vocational Education and Training at Yogyakarta State University.

RESULTS AND DISCUSSION

Identification of roles, tasks, and competencies in all tourism village activities and attractions is a manifestation of personal TVET, involving a vocationalization process that begins with the learner's active participation in training programs. During the in-depth interviews, participants conducted (1) role identification, (2) task identification, (3) knowledge, skill, and attribute identification, and (4) competency identification.

A. Results

P1, P2, and P3 explained that the village has existed since the time of their ancestors. Nowadays, it is developing into a tourist village. As tourism villagers, they support tourist activities and attractions. One of the tourist activities, considered an area of competence based

on RMCS (ILO, 2016), involves Wayang Kulit (leather puppet performance). P4, P5, and P6 identified that tourism villages perform Wayang Kulit, a traditional Indonesian art involving leather puppets projected on a white screen. These performances are often part of religious ceremonies, folklore, or traditional entertainment. Shadow puppets are crafted from hand-carved leather figures painted with bright colors. P1, P2, P3, P4, P5, and P6 mentioned that tourism villages have a large number of traditional activities and attractions, including ritual ceremonies and cultural events.

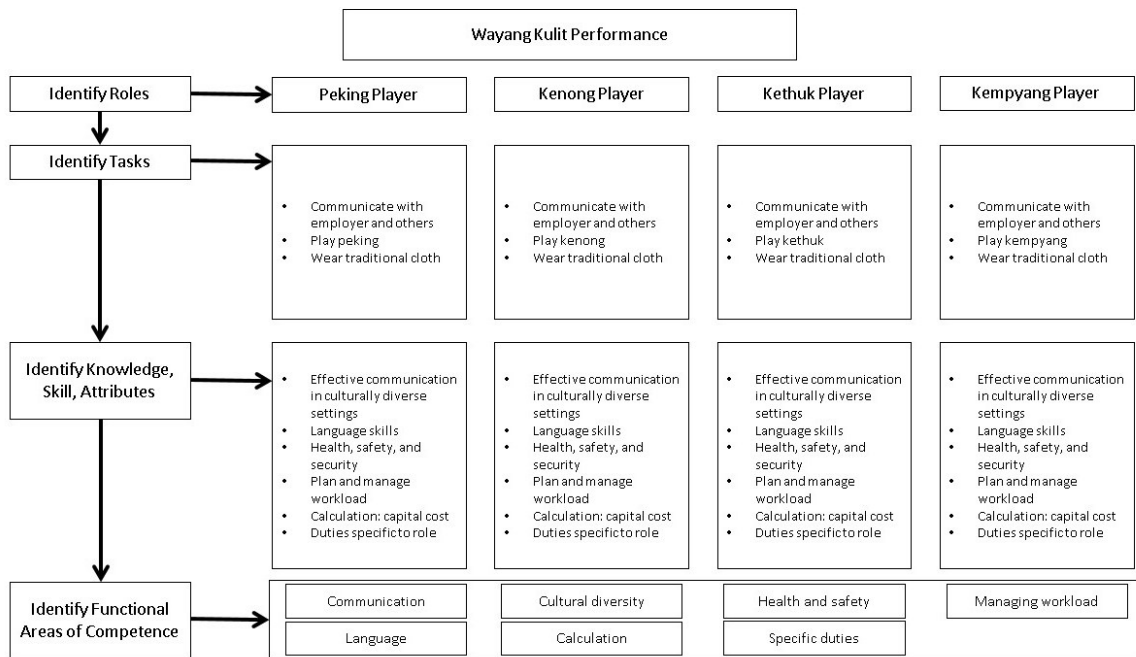


Figure 1. Identifying Functional Competence Area of Wayang Kulit Performance based on RMCS

