

CREATIVE SOCIAL MEDIA CONTENT ASSISTANCE FOR THE KAPALO BANDA TARAM TOURISM DESTINATION

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Abstract

Kapalo Banda Taram, a community-based tourism destination in Lima Pulu Kota Regency, West Sumatra, has strong natural and community assets, but its online promotion has largely depended on irregular content production and loosely organised social media practices. This community service program was designed to help destination managers, local youth, and tourism-related actors develop a more workable system for producing and managing digital content. Conducted in 2026, the program combined needs mapping, face-to-face training, guided practice, and mentoring. The training focused on smartphone photography and videography, copywriting and storytelling, basic editing, destination branding, and content planning. Rather than treating content creation as a stand-alone technical skill, the program linked production activities with simple management tools, including a shared content bank, a posting calendar, clearer role allocation, and basic social media procedures. Activity records show that participants engaged in the training and discussion process and began to formulate a more structured promotional workflow. The available evidence, however, supports conclusions mainly at the process level. Changes in participant competence and social media performance still need to be tested through pre-post assessment, content audits, and account analytics.

Keywords: community-based tourism; creative content; digital promotion; social media; tourism destination

INTRODUCTION

For community-based tourism destinations, visibility increasingly depends on how local attractions and experiences are represented online. A destination may offer distinctive landscapes, cultural practices, food, and community-based activities, yet these assets do not automatically translate into an effective digital presence. What prospective visitors encounter on social media is a selective representation shaped by photographs, short videos, captions, narratives, posting frequency, and interaction. Research has shown that the quality of tourism information contributes to destination-image formation (Kim et al., 2017), while social media communication can influence both brand equity and audience engagement (Huerta-Alvarez et al., 2020). A broader review by Tran and Rudolf (2022) similarly places social media at the centre of contemporary destination branding. For smaller community-managed destinations, however, the challenge is not simply gaining access to social media. It is developing the local capacity to produce, organise, and sustain credible destination communication without depending continuously on external actors.

This challenge is particularly relevant to Kapalo Banda Taram in Nagari Taram, Harau District, Lima Pulu Kota Regency, West Sumatra. The destination was recognised among the Top 100 villages in the 2024 Anugerah Desa Wisata Indonesia, reflecting the tourism potential that has emerged alongside community involvement and local economic activity (Ismail, 2026). Community participation is also embedded in its management. Ikhlas et al. (2024) found that residents take part not only as beneficiaries but also as initiators, implementers, participants, and supervisors of tourism development. This local involvement gives Kapalo Banda Taram an important advantage for digital promotion: the people producing tourism content are closely connected to the landscapes, water-based

activities, culinary products, everyday practices, and local stories being represented. The difficulty lies in turning those resources into a coherent and sustained digital narrative.

Discussions and initial identification with the partner showed that this difficulty occurred at more than one level. Content production was the most visible issue: skills in tourism photography, smartphone videography, basic editing, caption writing, and storytelling still needed improvement. Yet technical skills were only part of the problem. Promotional materials were not organised in a shared content bank, posting was not guided by a content calendar, and responsibilities for documenting, editing, approving, and publishing material had not been clearly divided. As a result, social media activity tended to follow available material or particular occasions rather than an agreed promotional rhythm. Visual style and promotional messages could therefore vary from one post to another. This distinction matters because evidence from destination marketing suggests that audience responses are shaped not only by whether content is published, but also by its format, appeal, timing, and consistency (Molina et al., 2020; Pachucki et al., 2022).

Experiences from other community-engagement programmes in West Sumatra offer useful lessons, but they also clarify why the Kapalo Banda Taram programme needed to go beyond a conventional social media workshop. In Nagari Maninjau, digital marketing and creative-process training helped strengthen young people's knowledge and creativity in promoting MSMEs and homestays (Naserd et al., 2024). The digital-based tourism initiative in Nagari Koto Sani combined socialisation, training, mentoring, and the development of promotional media to broaden community involvement in destination promotion (Nofrion et al., 2025). Similar mentoring for the Rubik Ganepo MSME showed that relatively accessible channels such as WhatsApp and Instagram can be incorporated into local marketing practices when assistance responds to the actual needs of participants (Hermansyah, Rahmadani, et al., 2026). More directly related to tourism content, the Geopark Silokek programmes connected community empowerment with photography, videography, creative storytelling, editing, and content planning (Hermansyah et al., 2025; Hermansyah, Saladin, et al., 2026).

