



SIGN JOURNAL OF TOURISM

[E-ISSN: XXXX-XXXX] [P-ISSN: XXXX-XXXX]

<https://jurnal.penerbitsign.com/index.php/sjt/article/view/v1i1-1>

Vol. 1 Issue 1: January – June 2023

Published Online: January 25, 2023

Article Title

Customs and Culture of the Woloan Community as a Potential Tourism Village in Tomohon City

Author(s)

Deby Christiani Sendow*

Politeknik Negeri Manado // debbysendow69@gmail.com

*Corresponding Author

Jeanlly Adri Solang

Politeknik Negeri Manado // jeanllysolang25@gmail.com

Telly Hetty Isye Kondo

Politeknik Negeri Manado // kondojt@gmail.com

Youdy Joseph Hendrik Gumolili

Politeknik Negeri Manado // gumolili@gmail.com

Mercy Ariane Lumare

Politeknik Negeri Manado // mercy.lumare@polimdo.ac.id

How to cite:

Sendow, D. C., Solang, J. A., Kondo, T. H. I., Gumolili, Y. J. H., & Lumare, M. A. (2023). Customs and Culture of the Woloan Community as a Potential Tourism Village in Tomohon City. *SIGN Journal of Tourism*, 1(1), 1-16. <https://doi.org/10.37276/sjt.v1i1.233>



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ABSTRACT

This research aims to examine and analyze the customs and culture of the Woloan community as a potential tourism village in Tomohon City. The type of research used is descriptive qualitative. The technique for determining informants is purposive sampling, which is carried out deliberately based on knowledge and community activities in customs and culture. The data collection techniques used in this study consisted of the following: observation and interview. The data collected during the research was compiled systematically, analyzed descriptively qualitatively, and described narratively. The results showed that Woloan in West Tomohon Sub-District, North Sulawesi Province, still has customs and culture that can be preserved, as reflected in the historical heritage of Waruga in the amphitheater, traditional cottage industries, and traditional dances such as Maengket, Maengket Dance, Maengket Marambak, Maengket Lalayaan and then Mapalus (mutual cooperation) activities. Apart from that, Woloan also has several excellent tourist attractions, such as Kaisanti Peak and Welu Restaurant and Cafe, where we can admire the natural scenery of Mount Lokon, rice fields, people's houses at the foot of Mount Lokon, and the sunset.

Keywords: Custom, Culture, Tourism Potential, Woloan Village.

INTRODUCTION

North Sulawesi Province is one of the provinces that have diverse customs and cultures as well as diverse tribes (Koondoko et al., 2017). One of them is the indigenous people in Woloan, West Tomohon Sub-District, Tomohon City, North Sulawesi, Indonesia. The Woloan region consists of 4 Urban Village in West Tomohon Sub-District: Woloan I, Woloan II, Woloan III, and North Woloan I.

Woloan is a region that has its uniqueness in attracting tourists (Walansendow & Lagarensen, 2016). Woloan I has a traditional Minahasa house-making industry (Makawekes et al., 2019). Sales also expanded overseas. The North Woloan I has several tourist attractions, such as the Amphitheater, Valentine Hills, Welu, Totombe Sunset Cafe and Restaurant, Grand Vile, and Towasen. Woloan II has Kaisanti Park. Woloan III has the Sio Pa Cultural Center, the Siowan and the Lalendeman Cultural Center, and several traditional dances, such as the Maengket Dance and Kabasaran Dance, as well as several cultures, such as Mapalus and Menggalei (Ante et al., 2016; Rahman, 2022).

In the past, before Christianity entered Woloan, the Wolo people adhered to animism (belief in spirits). However, with the introduction of religion in 1867 and the baptism of the first two people born in Woloan, Tingku Lendeng, and Rumenga, this belief turned into a ghost of belief in God. Based on the results of field observations, several problems were identified, including the language used there. Most of them did not use the regional language (Tombulu) due to the influence of the times and the influx of foreign cultures. An example is the Woloan I Monument which only uses Indonesian and English but does not include the native language of the area. In

addition, customs and culture are exploited for commercial, and industrial markets, such as in Panggung Woloan houses, which are ready to incorporate elements of other cultures, such as Balinese and Javanese, into cooperative culture due to market demand. However, because of the designs, carvings, and forms of regional culture, there is a lack of presentation/promotion of customs and culture in tourist areas.

