

The Importance of Murals for Strengthening Destination Branding of Kampong Opak Gambir

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ABSTRACT

The purpose of the study is to explain the important impact of using mural art as a destination branding to promote Kampong Opak Gambir in Plosokerep Village, Blitar City. This study uses a qualitative research method with a phenomenological approach. This study aims to reveal the structure of the subject's awareness in relation to the phenomenon of destination branding using murals. Data collection techniques used surveys with questionnaires and used interviews with village officials, community leaders, local creative economy actors, women's groups, and youth organizations. The researchers realized the expectations of the subjects, based on the results of field observations, responses from questionnaires, and interviews (15 informants) by changing the appearance of the village through mural art in several locations chosen by villagers. This study found that the collective identity of the residents of Plosokerep Village agreed to give the name Kampong Opak Gambir as a destination branding. Meanwhile, mural artworks strengthen destination branding, because they beautify tourist spots to increase the attractiveness of tourist objects and the number of tourist visits. Determination and strengthening of destination branding through a construction process among local government actors, local economic actors, and local tourism actors through collective activities involving elements of cognition, affection, and social relations within the village community and externally with the city government and investors.

Keywords: Destination Branding, Kampong Opak Gambir, Mural, Local Tourism

1. INTRODUCTION

Local tourism is now one of the trends as a promising industrial sector driving the economy. Local tourism has benefits for improving people's welfare by involving elements of culture, economy, environment, education, and science [1]. Local tourism management demands consistency from local community managers to improve the quality of human resources, government institutions, industry or investor support, and promotional innovations [2].

At the end of the COVID-19 pandemic, local tourism has grown rapidly as a sector that contributes to the development of economic growth. The Ministry of Tourism and Creative Economy of the Republic of Indonesia continues to provide education and assistance in various regions about the importance of tourism to generate significant income for the progress of the local economy [3]. Local tourism also

encourages the development of infrastructure and public facilities, local transportation, hygiene and health conditions, and the preservation of the local environment [4].

As is the case with Blitar City, which realizes the importance of the tourism industry in providing benefits to the city's residents. So that there are many promotional strengthening activities in various local tourist destinations to increase the number of tourist visits [5]. The involvement of academics to evaluate and strengthen destination branding aims to maintain the tourism age period. One of the tourist destinations that needs strengthening is the branding of Kampong Opak Gambir in Plosokerep Village, Blitar City [6]. The activity of promoting the Kampong Opak Gambir brand requires a comprehensive and strategic effort, because the brand plays an important role in shaping the image of a tourist destination. As well as being one of the important indicators that determine the success

and imaging of destination branding. The branding strategy of Kampong Opak Gambir can effectively integrate local strategic elements into a construction activity with residents to create characteristics, identify differentiation, and increase competitive advantage.

Kampong Opak Gambir is one of the tourist destinations with an creative kampung format, which is located at Jalan Kemuning No.18, Plosokerep Village, Sananwetan District, Blitar City [7]. The origin of the branding of Kampong Opak Gambir is the existence of various household businesses in the manufacture and packaging of Opak Gambir, a traditional fried snack typical of Blitar City whose basic ingredients consist of flour, sugar, and eggs. This food is generally a daily snack, a dish on Eid days, and as a souvenir snack [8]. The hallmark of the historic building located in the Plosokerep Village is the An-Nur Mosque, which is the legacy of a National Hero named Pangeran Diponegoro. The location of Kampong Opak Gambir is on the edge of the highway and has several large parking locations, thus providing easy access to visit.

Environmental conditions and buildings in Kampung Opak Gambir lack ornaments, and sign systems that have aesthetic value. Although the condition of road access, public facilities such as Mosques, and toilets are very well maintained, they need to change their appearance to make them more attractive. Ignorance of existing conditions can affect tourist ratings, due to saturation and lack of innovation. Especially for millennial tourists who have the potential to spearhead free promotions through electronic word of mouth on their social media. The habit of the millennial age group to take selfies, provide comments, and review tourist attractions as social media upload content greatly influences public assessments of various local tourist destinations. For this reason, this study intends to carry out applied research by exploring various potentials of existing local tourism and implementing a solution to strengthen destination branding of Kampong Opak Gambir.