Taken together, these programmes show that practical training can improve communities' ability to participate in digital promotion. They also point to a problem that becomes important once the training session ends: producing better photographs or videos does not by itself create a functioning promotional system. Content has to be stored, selected, scheduled, assigned to responsible people, and reviewed if digital promotion is to continue beyond the period of university assistance. The Kapalo Banda Taram programme was therefore designed around both creative production and content governance. Smartphone-based photography, videography, copywriting, storytelling, and basic editing were paired with a shared content bank, a content calendar, clearer role allocation, and simple operating procedures for managing social media.

The programme consequently sought to strengthen the ability of destination managers, local youth, and tourism-related actors to produce and manage social media content as part of an organised promotional routine rather than as a series of isolated posts. Its practical contribution lies in this combination of accessible content-production skills and simple management mechanisms that can remain usable by the community after the formal training period. This article examines how the programme was implemented, what process-level achievements can be supported by the available activity documentation, and which elements still require follow-up before claims can be made about improvements in participant competence or social media performance.

LITERATURE REVIEW

Social media, destination image, and tourist responses

Social media influences tourism decisions well before a traveller arrives at a destination because images, reviews, captions, and other digital content provide cues through which prospective visitors interpret what a place offers and whether it is worth considering. Kim et al. (2017) found that the quality of tourism information shared through social media contributes to both cognitive and affective destination image, while Pan et al. (2021) showed that destination images circulating within social networks can influence destination choice. Social media marketing also interacts with e-reputation and destination image in shaping intention to visit (Baber & Baber, 2023), while post-visit responses such as revisit intention are likewise associated with social media marketing activities (Wilopo & Nuralam, 2025). In Indonesia, Instagram-based marketing has been reported to influence destination image and intention to visit (Fitri et al., 2023). These findings suggest that social media does more than increase exposure: it shapes the information environment within which destinations are judged. This is particularly important for community-managed destinations, where relatively small streams of content produced by managers, residents, visitors, and local businesses may substantially influence perceived destination quality. The challenge, therefore, is

not simply adopting social media, but sustaining communication that is credible, recognisable, informative, and feasible for local actors who are often simultaneously responsible for daily tourism operations.

Visual content, storytelling, and destination-image co-creation

Visual communication is especially important in tourism because many destination attributes cannot be evaluated before a visit, making photographs, short videos, and experience-based narratives central to how audiences imagine a place. Lund et al. (2018) show that storytelling gives destination branding an experiential dimension by connecting places with stories that audiences can understand and share, while Phung et al. (2025) similarly position social media storytelling as a mechanism for constructing destination meaning and brand identity. Yet destinations do not fully control this representation. Traveller-generated content is an important source of destination image (Marine-Roig, 2019), and Instagram functions as a space where destination organisations and users jointly shape how places are represented (Iglesias-Sanchez et al., 2020). This co-creation matters for community destinations because locally produced promotional content competes and interacts with visitor posts, comments, recommendations, and informal visual narratives. Moreover, attractive imagery alone is insufficient: the perceived value of social media images is related to engagement and eWOM (Abbasi et al., 2023), while credible and appealing social media content can stimulate tourist interest (Hussain et al., 2024). Practical experience from Geopark Silokek further shows that visual-storytelling training becomes more useful when photography and video are linked with narrative development and evaluation of participant outputs (Hermansyah, Saladin, et al., 2026). For destinations such as Kapalo Banda Taram, this means that digital promotion should not merely display scenery, but translate familiar landscapes, activities, food, culture, and community life into content that remains meaningful to audiences who have never experienced the destination directly.