Another example is the disappearance of the typical Woloan food and drink, language, and the traditional Pengalei event (praying to the spirits). Pangalei is a traditional event carried out by the ancestors (Walian) before deciding the right place to close the same village. The Manguni bird (Oot) is a sign of whether an application is accepted. It is said that hearing the sound of the Oot Rawoi bird is a bad omen. However, this lasted only a short time. The program was abandoned when Christianity came, and people believed in God (Wewengkang, 2018).

After that the place/indication of history where the Pengalei ceremony was held disappeared, and the place where the proposal was behind was the Roman Catholic Church, it was not accepted. The current reception location is located west of SD GMIM 2, Woloan II. The Red Lunjung Factory Place (Tawa' ang Merah) was a sign of accepting a transfer request, but currently, that place no longer exists. This is due to the transfer of land. However, the red tawaang plant itself is still widely planted in front of residents' houses and as a land fence in Woloan, and finally the loss of the wolo (bamboo) plant which was the precursor to the name Woloan due to land expansion for housing and plantations for local residents.

Based on the description above, this research aims to examine and analyze the customs and culture of the Woloan community as a potential tourism village in Tomohon City.

METHOD

The type of research used is descriptive qualitative. This research was conducted in June 2022 in Woloan, West Tomohon Sub-District. The informants in this research consisted of the Woloan Community. The technique for determining informants is purposive sampling, which is carried out deliberately based on knowledge and community activities in customs and culture. The data collection techniques used in this study consisted of the following:

1. Observation, which is done by looking directly at the subject and object of research;
2. Interview, which is carried out by way of a general question and answer, then followed by in-depth questions, discussion, and confirmation, both individually and in groups; as well as

3. Document study is carried out by selecting specifically and focusing on literature, books, and articles that discuss the customs and culture of the Woloan Community.

The results of observations and interviews were then documented to complement the above data collection techniques. The data collected during the research was compiled systematically, analyzed descriptively qualitatively, and described narratively.

RESULTS AND DISCUSSION

A. History of the Formation of Woloan

According to existing history, before becoming Woloan's name today, Woloan had a very long process, including:

1. Tombulu

According to the Minahasa story, the division of the remaining tribes from the divorce into tribal children in a place called "*Pinawetengan*". A clan/tribe child among the children of another tribe who left *Pinawetengan* then went north and settled at the foot of Mount Lokon to the east. The leaders of the tribe at that time were *Walian Mangumpun*, *Belu*, and *Kakeman*. The new place has many bamboo trees called "*wolo*". The choice of this new location is nothing more than a protective shield from enemy attacks. Because, at that time, almost all tribal children were mutually hostile/contradictory. By the name where they call their group "*Tou Wulu*" which means children of the Minahasa tribe, *Tou Wulu* is changed to the word or title "*Tombulu*". Several children of the Tombulu tribe led by *Walian Punch* (descendants of *Ahka Im Banua*) moved back to *Najosu* named *Kinilov*. When *Kinilov* was ruled by a son of *Walian Pukuli* named *Lumindong*, *Kinilov* was hit by a plague that killed many residents. Because of the rampant disease, some people led by *Kaawoan* moved westward. Then move to a place where there is a grass called *Wariri*. Hereafter called *Touwariri*, then became *Tombariri*. Then led by *Walian Lokon Mangundap*, *Kalele*, *Apor*, *Karundeng*, *Kapalan*, and *Posuma*. They are the people who founded a new country called *Katinggolan*.

2. Katinggolan

Walian Lokon Mangundap and friends also chose *Katinggolan* for security reasons. At that time, *Pemayawa-Mapuisan* (people who were beheaded) fought over power or knowledge. Therefore, people always look for a safe place in a high place where it is difficult for the enemy to approach. In the middle of the 19th century, an earthquake that greatly bombarded Minahasa was caused by

the first eruption of Mount Asa. As a result, the community finds it difficult to cook rice on Mount Lokon because the pot of rice keeps spilling over. In addition, Minahasa was affected by hives which caused sores all over his body, which were difficult to heal due to the lack of therapy.

B. The Process of the Establishment of Woloan until Now

According to Mr. Rosevelty Kapoh, S.H., as the Urban Village secretary of Woloan I, Woloan was founded in 1845 and is located approximately 300 meters to the south of the old village called Katinggolan which is now called the "Nimawanua". The first humans born were Tingku Lendeng (melodious shrill voice) and Rumengan (first). Community leaders who took part in the resettlement at that time: Walian Pontoh, Tonaas Rumondor, Patusan Kapoh, Teterusan Makal, and Teterusan Karamoy.