2. LITERATURE REVIEW OR RESEARCH BACKGROUND

Brand is one of the important attributes of a product or which is useful in various marketing purposes. If an institution or company does brand on a product or service, it means providing added value to the product or service. The branding process that involves a combination of naming, symbols, logos, mottos, taglines, designs, and coloring has the intention of

giving special characteristics as a distinguishing identity for a product or service [9]. The rest of the brand is the total tangible and intangible values that make a product or service unique called brand identity [10]. So that the brand is not just a symbol or logo that distinguishes a product or service, but as a representation of opinions, emotional bonds, pride, meaning, philosophy, values, and product functions for consumers [11]. At present, a company or institution must view its brand as a product, symbol, organization, and person at the same time [12].

As a product, a brand has: (1) the core elements of a brand identity that create picture as a consideration for consumers to choose, (2) attributes that are useful for creating the proportion of more value for consumers, (3) good quality as a reinforcement of surplus value, (4) usefulness means useful for consumers according to their needs and time, (5) users who specifically requires the appropriate product or service, (6) the country of origin, namely the place of birth of a product or service [13]. As an organization, a brand has ties to the attributes and culture of the organization or company. For example: concern for the environment, support for education, continuous innovation, or renewable technology [14]. As a human being, it means attaching a brand with the ownership of a human-like personality. Associations as human characteristics, including gender, age, social class, economic level, friendliness, toughness, dashing, romantic, concern, and sentimentality. All associations with human personality traits are called brand personality [15]. As a symbol, a brand could tie image elements to its environmental context, or between visual imagery and brand heritage.

In the context of branding for products, services, and tourist sites, it is not just about building brand strength by creating brand elements, carrying out campaign innovations in marketing communications, and carrying out various bold promotional programs. However, to build destination branding for products, services, and tourist sites, one must develop and implement appropriate marketing strategies and tactics. Destination branding is an identity that can identify a destination in a different way from other destinations, and make it easier for destination visitors to remember it. And to communicate the unique identity of a tourist destination as a differentiator from other tourist attractions. The destination branding process requires developing a different identity and choosing a combination of local elements to build a brand as a positive image [16]. In the end, the purpose of

destination branding is to offer benefits to tourists, realizing satisfaction on tourist expectations by providing a different experience by a tourist destination [17].

Destination branding is one of the trends of branding a place by making a village, city, or country a tourist destination for local, national, and international communities. The strategy is to manage the unique tourism potential as a characteristic of the village, city, or country. Destination branding helps tourists to distinguish a destination, because it has more value than other destinations. A good destination branding can certainly raise expectations for actual and potential tourists to have a pleasant experience [18].

The process of developing a destination branding requires a strategy that involves various elements collaboratively to achieve the perfect goal. The focal point of destination branding is to build a strong position in the minds of tourists as the target market, by carrying out a set of marketing activities to: 1) support the creation of names, symbols, logos, or images that can identify and distinguish a tourist destination from other tourist destinations. 2) consistently convey the expectation of a travel experience in a tourist destination, which is unforgettable and unique. 3) strengthen the emotional relationship between tourists and tourist destinations. 4) reduce costs for information retrieval by tourists [16].

In its development, destination branding is not limited to names, symbols, logos, and taglines. Like the public relations strategy, there are more essential in the destination branding strategy, which involves the values, philosophy, culture, and expectations of the local community [14] about the destination. One of the strategies is to implement three marketing stages, namely Positioning, Differentiation, and Branding. After understanding the positioning of a destination (how consumers can recognize or remember a destination), and then understanding Differentiation (differentiating one destination from another), the next thing to do is Branding (building a brand).

The development of tourist destinations as a brand is a very challenging process and requires more complex stages than building a product or service brand. The main factor is the need to build uniform views, opinions, and commitments among stakeholders in tourist destinations regarding the determination of brand identity. Stakeholders in a tourist destination, consisting of customers, employees, residents, suppliers, distributors, business owners, mass media,

local communities, shareholders, business partners, future generations, academics, competitors, NGOs or activists, investors, creditors, banks, governments, regulators and policy makers [19].

