



Managing Local Culture in Tourism Area Based on Perception of Penta Helix

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Abstract. This study aims to 1) analyze Penta Helix's perceptions of Local Culture Management in the Baturraden Tourism Area, and 2) formulate fundamental programs run by Penta Helix. This study uses quantitative analysis with an investigative approach in the form of a survey method. The research instrument was a questionnaire designed using a Likert scale of 1 (strongly disagree) - 5 (strongly agree) consisting of 7 statements which were distributed to 300 respondents on a web-based (online) and self-administered (paper-based). Respondents are Penta Helix including academia, business, community, government, and media. The results of the study indicate that Penta Helix's perception of local cultural management in the Baturraden tourism area is good. However, various problems were found including the extinction of several arts and cultures, the synergy between Penta Helix has not yet been established, and the local culture has not yet been managed commercially. The implications of this study are urgently required of 1) teamwork between the private sector and the community to organize cultural attractions on a regular basis; 2) contribution between the private sector and the media in promoting and marketing local cultural attractions as tourist attractions; 3) cooperation between the Government and the private sector in the management of cultural attraction destinations commercially and professionally; 4) collaboration between the Government, the private sector and academics in regeneration and education programs for students and lecturers through research and community service; 5) synergy between the Government and Academics and the Community to provide scholarships for cultural actors.

Keywords: local culture · Penta helix perception · management · tourism area

1 Introduction

Some ways the local government integrates cultural planning with other planning flow including identifying, reflecting, strengthening, utilizing, and supporting cultural values, creative capacity, and community potential [1]. The main goal of managing inheritance is to communicate the significance and need for preservation to host community and for visitors. This brings with it an obligation to respect heritage values, interests and equity of the present host community, the custodians customary or historic owners of the property and for the landscape and culture in which that heritage develops [2]. Lack

of management has an impact on the vulnerability of traditional cultural heritage to tourists [3].

Panginyongan according to [4] is a designation to describe the sub-culture that exists in the western part of Central Java which is the former Banyumas Residency covering five districts namely Banyumas, Cilacap, Banjarnegara, Kebumen and Purbalingga. His trademark lies in the language and way of speaking (dialect) and the character of the people who use it, which tends to be what it is, frankly, what it should be, without preamble and outspoken (cablaka). There are obstacles in Local Culture Management including 1) several native Banyumas arts that are endangered: Gondolio, Beans Dance, Dhalang Jemblung, Sintren, Rengkong, Cepetan, Rinding and Baritan ([5]; 2) lack of art building facilities in Banyumas Regency [6]. Further, a sense of belonging of community to local culture need to be enhanced [7].

2 Objectives

Referring to this condition, this study aims to 1) analyze local cultural management based on Penta helix's perceptions; 2) recommend the fundamental program that Penta helix needs to implement.

3 Theoretical Basis

According to [1] community cultural development programs include 5 portfolios: festival and event management, cultural identity, community development through performing arts, multicultural services, and indigenous ethnic services. Cultural planning is integrated with other planning streams through collaboration and information sharing with other departments and the community. Due to [2] heritage is a broad concept and encompasses the natural and cultural environment, encompassing: landscapes, historic sites, sites and the built environment, as well as biodiversity, collections, past and continuing cultural practices, knowledge and life, experiences.

4 Methods

This research was conducted in the Baturraden Tourism Area which is a sub-district consisting of 12 villages. The research period is August 2021- February 2022 during the Covid-19 pandemic in Indonesia. Survey method was used with an instrument of 7 questions in the form of a Likert scale 1 (strongly disagree) - 5 (strongly agree). Furthermore, the questionnaire was distributed to 69 local residents as respondents. The questionnaire was designed in a web-based manner so that it facilitated its distribution but assistance was provided in filling it out. As a comparison for the survey and observation results, 3 informants were used including 1 tourist attraction manager and 2 academics. By using a class width of 0.8, then the description of the respondent's perception can be classified into 5 class categories as shown in Tables 1 and 2.