The religion later embraced by humans was animism (belief in spirits). The first step taken by the warden before choosing a new place is to perform a spirit ceremony called "*Lumigau*" in Tombulu, and the place where the ceremony is held is called "*Linigauan*". Woloan Region was moved from the existing Nimawanua or Katinggolan due to a devastating earthquake that lasted about a month and damaged some of the floors in the old place. Because of this, it was agreed to move the Region through deliberations of community leaders in the Tombulu traditional language, the *Pengalei* event. The first place proposed by the ancestors (*Mengalei*) was the area behind the current Roman Catholic Church, but the application was not accepted then. According to the Wolo tribe, if you hear the sound of the Manguni bird, this indicates that the request is not granted. Even today, the Wolo communities believe that when we hear the sound of birds like that, everything we want doesn't get what we expect. The Welsh then look for an auspicious day, known to the Wolo communities as "*Endoh Wangun*", and hold *Pengalei* events elsewhere. It is said that according to the story, the place received (*Si'Sang Um Banua*) was the elementary school of GMIM Dua, west of Woloa II, and as a sign of acceptance of the application.

The place is planted with red lenjung plants (Red Tawa'ang). After that, the Walian, Tonaas, immediately ordered all his somebody to move from Nimawanua to a new place called Woloan. The birth of 2 babies supports evidence of the establishment of Woloan in 1845 at that time, namely Tingku Lendeng and Rumengan. Pastor N. Graafland and Tingku Lendeng were baptized Christians (GMIM) on August 18, 1867, at the age of 22, with the new name Thomas Senduk while Pastor H. Betink Rumengani was baptized into Christianity on August 6, 1871, at the age of 26. The two pastors came from the community "*Nederlandsche Zending Geneootschap*" N-Z-G.

C. Woloan Customs and Culture

Apart from the friendly people, the Woloan Region also has its customs and culture, which can still be maintained in today's modernization era—even being able to adapt to the development of social media without reducing the moral values of these cultural customs (Tandaju et al., 2017). These customs and cultures include:

1. Lumigau Custom

Lumigau was a ceremony of worshiping the spirits carried out by the saints before choosing a new location. The place where the lumigau ceremony is held is called “linigauan”. But as time went on, Sending or Missionaries entered Woloan and spread Christianity, especially Protestant Christianity. The ceremony began to be replaced with the ceremony of worshiping the spirits, replaced with prayers to God Almighty and led by the Pastor.

2. Belief in the existence of the Manguni Bird (Oot)

This belief is an ancient belief of the Woloan people, who believe that if they hear the sound of the Manguni bird, it is a bad omen (whatever they want, they will not get what is expected) (Nainggolan et al., 2022). But now, this belief is only believed by older people while those still young don't believe it.

3. Maengket Makamberu/Maowey Kamberu Dance (Padi Dance)



Figure 1. Maengket Dance of Sanggar Lalendeman Woloan

Maengket Makamberu is a dance that is performed as a form of gratitude to God Almighty, who increases agricultural output, especially rice plants (Pandaleke & Maragani, 2019). This dance represents lamentation about the exhaustion of planting rice, which leads to the joy of harvesting rice (Poluan et al., 2022). Over time, this dance is no longer used during the rice harvest but only at regional birthday celebrations, village birthdays, art exhibitions, and

welcoming big guests. As shown in Figure 1 above, when the Lalendeman Studio performed the maengket dance in traditional clothing at an art competition, the men wore traditional *bajang* clothes and a red triangular head covering. While the women wore white kebaya and their subordinates wore brown batik.

4. Maengket Marambak (Dance Up to a New House)



Figure 2. Marambak Dance

Figure 2 above shows the Maengket dance performed by six women and six men as well as six small gong music performers wearing traditional bajang clothes and triangular head coverings for men and five women in white kebaya, with one person as the leader wearing a red and decorated kebaya with a red color and a flower on the head. Maengket Marambak is a dance of the spirit of mutual cooperation in building a new house. After the construction of the house, there is a festival to mark the construction of a new home or, in the local language, “*Rumambak*,” or the strength of the new house being tested. The entire village community is invited to thank them for building the house.

5. Maengket Lalayaan (Youth Dance)



Figure 3. Maengket dance from Woloan Christian Elementary School

Figure 3 above shows the Maengket dance performed by Woloan Christian Elementary School at the Woloan Cultural Arts Festival. Maengket Lalayaan is a dance that symbolizes how young people looked for a mate in ancient times. In the ritual, Maengket is divided into two parts, namely Sumempung, which invokes the spirits of the gods and praises *Si Empung* (God), and Kalian, which is done to ask for the goodness of the gods. But now, this dance is only performed on important occasions to welcome guests and cultural performances.