Involvement of stakeholders in a participatory and collaborative manner, must take place from the early stages of identifying values and brand proposals for a tourist destination. In contrast to the determination of product and service brands that have a clear owner, while a tourist destination is not the owner's authority in determining the destination brand. It depends on the role and influence of each stakeholder, as they are directly involved in the destination activities [19]. Stakeholder involvement is to provide a competitive advantage for achieving efficiency, increasing profits, and preventing acts of destruction or disturbance to destinations. Preferably, not all stakeholders are equally involved in the decision-making process, but must accommodate the demands, interests, and needs of all stakeholders. The development of destination branding must not ignore the legitimate needs and rights of residents. Any use of a destination's resources must benefit local residents, provide access, and increase their ability to access [20][21][22].

After getting the results of observations, this study applies a marketing technique to strengthen the branding of the Opak Gambir village destination by making murals. Mural comes from the Latin *murus* which means wall, so the mural has the meaning of a large painting to support the wall as an architectural space. The history of murals begins before modern civilization in the range of 30,000 years BC. According to an architectural perspective, the wall is not only a space divider or just a part that must exist in a building, but the wall is a medium to beautify the room [23]. In its development, mural is the making of painting directly or indirectly on the wall surface of a building. The difference between murals and paintings is that they fulfill special requirements, which are related to architecture or buildings, their designs meet aesthetic elements, ease of maintenance, last a long time, and meet eye comfort [24].

Murals are not graffiti, because the manufacturing technique is different. Graffiti is more focused on stylizing a series of letters which are made using spray paint (airbrush) or called spray-can art, while murals are more focused on drawing objects using paints and brushes [25]. The results of mural paintings have a more durable life, even the colors can last up to thousands of years when using the fresco technique. A

technique for making wall paintings by applying color to a layer of still wet plaster cement or mixing colors with wall covering cement. The fresco technique requires very high accuracy, speed, and many painters, because it must race against time before the wall plaster dries [26][27]. Evidence of the use of the fresco technique found in eleven prehistoric drawings on cave walls in Altamira, Spain, and Lascaux, France, in the form of paintings of hunting, gathering, and various religious activities. Meanwhile, the first-generation murals found in 128 murals in Spain and 21 murals in Italy [28][29].

The history of murals in Indonesia began during the war of independence. At that time, the fighters channeled their desires through graffiti. Even with limited skills and simple equipment, the concept of writing on the wall is the safest alternative for secretly expressing opinions. Graffiti and mural activities always appear in social situations when the government issues policies that raise pros and cons. As a democratic country, Indonesia guarantees that everyone has the freedom to express their opinion in the ongoing socio-political situation. In addition to the existence of distributors of people's aspirations such as newspapers, television, radio, online news, and social media, there are alternative media as a place for critical expression of artists with murals [30][31].

3. METHODOLOGY

This study uses a qualitative descriptive research method with a phenomenological approach. A method that seeks to obtain problem definitions and solutions from the direct experience of research subjects [32]. Phenomenology is the study of the essence of experience as experienced from the point of view of the first person, namely the person who experiences it [33]. Phenomenological research asks "What was this experience like?" to try to reveal the meanings that exist in human existence [34].

In addition to conducting field observations and documentation, the researchers collected data by conducting interviews and Focus Group Discussions with 15 informants as research subjects. The informants in this study were stakeholders of the Kampong Opak Gambir tourist destination, which consisted of village officials; sub-district officials; community leaders; administrators of neighborhood associations and community units (pengurus RT/RW); tourism awareness groups (kelompok sadar wisata); religious leaders; Youth Organizations (Karang Taruna); Village Consultative Council (Lembaga Musyawarah

Kelurahan); Family Empowerment and Welfare Mobilization Team (TP PKK), Village-Owned Enterprises (Badan Usaha Milik Kelurahan); Micro, Small and Medium Enterprises groups (UMKM), and owners of creative economy businesses. The research location is in Plosokerep Village, Sananwetan District, Blitar City.

The data analysis technique uses componential elements of weakness and strength, which specifically directs the analysis in three stages, namely exposure (results of observations, interviews, and FGDs), sorting (results of observations, interviews, and FDG), and finding of weak elements and strong in terms of supporting and strengthening destination branding. The objectives of this research are to explore the situation of the Plosokerep Village as a branding destination for Kampong Opak Gambir, identify the readiness of stakeholders to support the Kampong Opak Gambir branding destination, identify the location for applying murals as a reinforcement for Kampong Opak Gambir branding destinations, and apply mural creation at the location. stakeholder choice. The results of the analysis and application of murals can provide increased knowledge and understanding of the parties in supporting the Kampong Opak Gambir branding destination.