From content production to promotional governance

A recurring weakness in tourism social media practice is the tendency to focus on individual posts or audience responses while paying less attention to the routine work required to sustain those posts. Molina et al. (2020) show that format, content type, and message appeal influence responses to destination marketing communication, while Huerta-Alvarez et al. (2020) demonstrate that organisation-managed and user-generated social media communication can jointly shape brand equity and brand engagement. Emotional destination communication is also related to visit intention and word-of-mouth (Schoner-Schatz et al., 2021), and influencer communication can strengthen destination image and visit intention (Omeish et al., 2024). These studies explain why digital communication matters, but they say less about how a resource-constrained community should organise content production from week to week. In practice, knowing that message appeal affects engagement does not determine who takes photographs, who selects material, where files are stored, how often content is published, or how responsibilities are maintained when the person managing the account changes. This is where content production becomes a governance issue: a strong photograph has little promotional value if it remains in a personal phone gallery, a well-written caption is of limited use if publication depends on one person, and frequent posting may still fail to build a coherent destination image when visual style, themes, and messages change arbitrarily. Community-engagement programmes in West Sumatra provide practical evidence for this argument. The digital-based tourism programme in Nagari Koto Sani combined socialisation, training, mentoring, and promotional-media implementation (Nofrion et al., 2025); mentoring for the Rubik Ganepo MSME showed how accessible digital platforms can be integrated into local promotional routines when assistance responds to actual participant needs (Hermansyah, Rahmadani, et al., 2026); and the Geopark Silokek programmes connected creative-content production with visual storytelling and content planning (Hermansyah et al., 2025; Hermansyah, Saladin, et al., 2026). The practical gap, therefore, lies not in proving that social media or storytelling matters, but in building the operational bridge between learning to create content and maintaining a locally managed promotional routine after formal training ends. The Kapalo Banda Taram programme addresses this gap by combining smartphone-based photography, videography, caption writing, storytelling, and editing with a shared content bank, publication scheduling, role allocation, and simple evaluation procedures, based on the premise that stronger digital promotion requires not only better content but also a workable system for producing, storing, selecting, publishing, and reviewing that content repeatedly.

METHOD

The community service programme was conducted in 2026 through the Program Integrasi Program Studi dan Nagari (PIPNI) in partnership with Nagari Taram, Harau District, Lima Puluh Kota Regency, West Sumatra. Activities were centred on Kapalo Banda Taram and involved destination managers, local youth, and actors whose livelihoods or activities were connected with tourism. The implementation team was drawn from the Department of Tourism, Faculty of Tourism and Hospitality, Universitas Negeri Padang. Students were also involved throughout the programme, particularly in field observation, activity documentation, facilitation, technical assistance, and preparation of programme records. Rather than treating participants as recipients of a predetermined training package, the programme began by identifying how promotion was actually being managed and which aspects of digital content production were most difficult for the partner.

Implementation followed four connected stages. The first focused on coordination and needs identification through discussions with the partner, observation of existing promotional practices, and mapping of tourism assets that were underrepresented in social media content. This stage informed the training agenda rather than merely serving as an administrative opening. The second stage combined socialisation with hands-on training. Presentations were kept closely tied to practical examples from Kapalo Banda Taram, followed by discussion, demonstration, and guided exercises. The material covered smartphone photography and videography, caption writing, storytelling, basic photo and video editing, destination branding, and content planning. The emphasis was placed on decisions that participants could apply with equipment and applications already familiar or readily accessible to them.

The third stage moved from explanation to guided application. Participants were encouraged to work with content subjects drawn directly from the destination, including water-based attractions, bamboo rafting, surrounding landscapes, visitor activities, culinary products, and supporting tourism services. The programme relied on relatively simple production tools: smartphones, portable tripods, clip-on microphones, portable LED lights, mobile photo-video editing applications, and basic design applications. The choice of these tools was deliberate. The aim was not to introduce production equipment that would be difficult to maintain after the programme, but to build a workflow that local users could reasonably continue. The fourth stage addressed an issue that technical training alone does not solve: how content would be managed after it had been produced. Participants were therefore introduced to a shared content bank, a content calendar, clearer allocation of responsibilities, and simple operating procedures covering content selection, preparation, publication, and follow-up.