6. Kabasaran/Kawasaran Dance



Figure 4. Kabasaran Dance from Sio Pa Siowan

Figure 4 shows the Kabasaran dance performed by the Sio Pa Siowan Studio at the Amphitheater Woloan. Kabasar dance is a traditional Minahasa warrior dance that comes from the word *wasal*, which means a rooster whose backbone is cut so that the hen is more ferocious in battle (Nismawati et al., 2021). This dance is accompanied by percussion instruments such as a small gong, *tambura* or *kolintang* called “*Pa’Walasen*” and the dancers are called *Kawasaran*, meaning to dance imitating the movements of two fighting roosters. The word *Kawasaran* then develops into “*Kabasaran*”, a combination of two words. “*Kawasal*” means to accompany and follow the dance moves, while “*Sarian*” is the traditional leader of the Minahasa warrior dance. The form of this dance movement is the movement of nine spears (*Santi*) or the movement of nine spears (*Wengkouw*) with a 4/4 position consisting of two steps to the left and two steps to the right. The clothes used in this dance are made from local Minahasa woven cloth and Patola cloth which is Tombulu red woven cloth. Currently, this dance is only used at art exhibitions, regional/village birthdays, art festivals, and art receptions.

7. Mapalus (Mutual Cooperation)



Figure 5. *Mapalus of Woloan People*

In Figure 5, you can see the Woloan people making a path. *Mapalus* is a traditional culture in Minahasa, which is a form of community cooperation for the common good and is divided into several working groups within an area. Philosophically, *Mapalus* has a very basic meaning (Berdame & Lombogia, 2020). *Mapalus* consists of 3 types of basic nature of the human person (Nismawati & Nugroho, 2021). *First*, touching hearts: it is the basic nature and life activities of the Minahasa people who are called upon with basic and deep sincerity of conscience. *Second*, teaching mind: it is natural with full awareness and responsibility to make humans and their groups. *Third*, transforming life: it is essential to revive each other and bring prosperity to every person and community member.

Mapalus' working forms in Woloan are Mapalus Tani, shepherding, and Mapalus for mourning and marriage. However, Mapalus Tani and herding are only practiced by a few people.

8. The Stage House Industry in Woloan

Woloan stage industry is a traditional residential building from Tomohon, North Sulawesi. This building is shaped like a stage and is known as an earthquake-resistant building. Its aesthetic shape and earthquake resistance make this traditional domestic product export to Argentina and Venezuela (Kalangi et al., 2015). According to history, this Minahasa traditional house was created using the tie technique tied to a tall tree. This tying technique is done to prevent flooding or disturbance of wild animals. According to history, the wooden house industry in Woloan started during the Dutch colonial period. It was initiated by Br. Van Den Linden SJ (Van Lidon), a Jesuit missionary from the Roman Catholic Church. He set up a training ground and tools that helped

hone the carpentry skills of the Wolo people at that time. The place of practice is behind the Bunda Hati Kudus Catholic Parish Church building called Loss. The main aim of this school is to educate local people to acquire carpentry skills or skills that will later be used to build churches, hospitals, and schools. Over time, Wolos wooden houses have developed into an industry that is the pride of the Wolos people. The wooden house industry has gone through a long process to become known today. From the Dutch-Japanese colonial period (1920-1945), the Permesta disturbance (1945-1961), the Millennial Era (1961-2000), and the International World (star 2000). In the 1930s, some of the Woloan wooden house industry pioneers started trading wooden house buildings with an exchange system (*Blante*). The wooden house for sale used to be a temporary wooden house.

The wooden house is usually a stilt house (*wale meito'tol*) which is dismantled and rebuilt at the handover site. This process is known as tearing down a treehouse. The main material used is Cempaka wood (*Mareno*). In a turbulent year, the logging industry grew rapidly with the rising price of carnations in the 1950s, creating opportunities for the industry's rapid growth. Due to high demand, industry players started selling products through a subscription system. At the start of a turbulent year, developing this branch proved difficult. Around the turn of the millennium, the demand for the log house industry grew rapidly. Some have even started building custom log houses for sale. Over time and with the development of carpentry machine technology in 2000, the Woloan wooden house industry entered its golden age. In 2015, the Woloan wooden house industry began to be known by holding international class events such as the IFEX (International Furniture Expo), with the government's support every year.