Table 1. Respondent Perception Class Category

Classes	Class Ranges	Explanations
I	4,21–5,00	Very Good
II	3,41–4,20	Good
III	2,61–3,40	Fairly Good
IV	1,81–2,60	Not Good
V	1,00–1,80	Very Not Good

Table 2. Survey Instruments. Sources: [1] and [2]

Indicators
Staging management
Festival management
Guidance, development, and culture art preservation
Communication, coordination, and motivating among culture actors
Culture regeneration
Culture promotion
Local community sense of belonging to culture

5 Findings and Discussion

Based on the results of research and analysis, it is indicated that the Penta Helix Perception of Local Culture Management is good. Anyhow, based on field observations and data collection, various problems were found that needed to be addressed, including (Tables 3 and 4).

5.1 Staging Management

Based on an interview with Kusumantono, temporary officials The Head of the UPTD Lokawisata Baturraden said that there is a monthly schedule from the cultural sector of the Dinpobudpar regarding the staging of Panginyongan cultural attractions which are carried out in several tourist attractions such as the Old City of Banyumas, Andhang Pangrenan, Balai Kemambang Park, Pangsar Soedirman Museum and Lokawisata Baturraden. These cultural attractions can be Ebeg, Lengger, Tabuh Bumbung and Cangklung or other cultural arts. Apart from this schedule, there are also requests from hotels in the Baturraden Tourism Area, the Pring Sewu restaurant. Meanwhile, the Sutedja Arts Building was built by the Banyumas Regency to facilitate every Panginyongan cultural arts performance, including online performances or live streaming via YouTube during the Covid-19 pandemic. Meantime, Banyumas Regency has designated 2022 as the year

Table 3. Respondent Profile. (Source: Primary Data (2022)

Demographic Respondent	Valid	Frequency
Category	Academics	16
	Business	28
	Community	69
	Government	96
	Media	14
	Visitor	77
	Total	300
Gender	Female	146
	Male	154
	Total	300
Education Background	Elementary	3
	High School	108
	Degree	159
	Master	22
	Doctor	8
	Total	300
Age	<30 years old	59
	31–55 years old	210
	>55 years old	31
	Total	300

of tourism and the theme being carried is culture with a focus on the Banyumas Old City location so that every week Panginyongan cultural attractions are held.

On other hand, based on an interview with Chusmeru, Banyumas tourism observer, FISIP UNSOED Communications lecturer said that there was no link & match or collaboration (partnership) in order to lift cultural arts groups between hotels and art groups. This is different from Bali where there is a good relationship between the hotel industry and art groups in Bali. This is achieved by holding a painting exhibition held at the hotel in the form of a Balinese painting exhibition event. There are many benefits, including: 1) Painting artists could grow and develop because their paintings are known and bought by tourists; 2) Tourists, especially foreign tourists, are also pleased because they can enjoy the Balinese painting exhibition which is held free of charge at the hotel; 3) The hotel also benefits because the painting exhibition event becomes an attraction for tourists to stay at the hotel. This has been going on for years so that Balinese paintings are famous and the painters also fulfill their economic needs because their paintings are sold even at high prices. Thus there is robust cooperation between the industrial sector and the

Table 4. Local Residents' Perception of Tourism Activities. Sources: Primary Data (2021)

Indicators	Respondent Perception Frequency					Average	Classes
	1	2	3	4	5		
1. Staging management	2	17	78	131	73	3,85	Good
2. Festival management	1	9	64	149	78	3,98	Good
3. Guidance, development, and preservation of cultural arts	2	21	81	132	65	3,79	Good
4. Communication, coordination, and motivation of cultural actors	2	19	84	144	52	3,75	Good
5. Culture regeneration	2	27	105	119	48	3,61	Good
6. Culture promotion	3	34	94	114	56	3,62	Good
7. Culture sense of belonging by local resident	1	11	61	141	87	4,00	Good
Local culture management						3,80	Good