Evaluation was limited to evidence that could be verified from the implementation process and the documentation available at the time the article was prepared. The assessment considered whether the planned stages were completed, whether the partner participated in the activities, whether the training material corresponded to the problems identified at the outset, and whether a workable basis for follow-up had been established. Activity records, field documentation, discussion notes, and the outputs developed during mentoring were used for this purpose. Pre-test and post-test scores were not available, and social media performance had not yet been monitored for a sufficient period to support before-and-after comparison. For that reason, the programme is reported in terms of process achievements and management readiness, rather than presenting unsupported claims about percentage gains in competence, engagement, reach, or promotional performance.

Table 1. Stages of programme implementation and process indicators

Stage	Main focus	Process indicator
Coordination and needs identification	Discussion with partners, review of existing promotional practices, available content, and tourism assets requiring stronger digital representation	Priority promotional problems and training needs were identified
Socialisation and training	Smartphone photography and videography, caption writing, storytelling, basic editing, destination branding, and content planning	Training content was delivered through explanation, discussion, demonstration, and destination-based examples
Guided practice and application	Production of content using smartphones and accessible editing and design applications, based on actual attractions and tourism activities in Kapalo Banda Taram	Participants applied content-production principles to locally relevant tourism subjects under guidance
Content-governance mentoring	Development of a shared content bank, content calendar, role allocation, and simple social media operating procedures	A working direction for more organised content storage, preparation, scheduling, and publication was established

Evaluation and follow-up	Review of implementation records, participant involvement, programme outputs, and requirements for continued monitoring	Process achievements were documented and areas requiring further quantitative assessment were identified
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RESULTS AND DISCUSSION

Mapping the partner's digital-promotion needs

The initial mapping showed that Kapalo Banda Taram's main promotional constraint was not a shortage of material to communicate, but the absence of a routine for turning its tourism assets into consistent digital content. The destination has visually strong material in its landscapes, water-based activities, bamboo rafting, visitor experiences, culinary products, and community life. In practice, however, promotional content tended to be produced when material or an occasion happened to be available rather than according to an agreed publishing plan. This made it difficult to maintain continuity in visual style, message, topic selection, and timing. The distinction is important because improving photography alone would address only the most visible part of the problem. Kim et al. (2017) show that information quality contributes to destination-image formation, while Molina et al. (2020) demonstrate that format, content type, and message appeal affect audience responses to destination posts. In the case of Kapalo Banda Taram, these insights point to an organisational issue behind the technical one: usable content had to be selected, given an appropriate narrative, stored where it could be accessed again, scheduled for publication, and reviewed after posting. The programme therefore treated content production and content management as connected problems rather than assuming that better photographs would automatically result in stronger digital promotion. Figure 1 documents the coordination and problem-identification stage through which these priorities were discussed with the partner.



Figure 1. Coordination, shared problem identification, and discussion between the implementation team and partners

Implementation of creative-content training

The training was organised around situations that participants could reasonably encounter when promoting Kapalo Banda Taram rather than around abstract principles of digital marketing. Face-to-face presentations were combined with discussion and applied examples, allowing participants to consider how particular attractions or activities could be translated into photographs, short videos, captions, and short-form narratives. Smartphones were deliberately positioned as the main production device because they were more compatible with the resources available to local users than specialised audiovisual equipment. The emphasis was therefore placed less on camera specifications and more on creative choices: what deserves to be recorded, which angle best represents an attraction, how a short visual sequence should be organised, what information should accompany it, and what message the audience should take from the post. This emphasis is consistent with Abbasi et al. (2023), who link the perceived value of social media images with engagement and eWOM, and Hussain et al. (2024), who show that the quality and attractiveness of tourism content can affect audience interest. Storytelling was incorporated for the same reason. A photograph of a river, bamboo raft, or local dish may attract attention, but without context it communicates relatively little about the experience being offered. Narratives can connect these visual elements with community stories, cultural activities, food, and visitor experiences, which is consistent with research on storytelling in destination