This branch succeeded in presenting the uniqueness of Tomohon City. International community while maintaining local customs and culture. According to Yohanes Sindim, one of the Woloan wood industrial house owners who has been in the industry for 46 years, the industrial wood house now has a design and pattern mixed with customs from other regions such as Bali, Java, and various other areas depending on the customer's order. However, it does not reduce the uniqueness of the architect of the stilt house. The wood in this range is ironwood for frames and spans, while red meranti wood is used for boards and frames. The material comes from self-produced forests in the Gorontalo and Palu regions. The price he offers varies according to the size of the building. He sells it outside the area for IDR 3,000,000 while in the area for IDR 2,500,000, depending on size/meter. There are 28 Industrial employees, each assigned job responsibilities by the owner. Here are the differences between ancient and present stilt houses:



Figure 6. *The Old Minahasa Stilt House*

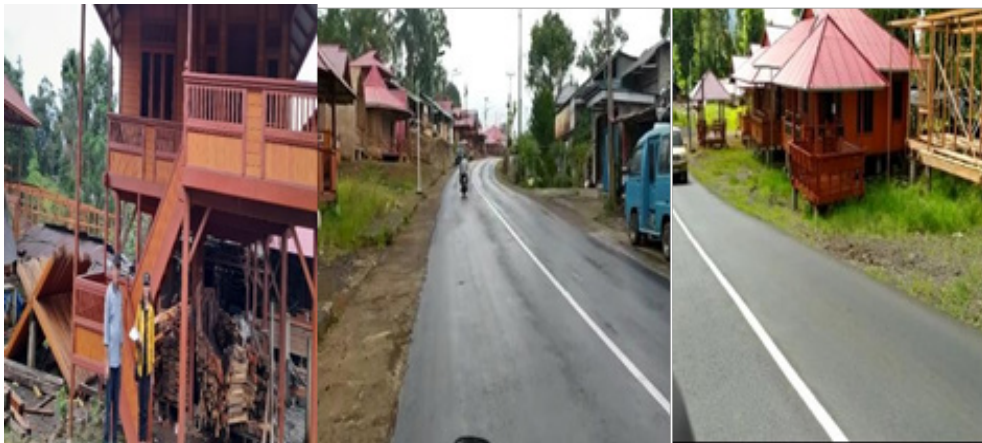


Figure 7. *The Current Stilt House*

Figure 6 above shows an old model house with a thatched roof. In front of the house are two stairs, namely the left and right, and the frame of the house is longer. According to Minahasa's ancestral beliefs, lowering the ladder means that the evil spirit will descend from the other side of the ladder when an evil spirit tries to climb up the ladder. You can also see the pillars of the still house, which used to be bigger. If you look at the picture of the current style house in Figure 7 above, where the current style house roof is a tin roof, the frame shape of the house is shorter than the old model style, the space is wider than the old model style, and the columns are smaller than the old model style.

The first photo in Figure 7 shows a Woloan stilt house with only one. The second photo shows a lower Woloan stilt house, with pillars supporting the house's frame, made of concrete, using the Balinese Jineng (klumpu) roof shape and the Javanese Tajug roof shape. The third photo shows a Volonian stilt house shaped like the roof of a Javanese Tajug tent, with concrete pillars and an additional pavilion next to it.

9. Amphitheater Woloan

Located in the North Woloan I, this amphitheater was built in 2004 by the Masarang Foundation. The amphitheater is three hectares in area,

can accommodate three thousand people, and is 760 meters above sea level. According to local people's stories, this place is an old Wolo village called Katinggolan (narrow place), founded by Tonaas Kaawoan. This amphitheater was built so that people could fulfill their cultural potential. Cultural libraries and *waruga* (ancient stone graves) were successively established at the site in the 1500s to 1900s. Originally the graves were located in people's homes and then moved to that place through the traditional *waruga* "mera" (moving) ceremony. The amphitheater is also a venue for cultural performances and certain other events. Apart from its cultural heritage, the amphitheater also offers beautiful natural views and great photo spots (Plangiten et al., 2022). The amphitheater has views of Mount Lokon. In the past, visitors paid an entrance ticket of IDR 20,000 to enter the amphitheater, but now there is no entry fee, and the place is quite unkempt.