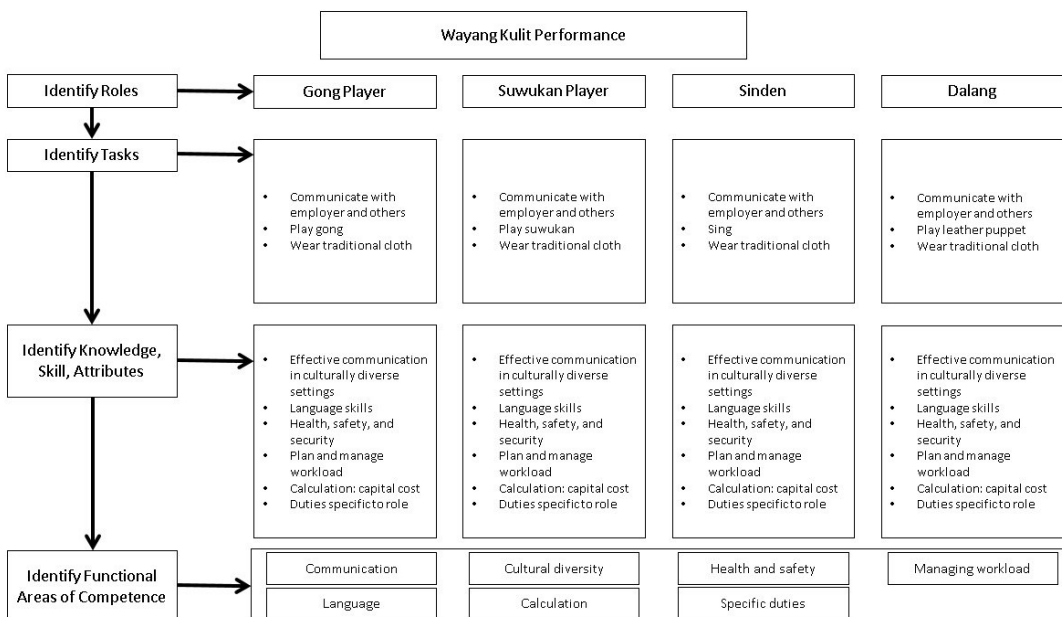


Figure 2. Identifying Functional Competence Area of Wayang Kulit Performance based on RMCS

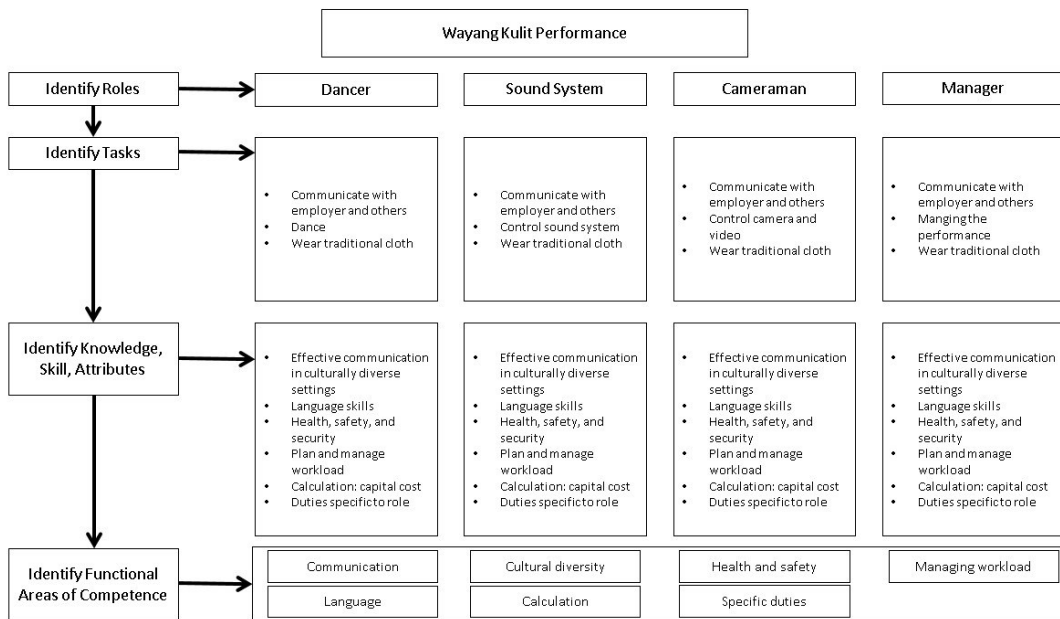


Figure 3. Identifying Functional Competence Area of Wayang Kulit Performance based on RMCS

These wayang kulit are mounted on wooden frames and played by a puppeteer, or performer, who also serves as the narrator and director of the performance, called dalang. The dalang has an important role in bringing the story and characters of wayang kulit to life while providing voice and dialogue for each character. The stories portrayed in wayang kulit performances are often taken from the epics of the Ramayana or Mahabharata, although there are also stories from local folklore. Gamelan music often accompanies these performances, creating a distinctive and immersive atmosphere. Wayang kulit performance is not only a performing art but also holds high spiritual and cultural value in Indonesian society. Each leather puppet character has certain symbolism and philosophical meaning, and this performance can be a means of conveying moral values, wisdom, and tradition to the audience.