arts and culture sector. He said that the hotel industry could use CSR (Corporate Social Responsibility) funds to foster cultural arts groups. If 1 star or non-star hotel erects 1 cultural arts group, Panginyongan cultural arts could be sustainable. This phenomenon is in accordance with the conditions in the field, namely the lack of economic support for art groups, so that art and culture groups are often found singing at crossroads (the tabuh bumbung and cangklung groups). In response to this, [8] stated by establishing collaboration between tourism, culture and local communities, it guarantees sustainability. Next, In particular, for breeding local and regional cultural resources requires cooperation from leaders in different fields [9].

Meanwhile Mr. Sonny from the DKKB Secretariat (Banyumas Regency Arts Council) in an interview on 13 January 2022 conveyed input, namely the need for an event organizer for cultural performances of Panginyongan which are more routine weekly or monthly to raise and maintain various local cultural arts groups in the community.

5.2 Cultural Festival Management

There are two cultural festivals held in Banyumas Regency which are held every year and are included in the event calendar, namely Grebeg Sura which is held every Sura month and Banyumas Wera which is held on the anniversary of Banyumas Regency. Grebeg Sura is held as a thanksgiving for the prosperity given to the people of Baturraden. This is symbolized by offering 15 Gunungan (tumpeng rice brought with tenong) which are brought in pairs. This Gunungan is composed of crops that are strung together on

a mountainous frame and then carried around. The route starts from the Baturraden ecotourism to Baturraden Lokawisata which is attended by 12 villages consisting of various elements of the community, social, religious, artistic and cultural groups.

Wearing costumes from waste recycling innovations or Punakawan (Punakawan is a Javanese puppet character created by a Javanese poet, and is the original mythology of the Javanese people) [10] costumes, batik costumes, Javanese traditional clothing costumes, they walk while dancing accompanied by Cangklung and Tabuh Bumbung or Kentongan and Gendingan. There was a struggle for mountains too, then they were welcomed at the Baturraden tourist spot with the Lengger dance. In the Baturraden tourist area there are also offerings on the banks of the Gumiwang river and also the slaughter of Kendit goats. In this cultural festival apart from local visitors, tourists from outside the region also have foreign tourists who are guests of honor with the regent.

Whilst, Banyumas Wera (formerly Banyumas Extravaganza) is a street carnival wearing unique costumes which is attended by various elements, namely schools and colleges (group A), district delegates (group B), companies and the general public (group C). The route starts from in front of the Rajawali Cinema on S. Parman street towards Purwokerto square or along General Soedirman street which starts at 08.00 WIB. Various artist communities were also involved with the Panginyongan cultural arts troupe who wore Javanese traditional clothing and their cultural attractions. It can also see the iconic figure of Banyumas, Bawor, with his signature weapon, Kudi. This is underlined by [11] that a concept must be created is able to invite key individuals and organizations to be involved in festival activities in a sustainable manner. Festivals spanning national, religious and seasonal are all cultural ones that convey messages of gratitude and reinforce a sense of community [12]. Festivals motivate people to maintain and develop traditional arts, culture and the environment [13]. Going deeper, [14] said that cultural events are not only a venue for entertainment but also a means for tourists to learn the culture of an area.

5.3 Guidance, Development and Preservation of Cultural Arts

Tourism should benefit local communities and provide important means for and motivate them to care for and maintain heritage and long-standing cultural practices [2]. While [1] stated that the theory of cultural planning and sustainability emphasizes that culture is the foundation that combines social, economic and environmental goals, and is integrated into a sustainability framework.

In this regard, the Office of Youth, Sport, Culture, and Tourism of Banyumas Regency (Dinporabudpar) has a vision to create a cultured, accomplished and creative Banyumas community. This vision is embodied in a mission in the field of culture, which is to increase the excavation, preservation, development and empowerment of culture with a personality as identity. Based on field observations along with the coaching, development and preservation of local culture that have been carried out by the Official in Table 6.