4. RESULT AND DISCUSSION

The process of building the destination branding of Kampong Opak Gambir is the result of a focus group discussion of stakeholders to make Plosekerep Village have a creative theme based on the characteristics of its residents who produce a lot of Opak Gambir snacks. The village officials then communicated it to the tourism and culture office of Blitar City so that it became a decision as a branding destination. Then it becomes a name, tagline, symbol, and design to be introduced to the wider community with the aim of creating a positive image [35].

In addition, stakeholders can manage all tourism potential in Plosokerep Village as a unique identity and characteristics, to build a competitive destination branding for the Kampong Opak Gambir village to bring back tourists after the COVID-19 pandemic. The main concept of destination branding in the Opak Gambir village is to encourage recreation portfolios, invite investment, culinary tourism and education, increase sales of local products belonging to stakeholders, and improve the welfare of local residents [36].

Furthermore, the destination branding of Kampong Opak Gambir applies a five-step tourism strategy as the concept of Balakhrisnan [39]. First, building the vision and handling the stakeholder management. Vision is the starting point of a grand strategy. Having a clear vision will help improve the quality of tourism, business generation, the welfare of local communities, in accordance with the vision. An important part of this vision is knowing: who Kampong Opak Gambir is, to be able to develop distinctive values, strong components, and unique features that support the vision [40]. Second, seizing the target consumer and matching the portfolio. Village officials as government representatives must identify potential target consumers, where they come from, what their behavior patterns are, and prepare a portfolio that is in accordance with consumer needs. The portfolio of products, services, and facilities available in Kampong Opak Gambir must be integrated with the overall branding strategy and based on assets that are able to grow [41].

Third, develop the positioning and differentiation strategies using brand components. The use of the Kampong Opak Gambir branding component as a credible effort to direct potential tourists. Positioning must be unique and different from tourism competitors in other areas. Differentiation takes place by sticking the uniqueness in the minds of consumers and consistently communicating through various media [42]. Fourth, communication strategies as a stage to communicate complete information about the destination and the image of the destination. The selection of media and the creation of messages or content must be in accordance with the existing vision, so that it can reach potential tourists as the target market [43]. The fifth stage is empowering feedback and response management strategies by setting up a team or task force that functions to manage communication gaps in conveying the destination branding of Kampong Opak Gambir. At least by doing simple market research, for example distributing questionnaires through google forms. The hope is that stakeholders understand the honesty of destination branding information, the honesty of tourist responses, and the honesty of responding to responses from tourists [44].

The most crucial stage in determining the Kampong Opak Gambir branding is realizing a vision that is in line with the mission and goals. The research team together with stakeholders formulated a mission or goal that was in accordance with the vision that had been

designed, namely communicating the concept of a creative and educative village in the Plosokerep village by highlighting the entrepreneurship that developed the most and became a characteristic of the area. The research team aroused the confidence of stakeholders that the determination of this branding must be a name and logo nationally and internationally, and be able to carry a mission to increase Regional Original Income (PAD) from the tourism sector, increase the economic income of local residents, increase the sustainability of natural resources (agriculture), increasing the expertise of local residents' human resources, opening up business opportunities to reduce unemployment, creating experience tourism, uniting stakeholders, and increasing community participation in tourism development up to the level of Blitar City.

After formulating the vision and mission, the next step is to find a branding concept to represent Plosokerep Village in the context of tourism. This formulation stage begins with an integrated internal understanding of destination branding or is an internal branding process, involving all stakeholders. One of the discussions in this internal process is the idea of a tagline as a tourism destination brand. The decision to branding Kampong Opak Gambir received the most support from all stakeholders, compared to the names Kampong Edukasi, Kampong Dolanan, and Kampong Prestasi. The reason for naming Kampong Opak Gambir is due to the following considerations, (1) the number of home industries for opaque gambir snacks spread throughout the region, (2) expertise in making gambir opaque snacks has been carried out for generations since before Indonesia's independence, (3) transformation of gambir opaque snacks into modern and hygienic snacks, and (4) the sale of Opak Gambir snacks is a lever for the development of various home industries for other typical Blitar snacks, such as Wajik Kletik, Dodol Belimbing, Sagon, and Geti.