1. Role Identification

P1 mentioned that Segajih village has traditional attractions such as karawitan, jathilan, incling, wayang kulit, and outbound activities. In 2016, Segajih launched a tourism village. P4 said, "At the beginning, we launched Segajih Live-In and Education." P4 added that Segajih had creative economy products such as wooden and bamboo crafts, brown sugar products, batik Sundhullangit, and culinary offerings. P4 also informed that the village was supported by 30 homestays as accommodation facilities.

P2 said that Jatimulyo village had traditional attractions such as Sugriwa Subali Dance, karawitan, jathilan, wayang kulit, camping, and Mudal River. In 2012, Jatimulyo launched a tourism village. P5 said, "At the beginning, we invited national television to expose the local

attractions." P5 mentioned that television news informed the masses to visit Jatimulyo. P5 also informed that the village was supported by three homestays as accommodation facilities. Meanwhile, Tinalah had traditional attractions such as *merti dusun*, *karawitan*, *jathilan*, *wayang kulit*, camping, and Tinalah down to the river, as P3 said. In 2012, Tinalah launched a tourism village as a Community Development Program, which is a national program. P6 said, "At the beginning, we held local attractions such as *merti dusun*." P6 added that the village was supported by two homestays as accommodation facilities and has a wide camping ground. Tinalah also developed social media (Facebook, Instagram, Google Marketing) as online marketing tools and the Dewi Tinalah app for social communication. P4, P5, and P6 informed that the tourism villages have a rural landscape that attracts tourists. The villages also present local attractions as traditional culture.



Figure 4. Field Observation

The tourism villages of Segajih, Jatimulyo, and Tinalah are situated in the Menoreh area, at an altitude of 400-800 m above sea level. The villages boast a cool climate, making them exceptionally comfortable to live in. Staying overnight in these tourism villages will provide tourists with truly memorable experiences.



Figure 5. Batik Sundhullangit

P4 mentioned that Batik Sundhullangit is one of the local attractions. Segajih produces this innovative and unique art form of fashion, which emerged during the world's struggle with the Covid-19 pandemic in 2020-2021. Here, tourists can learn how to make batik clothes and

color them. Batik is one of Javanese cultural heritages. It is considered a royal fashion, and its motifs carry significant meanings. Heritage batik refers to the traditional Indonesian art of creating intricate patterns on fabric using wax-resist dyeing techniques. Batik holds a rich cultural heritage in Indonesia and is considered both an art form and a means of cultural expression. Segajih has its own distinctive batik patterns and styles, often influenced by local customs and traditions. Batik has been recognized as a UNESCO Intangible Cultural Heritage of Humanity, emphasizing its significance in preserving cultural identity and craftsmanship. This recognition adds value to the tourism villages.

2. Task Identification

Wayang kulit is one of the traditional performances. P2 is a dalang, performing the leather puppet very skillfully. P2 said, "We have to conserve our culture."



Figure 6. Culture Conservation

P2 explained Wayang kulit is a local art performance based on Javanese culture. It tells a compelling story through leather puppets, depicting the war between Pandawa and Kurawa. The dalang imparts the living values of the Javanese through this narrative. It is a highly skilled and culturally significant art form, often accompanied by traditional music and storytelling. Recognized as an important part of the intangible cultural heritage in several countries, these performances often carry cultural, religious, or historical significance, continuing to be cherished as a form of entertainment and cultural conservation. The Javanese philosophy embodied in these performances includes hamemayu hayuning bawono, sangkan paraning dumadi, and manunggaling kawula gusti.

The wayang kulit performance is conducted by a dalang, Wiyogo, sinden, and manager. The dalang is the leader of the team. Wiyogo plays traditional musical instruments such as kendang, saron, demung, bonang, kenong, gong, gambang, kempul, and siter. This collection of musical instruments is called gamelan. Sinden is a singer who performs traditional songs. The manager is responsible for managing the finances and schedule of the team.



Figure 7. Wayang Kulit Performance

Wayang kulit performances are organized for religious ceremonies. In Javanese tradition, this cultural attraction symbolizes communication between man and God.

3. Knowledge, Skill, and Attribute Identification

The global framework consists of social and emotional skills (cognitive and metacognitive), basic digital skills, and basic skills for green jobs. This framework represents the talent skills of the 21st century.

As a dalang, P2 plays the role of the narrator and puppeteer. He tells Javanese stories that are rich in transcendental values. In this way, he has to effectively communicate the story. When delivering the narrative, he presents it in a captivating manner to ensure that the audience comprehends the stories and understands the Javanese values. The dalang uses the Javanese language to communicate the stories, but sometimes he incorporates other languages such as Indonesian and English. For the Javanese people, the wayang kulit performance is their favorite.