Based on the results of an interview with Mr. Sony from DKKB, it was stated that the task of Banyumas District Arts Council is to create artistic creations outside of traditional cultural arts which aim to introduce Banyumas culture to today's youth. So one of the activities that has been done in early 2022 is holding a Keroncong (A *kroncong* orchestra or ensemble traditionally consists of a flute, a violin, at least one, but usually a pair

of *kroncongs*, a cello in pizzicato style, string bass in pizzicato style, and a vocalist) [15], (competition using the Ngapak language. Meanwhile, the next plan is to hold a meeting with the Pranotocoro to discuss the use of the Banyumasan language in Javanese wedding ceremonies. With the consideration that when Javanese wedding customs use the Ngapak language, it will be easier for young people to become Pranotocoro. He also conveyed the importance of synergy between coffee shops and the Keroncong community with the view that the Keroncong group has a lover community, most of whom are economically established so that it can be profitable for both the coffee shop's income and the Keroncong community. This was responded by [16] who stated that for broader regeneration purposes, involve as many communities as possible and avoid alienating local communities so that in the end the community is able to contribute optimally. Moreover, [17] declared that youth was bridge between cultures and able to be agents in promoting cultures.

One of what Mr. Sony explained was that the difference between cultural artists and sportsmen or athletes is that if an athlete excels, there will be lots of prizes from sponsors, but it's different if an accomplished artist doesn't necessarily get appreciation from sponsors. This condition is also reinforced by the community's lack of appreciation for the local art, this can be seen when the community holds a celebration whether it is a circumcision or a wedding, those who are invited are not Lengger, Calung, Angklung, Karawitan, Keroncong or Ebeg, but Dangdut or a Single Organ.

This is what causes many Banyumas original arts to become extinct because they were abandoned by the people. From this, he conveyed the importance of event organizers who are able to elevate the art of Local Culture Management to the commercial arena so that the artists will be economically independent as happened in Bali, Jogja or Solo. This apprehensive condition is reinforced by performances that are not routine or even only yearly; this will cause the extinction of traditional Banyumasan arts. The complete following is presented in Table 5.

On the other hand, Professor Agus Suroso also conveyed the importance of promoting and marketing this traditional art according to market demand. Artists in Bali can survive because there are foreign tourists who mostly like the unique traditional culture. Therefore, it is time for foreign tourists who used to spread to Banyumas and the Baturraden Tourism Area, now they need to be brought in again by fixing what caused them to leave Banyumas. Around 2002–2014, thousands of foreign tourists visited Banyumas.

5.4 Communication, Coordination, and Motivation of Cultural Actors

In accordance with the theory from ICOMOS (1999) which states that the involvement and cooperation of representatives of local communities and/or indigenous peoples, conservation communities, tourism operators, property owners, policy makers, national development planning bodies and site managers is necessary to achieve industrial sustainable tourism and to increase the protection of heritage resources for future generations, it is important to communicate, coordinate and motivate cultural actors as local communities or indigenous peoples.

If related to this ICOMOS theory, the concept of communication, coordination and motivation of cultural actors is implemented by Dinporabudpar in the form of several activities, including virtual staging of Ebeg and other rare arts. This was done in response