branding (Lund et al., 2018; Phung et al., 2025) and rural destination-image formation through social media affordances (Liu et al., 2024). The visual-storytelling programme reported by Hermansyah, Saladin, et al. (2026) provides a closer community-level comparison by similarly linking visual production with narrative structure rather than treating them as separate skills. The contribution of the Kapalo Banda Taram training, therefore, lay less in introducing sophisticated technology than in helping participants make more deliberate decisions about how familiar local assets could be represented to people who had not yet visited the destination.



Figure 2. Delivery of creative-content material for tourism destination social media

Partner participation and community-based learning

The activity records show that the learning process brought together the implementation team, destination partners, and community participants rather than separating content production from local knowledge. This arrangement was particularly relevant in Kapalo Banda Taram because the actors involved contribute different forms of knowledge: destination managers understand daily operations and attraction conditions, local youth are relatively familiar with social media practices, tourism-related businesses have a direct interest in visitor flows, and the university team contributes facilitation, technical input, and evaluation. Bringing these perspectives into the same learning setting reduced the likelihood that destination content would be designed entirely from an external marketing perspective. Earlier community programmes in West Sumatra provide useful points of comparison. Training in Nagari Maninjau focused on youth creativity for MSME and homestay branding (Naserd et al., 2024), while the Nagari Koto Sani programme combined socialisation, training, mentoring, and promotional-media implementation (Nofrion et al., 2025). At Geopark Silokek, creative-content and visual-storytelling initiatives linked technical production skills with community narratives and content planning (Hermansyah et al., 2025; Hermansyah, Saladin, et al., 2026), whereas mentoring of the Rubik Ganepo MSME illustrates how relatively simple channels such as WhatsApp and Instagram can be adopted when assistance is matched to local needs (Hermansyah, Rahmadani, et al., 2026). The Kapalo Banda Taram programme draws on these experiences but differs in one practical respect: content-governance mechanisms were treated as part of the intervention itself. Digital literacy was therefore framed not only as the ability to operate an application or produce an attractive post, but also as the collective ability to decide what should be communicated, who should handle each stage, and how promotional work can continue when responsibility shifts between individuals. Pasted text

Strengthening digital-promotion governance

The clearest operational issue to emerge from the programme was the need to move from individually held content towards a shared promotional workflow. Four simple devices were therefore emphasised: a content bank, a content calendar, role allocation, and a social media SOP. Each addresses a different point at which community-based promotion can break down. A content bank prevents photographs, videos, captions, and templates from remaining scattered across personal devices; a calendar turns posting from an event-driven activity into a planned sequence; role allocation reduces dependence on a single account administrator; and an SOP provides a minimum reference for selecting, preparing, approving, and publishing content. Although these tools are relatively simple, their

importance becomes clearer when considered alongside destination-branding research. Organisation-managed and user-generated communication can jointly shape brand equity and engagement (Huerta-Alvarez et al., 2020), while emotional content can influence visit intention and word-of-mouth (Schoner-Schatz et al., 2021). Reviews of destination branding likewise emphasise consistency in social media communication (Mandagi et al., 2024; Tran & Rudolf, 2022). For Kapalo Banda Taram, consistency does not mean repeatedly posting similar scenic photographs. A more useful content mix would connect natural attractions and water activities with culinary products, community life, services, and practical visitor information so that the account communicates a fuller value proposition. This interpretation is compatible with evidence that social media contributes to tourism decision-making (Martins et al., 2025), that social media marketing relates to satisfaction and revisit intention (Wilopo & Nuralam, 2025), and that Instagram communication can influence destination image and intention to visit in Indonesia (Fitri et al., 2023). It also creates a direct link between destination promotion and local economic activity: posts about attractions can incorporate culinary products and supporting services rather than treating local enterprises as separate from the tourism experience, an approach consistent with the digital-marketing mentoring reported by Hermansyah, Rahmadani, et al. (2026). The practical contribution of the programme is therefore not the introduction of sophisticated digital tools, but the attempt to convert creative skills into a repeatable community-managed workflow.