In carrying out this studi, the research team received support as well as challenges to realize the strategic objectives. The Plosokerep sub-district apparatus provides full support by cooperating with the Blitar City Trade and Industry Office in providing low-cost halal certification for several MSME actors as an effort to provide guarantees for the purchase of all snack products by tourists. The research team faced a challenge in finding selected locations to apply murals to reinforce destination branding. Prior to making the mural, the Plosokerep village apparatus together with the neighborhood association and community unit administrators conducted socialization and education to

residents, including the involvement of several students from the Universitas Pembangunan Nasional Veteran Jawa Timur as mural makers.

Kampung Opak Gambir had experienced a decrease in visitors due to the COVID-19 pandemic and the physical conditions around the village were not maintained due to the absence of maintenance costs due to decreased income from tourists. To increase the number of tourists again, the research team revitalized the mural branding media in Gambir Opak Village. Mural making as one of the applications of this study, takes place in several stages, namely the preparation stage, implementation stage, and completion stage. In the preparation stage, the research team together with students conducted observations and interviews for 3 days, namely on July 6-8 2021. At the implementation stage, the painting activity lasted for 1 week starting

from July 17, 2021 to July 23, 2021, while at the completion stage conducted for 2 days on 24-25 July 2021.

The research team interviewed MSME actors and the administrators of the Rukun Tetangga and Rukun Warga to: (1) get hopes and ideas about Kampung Opak Gambir, (2) find locations to apply murals, (3) agree on the form of mural images. The results of the interview obtained agreement on the prohibition of mural forms, namely designs with images of humans, animals, cartoons, and doodle art. Approval for the mural is the logo of Kampung Opak Gambir, local superior products, and natural elements such as trees and flowers. The selection of wall spots and village roads for murals must consider their location or position to strengthen the destination branding of Kampung Opak Gambir.



Figure 1. The wall chosen for the mural spot

Meanwhile, the results of observations chose one wall of a resident's house which was located close to the highway, clearly visible from the road, and not covered by trees and other buildings. The wall has an area of 6.5 m x 3.7 m square (figure 1). Then technically, the research team made observations on the condition of the surface of the village walls and roads before the mural painting process. This observation is important to determine the condition of the basic material for the walls and village roads. At the selected wall spots, observations were made on the quality of the plaster

and cement materials, is it necessary to repair the plaster of the entire wall surface first or is it enough to apply white coating material as the basis for the mural to free the walls from mold and uneven cement color. While the selected village road is one of the sports fields that serves as village road access. The field which is quite large made of cast cement or concrete is located near the school and the An-Nur Mosque. The condition of the wall as a spot mural is very suitable for the basis of the mural, so it is enough to give it an anti-fungal

coating and function to level the surface with a white base color. The same applies to roads made of concrete. The choice of basecoat and paint for murals must have the ability to maintain its brightness for up to 25 years.

The activity of making wall murals begins with cleaning the walls using a palm fiber broom and a large brush so that no surface is too rough for application of anti-fungal coating and primer. The flat and smooth wall surface facilitates the process of applying mural paint. After applying an anti-fungal coating, the white

base painting process uses a special paint material for the outside that can withstand hot and rainy weather (figure 2). After the base paint is dry, the next step is making a sketch using a drawing pencil. After the sketch process is complete, the next step is to mix a special paint for the outside area with water according to the amount. After the required color paint is ready, the next step is to paint the walls. The color is adjusted to the existing design (figure 3).



Figure 2. The process of making a mural sketch



Figure 3. Mural painting process

When the team observed the location of the concrete road in the afternoon, many elementary school-aged children in the tourist area of Kampung Opak Gambir were busy using their smartphones. These children are busy playing online games which are not appropriate for their age category. While only a small number of children play kicking football, throwing basketball, and riding bicycles. Local residents want the concrete road area to be useful as a physical play area as a means of socialization between children. Parents worry that their children will lose play time that is useful for sharpening creativity, increasing endurance, strengthening physical, and avoiding anti-social conditions.

Based on a mutual agreement, the concrete road area, which is planned to be a mural with the main local product design, changes the theme to an educational design for traditional games. The mural design of traditional games will benefit the preservation of various types of traditional games so that they do not disappear over time. There are three types of traditional games that are used as murals on concrete roads, namely the Arrow and Stair games, Gejlik, and Gobak Sodor. The mural of the game area was chosen on the far side from the An-Nur Mosque to maintain cleanliness, purity, and sacredness as a place of worship and historical heritage. The first stage is the selection of the condition of the strongest concrete road and the flat surface (figure 4).