Table 5. Government Programs in Local Culture Preservation

Aspects	Activities
Language	Holding a Panginyongan Language Congress which was attended by Barlingmascakeb, including Banyumasan language in the local content language curriculum, holding a Basa Ngapak speech contest
Literature work	Facilitate the publication and launch of books on the ontology of Banyumasan literary writers (guritan, short stories, poetry, cerkak) to schools
Art and culture	Establishing a secondary Karawitan school (SMKI), preserving rare arts, taking inventory of cultural arts groups, organizing cultural performances, Banyumasan gagrag seminars, puppetry workshops, Karawitan competitions, holding cultural festivals, launching the Banyumas Kota Lama tourism year, giving gamelan set grants to the community, developing Ebeg creations and creative dances, certification of cultural tour guides, Ngapak language Keroncong competitions, cultural events with Barlingmascakeb, holding virtual Ebeg cultural performances and other cultural attractions after being quiet during the Covid-19 pandemic.
Culinary & crafts	Promoting, conducting exhibitions and assisting the development of MSMEs and food and craft centers typical of Banyumas
The Way of Life	Organizing the GrEbeg Suran/Islamic New Year's Eve festival, holding gatherings for adherents of the Belief in God Almighty, developing pilgrimage tourism, organizing traditional sports for students, establishing tourism villages
Cultural Heritage Objects	Establish historical buildings as cultural heritage objects with a Regent's Decree, maintain and promote ancestral heritage sites
Intangible Cultural Heritage	Registering Mendoan, Ebeg and Lengger Banyumas as intangible cultural heritage as Indonesian cultural heritage

to complaints from art groups that stopped altogether during the Covid-19 pandemic. The performance was carried out at the Kesenian Soetedja Building and witnessed virtually by all actors of the Ebeg art culture. Furthermore, for motivation, an Ebeg championship was held throughout Banyumas Regency. Still in the context of communication and coordination, Achmad Husein, the Regent of Banyumas advised the Ebeg artists and other artistic attractions to look at the market, namely millennial children, so it's not for themselves, they need to create their dance creations, don't stick to it too much. This prompted Dinporabudpar to hold a dance competition created by the Ebeg which was participated in by the Ebeg community in Banyumas.

Still on the same topic, namely communication and coordination, the Dinporabudpar also responded to suggestions and input regarding the name of the Banyumas Extravaganza folk art festival parade being changed to Banyumas Wera, so that the holding

of a folk art festival in the form of a parade in the city center in 2019 uses the name Banyumas Wera. From the results of this communication, coordination and motivation resulted in the involvement of all Penta Helix to be actively involved, so that the elements incorporated in this folk art parade were attended by the arts and culture community, students, local governments from districts to sub-districts, state-owned enterprises, and the private sector, bicycle communities, Batik communities, the puppet community with various costume knick-knacks, dances and decorated vehicles, even the Princess of Indonesia enlivened it.

Yet, related to communication and motivation for cultural actors is still lacking, this is related to the small number of Karawitan arts that are still active in several villages in the Baturraden Tourism Area. This is due to the absence of a trainer or someone who is the driving force who has vacuum, is old, has moved domicile and has no successors. This was not communicated properly by village or sub-district or there was no monitoring from the Dinporabudpar so that the Karawitan art group was not active and sustainable. If it is associated with the ICOMOS theory that the active involvement of various Penta Helix is needed in order to maintain a sustainable culture.

5.5 Culture Regeneration

Specific heritage and a set of local or community values are irreplaceable and are an important foundation for development, both now and in the future [2]. Given the importance of local values, in this case the values of Panginyongan, the Dinporabudpar has held various important programs including establishing a Karawitan school, local language congress, incorporating Banyumasan language into the local content curriculum in schools, holding performances every Saturday-Sunday in the Old City. Banyumas and designate 2022 as the year of Banyumas tourism, set quantitative targets in the Work Plan (Renja) for staging, cultural festivals, preserved rare art, form tourist villages that have their own distinctive arts, designate historical buildings as objects of cultural heritage, establish Mendoan, Ebeg and Lengger Banyumas as intangible cultural heritage of Indonesia.

Based on an interview with Mr. Sony from DKKB, it was conveyed that he emphasized the importance of regeneration in Banyumasan arts and culture and he disclosed about 1) the need for EOIs who are able to package local art attractions to be attractive so as to be able to bring in lovers and the local cultural community; 2) local cultural creations that are not standard (commodification) that are able to touch the millennial generation; 3) regeneration of the Ebeg Wizard. Meanwhile, based on observations in the field, it was found that the artistic attractions that are favored by the millennial generation are Ebeg and Kentongan/cangklung (calung and angklung) and percussion tube. Based on interviews with Setya Budaya musicians, Sarim, who is a lecturer at Bina Nusantara University on January 31, 2022, a message was obtained that more and more students had started to love and study the art of Banyumasan karaoke. This can be seen from the increase in students at UIN Saiffudin Zuhri, Muhammadiyah University and Jenderal Soedirman University. Lecturers must make the best use of this opportunity in collaboration with Dinporabudpar and Penta Helix for local cultural regeneration.