Table 2. Documented process evidence and recommended follow-up

Aspect	Documented process evidence	Recommended follow-up
Partnership	Joint sessions involving the implementation team and partner/community representatives were conducted, including problem identification and discussion of promotional needs	Assign a local digital-promotion team and establish a workable routine for coordination
Content capacity	Training addressed photography, videography, storytelling, caption writing, editing, and destination promotion through applied examples	Assess subsequent content using a practical quality rubric and measurable production targets
Content management	A content bank, content calendar, role allocation, and simple SOP were introduced as elements of a shared workflow	Finalise the working documents and test their use consistently for at least three months
Digital marketing	Training addressed message consistency, visual identity, content variation, and regular publishing	Track reach, engagement, saves, shares, enquiries, and recurring high-performing content themes
Evaluation	Activity documentation provides evidence of implementation and participation	Add pre-test/post-test assessment, content-quality audits, and before-and-after social media analytics

Interpretation of achievements and evaluation limitations

The available evidence supports a narrower, but more defensible, interpretation of the programme than a simple claim that the training “improved digital promotion”. The intervention was closely matched to the problems identified at the outset: photography, videography, caption writing, storytelling, and editing addressed production needs; the proposed content bank, calendar, role allocation, and SOP addressed fragmented management; and branding, content variation, and publication planning responded to the lack of promotional consistency. What the documentation can establish is that these activities were implemented, the partner was involved, and a more organised way of thinking about content management was introduced. It cannot establish how much participants' competence improved, whether account-management behaviour changed after the training, or whether reach, engagement, enquiries, or tourist visits increased. Photographs of the sessions are evidence of participation, not evidence of outcome magnitude, and the absence of pre-test/post-test scores and longitudinal social media analytics makes numerical claims about effectiveness inappropriate. Future evaluation should therefore separate four levels of evidence: participant competence assessed through pre-test/post-test or practical rubrics; outputs assessed through the number and quality of photographs, videos, reels, and captions produced; consistency assessed through publishing frequency over a defined period; and digital performance assessed through reach, engagement, saves, shares, follower growth, and tourism-related enquiries. Such monitoring would also make it possible to determine whether the content-governance system functions after external mentoring ends. This matters because destination

image develops cumulatively through repeated communication (Chen & Kim, 2025) and is related to destination choice and behavioural intention (Pan et al., 2021; Baber & Baber, 2023). For Kapalo Banda Taram, sustainability should therefore be judged not by whether the community can produce one successful post, but by whether it can maintain a cycle of production, selection, publication, review, and adjustment with decreasing dependence on the university team. That distinction is central to the programme's contribution and sets a concrete criterion for evaluating its next phase.



Figure 3. Implementation team, participants, and partners after the community service activity

CONCLUSION

The Kapalo Banda Taram programme addressed a practical weakness in local digital promotion: tourism content was being produced without a sufficiently organised system for storing, scheduling, assigning, and reviewing it. The programme therefore combined smartphone-based photography and videography, storytelling, branding, and content planning with a shared content bank, content calendar, role allocation, and simple social media operating procedures. At this stage, the most tangible outcome is not a measurable increase in social media performance, but the development of a clearer promotional workflow that local actors can continue to use after the training period. Activity records document partner participation and the completion of the planned mentoring activities, but they do not establish the magnitude of changes in participant competence, posting behaviour, audience engagement, or tourism-related enquiries. These outcomes require separate assessment through pre-test/post-test measures, content-quality audits, and at least three months of social media monitoring. Future evaluation should therefore examine whether the proposed workflow is actually maintained and whether it produces more regular, coherent, and effective communication. For Kapalo Banda Taram, this distinction is important: the longer-term value of the programme will depend less on the number of training sessions completed than on whether the community can sustain the cycle of content production, publication, and evaluation while promoting local attractions, culinary products, services, and other community-based economic activities.

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