Figure 8. Current Amphitheater

D. Tourist Spots

Besides its customs and culture, Woloan is also famous for its superior tourism. It spoils visitors' eyes with beautiful natural scenery, mountains and valleys, rice fields, and cool photo spots. These places include:

1. Kaisanti Peak

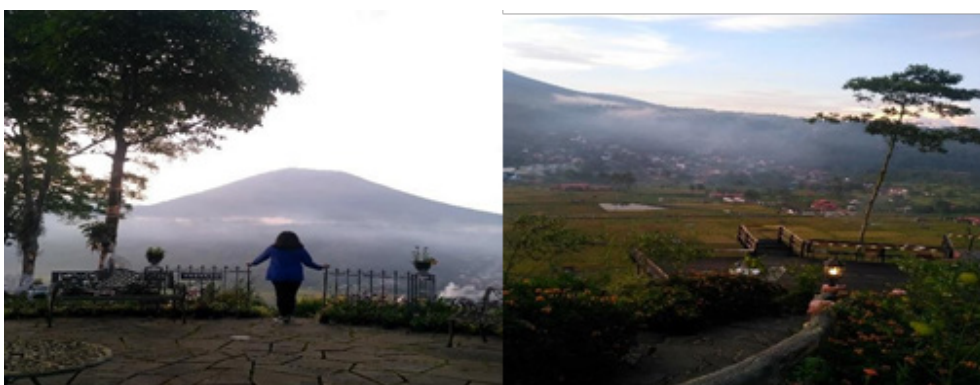


Figure 9. Kaisanti Peak

Figure 9 above, you can see the natural scenery from the top of Kaisanti Woloan. In the first photo, the author is standing in one of the Kaisanti photo spots with a panoramic view of Mount Lokon. In contrast, the Kaisanti photo spot in the second photo has a background of mountains, people's houses, and rice fields. Kaisanti is one of the leading tourist attractions in Tomohon, especially in Woloan, West Tomohon Sub-District. Kaisanti Peak is 1100 meters above sea level and offers beautiful natural panoramas such as views of Mount Lokon, rice fields, and people's houses under the foot of Mount Lokon. In addition, visitors are treated to several Instagram photos from the management.

Entrance fee Visitors will pay an entrance fee of IDR 35,000 for adults and IDR 17,500 for children aged 4 to 12 years, this price includes free coffee provided by the manager. This place is owned by Mr. Alex Chang, and the opening hours are 09:00 - 18:00 daily. Site facilities include restrooms, a cafeteria, a free visitor charger, a photo booth, and parking. The name Kaisanti comes from a tree with red flowers in that place. Kai means tree, while Santi is a red flower (Rompas et al., 2019). We can go there by car or motorbike, and the journey takes about 10 minutes from the center of Woloan village.



Figure 10. Natural Panorama of Mount Lokon from the Kaisanti Peak

2. Welu Cafe and Resto



Figure 11. Spots in Welu Cafe and Resto

Figure 11, you can see the photo spots in Welu Cafe and Resto with various shapes, including wings, miniature tree houses, seats, and steps, along with two angels at the top. Welu Cafe and Resto is a tourist spot in the North Woloan I. This place was built in 2015 by Mr. Bobby Renggoan and Mrs. Jane Kopalit. The meaning of the word welu itself is a spring because there is a spring. The owner said he made this place because he liked the good views of Woloan and the lack of tourist spots. This place is open every day from 09.00 to 19.00 with a fee of IDR 15,000/adult and IDR 10,000/teenager. In contrast, children and babies under 12 years of age are free to enter this tourist spot. In addition, every visitor can taste coffee for free and the opportunity to enjoy photo spots there. This place is visited by many teenagers and adults alike because, from this place, we can enjoy panoramic views of Mount Lokon, rice fields, and sunsets, unwind, eat and take selfies. In addition, this place also offers facilities such as photo booths, toilets, restaurants, and event halls. You can reach this place by car or motorbike, and it takes 11 minutes from downtown Tomohon.

CONCLUSIONS AND SUGGESTIONS

Based on the discussion above, it can be concluded that Woloan Village in West Tomohon Sub-District, North Sulawesi Province, still has customs and culture that can be preserved, as reflected in the historical heritage of Waruga in the amphitheater, traditional cottage industries, and traditional dances such as Maengket, Maengket Dance, Maengket Marambak, Maengket Lalayaan and then Mapalus (mutual cooperation) activities. Apart from that, Woloan also has several excellent tourist attractions, such as Kaisanti Peak and Welu Restaurant and Cafe, where we can admire the natural scenery of Mount Lokon, rice fields, people's houses at the foot of Mount Lokon, and the sunset.

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