Figure 4. Location of the concrete road surface for a traditional game mural

The next stage is the preparation of tools including brushes of various sizes, special paint materials for outdoor areas, and color mixing places. The process of mural concrete roads is almost the same as wall murals, except that the concrete does not need to be coated with antifungal coating and white base paint. After cleaning the road surface, flush with water and brush to remove dirt and moss. The concrete surface must be clean so that the paint color can adhere perfectly and strongly. The next step is to make a rough sketch using chalk to make it easier to paint the area according to the pattern.

The first mural is an arrow and ladder game, the concept of the rules of the game is almost the same as Snakes and Ladders. It's just that the image of the snake is changed with arrows, because according to the agreement there is a prohibition on drawing animal shapes. In the mural of the Arrow and Ladder game, the numbers from start to finish are numbers 1 to 60. The choice of the Arrow and Ladder game is to train children in counting skills, and to be active in moving (figure 5).



Figure 5. The painting process of the arrow and ladder game mural

The second mural is to create a Gejlik game area which consists of seven squares by painting them colorfully. Each child will take turns throwing tile shards to get a chance to jump up and down and pass through the available boxes. The choice of Gejlik games is to divert children's interest in playing with their gadgets, because Gejlik games require communication to increase social interaction, competition to complete challenges, train leg muscle strength and balance, and teamwork to win games (figure 6). Meanwhile, the Gobak Sodor game mural only requires a line that divides the game area into six

squares. The line was drawn based on the consideration that the concrete road surface for the Gobak Sodor game area was uneven and damaged, so it was not possible to fully paint the entire surface of the 6 squares. The Gobak Sodor game is a type of traditional game that is useful for training children's physical exercise. Because it requires fast running movements, touching or catching the opponent's body, dodging and dodging. In addition, it requires communication in working with the team, getting used to being honest, increasing the ability to think quickly, logically, and creatively (figure 7).



Figure 6. The joy of children playing Gejlik



Figure 7. Some children play Gobak Sodor

Based on the results of the evaluation according to the principles of tourism destination branding, a series of stages of implementing the destination branding strategy for Kampong Opak Gambir has shown a good process, from identification, stakeholder discussions, field observations to the application of strengthening destination branding with murals. The main limitation of this research is the lack of support for the provision

of materials for the manufacture of murals from stakeholders. Although the concept and content have adjusted to the expectations of stakeholders. The most intensive collaboration by stakeholders is when determining the Kampong Opak Gambir branding destination. To increase tourism awareness, it is necessary to increase the frequency of organizing education through workshops and hospitality training

for residents. Because all residents of the Plosokerep village must internalize the Kampong Opak Gambir branding by showing hospitality and openness to visiting tourists. Including digital marketing training and managing social media for Kampong Opak Gambir tourism as a means of Word of Mouth electronic (e-WoM) marketing.

5. CONCLUSION

Determination of branding destinations Kampong Opak Gambir has followed four stages of marketing activities in the process of developing tourism destination branding by creating names, logos and symbols; prepare a unique and memorable travel experience design; build an emotional connection between visitors and the place of visit; and reduce the cost of finding information on potential visitors. The destination branding process of Kampong Opak Gambir has also involved stakeholders to make various agreements in all stages of preparing brand identity.

The application of the results of the study by making murals is important to strengthen the Kampong Opak Gambir branding destination. There are two locations for applying the mural, namely (1) on one of the walls of a resident's house which is on the side of the road and is easily visible. (2) on one of the concrete roads in the sports field area. The mural design on the wall is an image of the flagship product of Plosokerep Village and the logo of Gambir Opak Village. While the mural design on the concrete road surface is a picture of three types of traditional games, namely arrow and stairs, *gejlik*, and *gobak sodor*.

The results of the evaluation of strengthening destination branding with murals were able to increase the number of tourists. Most of them are taking selfies for uploading social media content on the Kampong Opak Gambir logo wall. Making murals of traditional games, has increased the physical activity of village children. Overall, the creation of murals in Kampong Opak Gambir has provided a moral aesthetic function to visitors and gives a different impression from other destinations.

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