Nowadays, wayang kulit performances are shown live, with the crew equipped with a digital media team. They record the live performance and upload it to YouTube, allowing wayang kulit fans to enjoy the show from anywhere.

Wayang kulit performances are usually all-night shows, requiring the dalang and the crew to be well-prepared. Typically starting at 09:00 P.M. and ending at 04:00 A.M., the dalang has a very busy performance schedule every month. Consequently, they must carefully manage the plan and workload for each performance. As popular dalangs, their rates range from Rp 30,000,000 to Rp 40,000,000 for a single performance.

4. Functional Area of Competence

Based on the identification in figures 1, 2, and 3, the competencies within wayang kulit performance are as follows:

Table 4. The Area Competencies of Wayang Kulit Performance

No	Job	Competencies
1	Peking player	communication, language skills, and specific duties (playing instrument)
2	Kenong player	communication, language skills, and specific duties (playing instrument)
3	Kethuk player	communication, language skills, and specific duties (playing instrument)
4	Kempyang player	communication, language skills, and specific duties (playing instrument)
5	Gong player	communication, language skills, and specific duties (playing instrument)
6	Suwukan player	communication, language skills, and specific duties (playing instrument)
7	Sinden	communication, cultural diversity, language skills, calculations, and specific duties (sing)
8	Dalang	communication, cultural diversity, managing workload, language skills, calculations, and specific duties (playing puppet)
9	Dancer	communication, cultural diversity, language skills, calculations, and specific duties (dancing)
10	Sound system operator	communication, language skills, and specific duties (operating sound system)
11	Cameraman	communication, language skills, and specific duties (operating camera and documentation)
12	Manager	communication, cultural diversity, managing workload, language skills, calculations, and specific duties (managing the team)

The leather puppet player's competencies in communication, cultural diversity, workload management, language skills, calculations, and playing puppet well, other roles within this context may require expertise in performance art, storytelling, improvisation, audience engagement, traditional music, and costume design. The peking, kenong, kethuk, kempyang, gong, suwukan players' competencies in communication, language skills, and playing traditional instruments. The sinden is a singer of folk song. It's Javanese song. Her competencies in communication, cultural diversity, language skills, calculations, and singing folk song. The dancer's competencies in communication, cultural diversity, language skills, and playing traditional dances. The sound system operator's competencies in communication, language skills, and operating sound system systematically. The cameramen's competencies in communication, language skills, and operating camera, documenting evidences systematically and uploading the video to social media such as Youtube, Instagram and Facebook. The manager's competencies in communication, cultural diversity, workload management, language skills, calculations, and managing the team, finance and project contract systematically.

In order to prepare for the Wayang Kulit performance, the entire team engages in regular practice sessions. These rehearsals are overseen by experienced actors, including the dalang and manager.



Figure 8. Wayang Kulit Team Practice Sessions

Experienced actors take charge of guiding the rehearsal for playing the peking, kenong, kethuk, kempyang, gong, and suwukan. Sindens practice singing traditional songs, and dancers practice traditional dances as well.

B. Discussion

Tourism village actors possess knowledge in implementing tourism village activities and attractions. Their experiential learning is based on *sinau bareng*. The activities are facilitated by experienced actors and attended by members of the tourism village. From the human resource approach, tourism village actors have empirical experience in the cognitive, affective, sensorimotor, social, and unification domains as follows. The facilitator delivers material in a classical manner by providing space for students to discuss and practice. The information conveyed by the facilitator is well-received by students, leading to the internalization of information. Subsequently, the information is stored properly in the cognitive memory of the learner as informative material. The internalization of material is understood by students as new knowledge that adds to their cognitive insight. In this cognitive process, there is a pedagogical process in which the learner transfers information from the facilitator. This pedagogical process can occur effectively when there is awareness among learners to actively participate. High participation and the desire to be involved in authentic and challenging activities form a training atmosphere conducive to the transfer of information. A conducive atmosphere is the most important part of the bridging process. A good bridging process contributes to building learner creativity by receiving information that has been internalized into new knowledge. The learner's ability to build new knowledge is a process of developing the ability to think in an adult way (andragogy). This process of pedagogy and andragogy is a manifestation of personal TVET in the aspect of acquiring knowledge. In the context of TVET, training materials can be implemented using digital technology (cybergogy).