5.6 Culture Promotion

Since domestic and international tourism is one of the main means of cultural exchange, conservation must be managed properly and ensure local people and visitors to experience the heritage and culture of the local people directly [2].

5.7 The Baturraden COMmunity's Sense of Belonging to the Local Culture

Based on [1], one of the steps that can be taken by the government to integrate cultural planning with other plans in the cultural field is to identify, reflect, strengthen, exploit, and support the values, creativity, capacity, and cultural potential of the community. Based on data from BPS Banyumas Regency in Banyumas in figures (2019) it is recorded that there are many art groups by group in Banyumas Regency in 2018 as shown in Table 6.

The implications for Penta Helix related to Local Culture Management are 1) Coordination across Penta Helix, especially the private sector (stage managers) and the Cultural Community (staging actors/actresses) to organize regular performances of various Panginyongan Cultural attractions including Kentongan, Lengger, Ebeg, Keroncong and other art forms that are polished in such a way that they are attractive to be displayed on stage and worthy of being presented to tourists, especially foreign tourists; 2) Collaboration between the private sector and the media in the promotion and management of performances through the creation of tour packages that include staging cultural attractions as one of the itineraries, on the one hand the media promotes through mass media and social media to support marketing programs; 3) Cooperation between the Government and the private sector in the management of staging stage destinations so that they

Table 6. Number of Art Groups in Banyumas in 2018. Source: Dinporabudpar (Department of youth sports, culture and tourism) Banyumas Regency 2019

No	Group of Arts	Frequency
1	Puppet	55
2	Regional Theatre	10
3	Folk Performing Arts	366
4	Religious Musics	455
5	Religious Performing Arts	29
6	Traditional Musics	103
7	Modern Musics	59
8	Traditional Sound Arts	42
9	Traditional Dances	533
10	Ritual Performing Arts Carrying Rice	13
11	Rice Pounding Ritual	37
Total		1.702

can be managed commercially and professionally and become the mainstay of one of the tour packages offered to foreign tourists and foreign tourists; 4) Cooperation between the Government, Private and Academics in the process of regeneration and education for lecturers and students, especially students of the Faculty of Cultural Sciences to be able to learn, practice and conduct research and community service in the development of local culture; 5) Collaboration between the Government and Academics and the Community, especially cultural actors to obtain S1, S2 and S3 scholarships from the government for the benefit of developing local culture; 6) Collaboration between the private sector (Managers of Baturraden tourism destinations and staging stages) and the private sector (tour bureaus and travel agents as well as online ticket booking (Traveloka.com, Ticket.com, Booking.com) in making cultural attractions itineraries by directing visitor routes to pass Lokawisata Baturraden and Baturraden Botani Garden before heading to the staging location, so that visitors can feel the cool atmosphere of the highlands before enjoying cultural performances.

6 Conclusions

This research has succeeded in uncovering respondents' perceptions of local cultural management in the Baturraden Tourism Area and the results are good. However, based on the results of interviews with experts, various obstacles were found and collaboration across Penta Helix was needed to solve them. The point is that a reciprocal relationship must be created between local culture and the tourism industry so that sustainability can be realized. Furthermore, automatically the local culture is sustainable; the tourism industry develops with the presence of cultural attractions. On the other hand tourists learn a new culture. Moreover, cultural actors are economically independent.

This research has laid out an initial description of the management of local culture in the Baturraden and Banyumas Regions. Furthermore, it is important to study how to manage local culture as a tourist attraction that is suitable for consumption by tourists and becomes unique.

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