Active learner involvement and a conducive training atmosphere create an engaging environment that stirs learners' emotions. Consequently, there arises an interest in training that is authentic and challenging. Moreover, learners are part of an agrarian society that embraces new knowledge. As a group from an agrarian society, learners show great enthusiasm in every training process and undergo the process of integrating new knowledge with the culture they have embraced since birth. This represents a process of cultural acculturation that further enriches the learners' personal repertoire. With this wealth, learners can build new skills based on the knowledge they have acquired. This is also an andragogical process occurring internally to individual learners. It doesn't stop at the emergence of new knowledge but extends to the ability to act on these newfound skills. In this affective domain, the ability to act is a novel, unique form of skill in which learners gain cosmic awareness: hamemayu hayuning bawono.

Learners with unique skills demonstrate a keen sensitivity rooted in a robust cultural philosophy. Consequently, the new knowledge and skills they acquire are based on a cultural philosophy that upholds high cultural values. Philosophically, the good practice encompasses the entire action, involving the processes of thinking, feeling, moving, and interacting. The combined processes of pedagogy and andragogy build heutagogy in tourism village activities. This heutagogical learning for students provides broad insights as part of global core skills. The process involves emotional and social skills, cognitive and metacognitive skills, and basic digital technology applications. Learner's practice emotional and social skills, covering aspects of communication, collaboration, and cooperation, conflict resolution and negotiation, and emotional intelligence. They also engage in cognitive and metacognitive skills, including basic literacy (literacy, numeracy, health, finance, science, culture, and civilization); critical and analytical thinking; creative and innovative thinking; strategic thinking; self-reflection and learning to learn, collect, organize, and analyze information; planning and executing; and career management. Additionally, learners practice basic digital skills, including using hardware, software, and operating online.

In agrarian society, togetherness becomes an inseparable part of everyday life. Good practices that reflect global core skills involve learning to broaden thinking, improve feelings, cultivate the senses and movements, and enrich the relationship between the learner and the facilitator. This good practice encourages the development of broader interactions among individual learners. Groups of individuals who interact with each other can build communities that are interdependent on one another. Generally, this interaction takes the form of equal cooperation between individuals as a manifestation of mutual collaboration. Massive mutual cooperation creates a distinctive community, one of which is the tourism village community. In this community, people undergo a heutagogical learning process together—a collaborative and self-directed approach to learning, where peers come together to learn from each other and collectively create and share knowledge (peeragogy). The practice of learning together can be observed in various training

sessions conducted collectively for various skills. This becomes a process of enriching relations to improve the quality of community life. Even within this community, collective needs arise. Awareness of collective needs encourages the emergence of an excellent work culture. This is a manifestation of the learner's professional attitude in engaging with the community, involving thorough decision considerations, and optimizing their potential. Overall, the acquisition of new knowledge and skills, along with a professional attitude, represents the benefits of personal TVET development. Vocationalization in tourism village communities now poses challenges to green job skills within the global core skills. Competence, encompassing knowledge, skills, and attitudes in the era of disruption, must meet the criterion of sustainability. This aspect needs further investigation in future studies.

CONCLUSION

The vocationalization of tourism community actors in the development of tourism villages requires (1) a defined role in day-to-day work practices, (2) designated tasks in day-to-day work practices, (3) the manifestation of knowledge, skills, and attributes, and (4) a clear definition of functional areas of competence. The *sinau bareng* represents learning activities within the tourist village community. Throughout this process, there is an enhancement in the knowledge, skills, and attitudes of the participants in the tourism village. This journey begins with a collaborative spirit of learning, emphasizing the principles of active and participative learning that are both serious and relaxed, light yet engaging, and casual but focused. It aligns the chosen experienced actors with the relevant themes and materials being practiced, assigns the experienced actors the roles of a moderator and learning facilitator, gives priority to the learning process as a dialogic exchange, encourages the sharing and adaptation of each other's experiences, employs case-based, problem-based, and project-based learning models, conducts assessments for each learning activity, and evaluates all character education learning initiatives.

In conclusion, the routine activities of the tourism village community are in line with RMCS procedures. These can be categorised as existing occupations of the region. This can grow the local economy. Some of these routine activities are facilitated by training organised by several training organisations in order to improve knowledge, skills and attitudes. This implementation of non-formal TVET allows the involved stakeholders to design a holistic and creative training program. This recommended program should be meticulously structured, incorporating comprehensive modules such as Module 1, which focuses on tourism in relation to the environment; Module 2, dedicated to rural vocational skills; Module 3, exploring the economic impact of rural tourism; Module 4, emphasizing cultural attractions; Module 5, covering the development of tourism packages; and Module 6, delving into the intersection of tourism and

entrepreneurship. This diverse array of modules ensures a well-rounded training experience that addresses various aspects crucial for success in the field of rural tourism.

ACKNOWLEDGMENT

This research was funded by The Ministry of Education and Culture, Research and Technology of Republic of Indonesia.

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