

## **Impact Assessment of Cultural Events on Tourism and Creative Economy Sector: A Case Study of Dieng Creative Festival**

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### **Abstract**

This study explores the Dieng Creative Festival (DCF) management strategies that combine tourism and traditional ceremonies, emphasising community-based tourism (CBT) and collaboration for sustainable and independent festival management to benefit citizens. Qualitative ethnographic methods are used in this study to reveal the meaning of a culture by interpreting objects, stories, rituals, and practices in a cultural group. The results of the survey show that DCF can have a significant impact on the tourism and creative economy sectors if the event organisers implement the following strategy: DCF organisers need to determine the orientation of the organisation in the form of increasing the tourism industry economy; preserving local traditions; and synergy between the two. The orientation of the DCF implementation aims to align the needs of preserving tradition and increasing the tourism economy, it is necessary to involve residents in its planning and implementation. Resident participation is closely related to efforts to preserve living traditions. DCF organisers need to determine the target audience for their festival. Festival development can be directed by building a strategy for packaging events, promotions, implementation schedules, attractions, amenities, and other supporting hospitality facilities. DCF has provided business opportunities for small business actors. Festival organisers need to provide access to MSMEs and increase their equality. The government is advised to be a catalyst for implementing sustainable festivals. In addition to funding support for DCF, the government needs to provide space and facilities that bring together festival organisers, including residents, business actors, academics, and the media. This space can be helpful for organisers to learn and network to improve the festival's quality.

**Keywords:** Dieng, Cultural Festival, Dreadlocks, Ethnography

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### **A. INTRODUCTION**

The rise of cultural events in today's society is an interesting phenomenon to study, especially in Indonesia, as a diverse nation, thousands of cultural and ethnic communities each have their respective cultural celebrations, such as traditional ceremonies, rituals, communal celebrations, and contemporary festivals (Erb, 2000). These various cultural events reflect Indonesia's cultural wealth, which needs to be preserved and is expected to benefit its people significantly (Picard, 1990). In addition to the interest in cultural studies to preserve local wisdom values, the massive development of the tourism world aims for the wealth of cultural values to be directly correlated with the community's economic growth (Ahimsa-Putra, 2016). In achieving the goal of preserving culture and the tourism economy, Buczkowska (2012) emphasised that ethical dilemmas always arise that need to be wisely considered for a way out. The dilemma is that if cultural celebrations emphasise preserving cultural values and sterilising them from pragmatic tourism interests, then the culture is only meaningful to itself and does not provide broad benefits to the community. On the other hand, if cultural celebrations are too emphasised in community economic development, it is feared that the substance of cultural values will fade like a commodity traded in the tourism market (Getz et al., 2006).

The cultural events referred to in this study are celebrations (celebrations, festivals, special events) that have a traditional nature (passed down from generation to generation) and are rooted in local communities or cultural communities in Indonesia (Ananisarab, 2024; Quinn, 2009). The expression of traditional culture is usually also called generic or 'authentic' culture (Abdullah, 2006). In the past, these events could be rituals or traditional community ceremonies (Svoboda, 2011). However, many have now been managed in a modern way, and this distinguishes this study. Several researchers have studied cultural events in Indonesia and the economic benefits they provide (Pangestu, 2008; Purnomo, 2016; Wibisono, 2016; Satria & Erlando, 2018). An interesting example is presented in the Research Report of the Demographic Institute of the University of Indonesia that highlights the economic impact of holding events in Yogyakarta, which reaches hundreds of billions of rupiah for the community (LDFEBUI, 2019). Cultural events in the world of tourism are a (creative) industry and are the fruit of cross-sectoral activities that bring effects or benefits (economic) to many parties that can be the key to regional development (Herrero et al., 2006; Picard, 1995).

Regional economic development of the cultural sector becomes increasingly apparent and urgent when cultural events can be an important driving sector for tourism and the creative economy, considering that the tourism sector is one of the most significant contributors to foreign exchange and is the core economy of Indonesia (Kemenparekraf, 2020). However, the study of the economic impact of cultural events above generally does not sufficiently touch on the purpose of this study, namely, traditional and generic cultural events from Indonesian society and the interest in preserving these cultural expressions. In contrast to contemporary events, the preservation of cultural values in developing the creative economy industry needs to be carefully positioned (Getz, 2007). Traditional events and ceremonies sometimes do not accommodate the needs of the tourism economy industry. On the contrary, the tourism industry often weakens traditional cultural performances' sacred values (Greenwood, 1989).

Therefore, this study examines and positions these two things in a balanced manner so that the development of cultural events in the future will genuinely benefit the development of local cultural values while encouraging the growth of the creative economy for the community. This study is the result of research that examines these two interests, namely how cultural events in Indonesia can be beneficial for the development of the tourism industry and for preserving the traditions and cultural identity of the Indonesian people. This study is a case study of a cultural event that is representative of the interests of economic development (regional) and cultural values in Central Java society, namely the Dieng Culture Festival. The Dieng Culture Festival (DCF) is a good example of the benefits of traditional cultural celebrations in the interests of the tourism economy as well as the preservation of the traditions and culture of its people (Ayu et al., 2020).

The case study method selection is based on the pattern of cultural landscapes and livelihoods that represent Indonesian society in general, namely the cultural pattern of mountain/agricultural communities (Dieng). The selection of the Dieng Culture Festival is also based on the festival in the form of a celebration that has strong roots in the traditional culture of its people, which is registered in the Calendar of Events of the Indonesian Ministry of Tourism and Creative Economy every year (Ayu et al., 2020). The fundamental reason for conducting a DCF impact study is that when making a sacred cultural celebration event into a tourism event, it is constantly faced with a dilemma, namely if cultural celebrations emphasise the preservation of cultural values and sterilise them from pragmatic tourism interests, then the culture is only meaningful to itself and does not provide broad benefits to the community. On the other hand, if cultural celebrations are too emphasised in community economic development, it is feared that the substance of cultural values will fade like a commodity traded in the tourism market (Raj, 2004).

This study aims to show and map how cultural events, especially in the case of the Dieng Culture Festival in Central Java, can first play a role and contribute to society's economy through tourism and

second preserve the traditions and cultural identity of the Indonesian people. The development of cultural events in Indonesia is important, considering that many potentials are spread across Indonesia. Therefore, strategic studies need to be carried out to present quality information and data on the role of cultural events in supporting national tourism and creative economy activities and showing the wealth of the Indonesian nation. Moreover, this research aims to find patterns and strategies of cultural tourism that have been running well in tourist destinations in Indonesia along with the surrounding environment as a supporter of the tourism ecosystem. Information about these patterns, strategies, and ecosystems is expected to be used to develop a model for developing tourist areas based on cultural preservation that has high utility for the community and can increase the economic independence of the local community. In terms of benefits, this research will provide the following benefits:

1. Accurate data and information on patterns and strategies of cultural tourism.
2. Data on implemented cultural preservation strategies and their optimisation to support the improvement of the community's economy.
3. Identifying tourism development models from cultural events that contribute to the regional/national economy while preserving culture.
4. Recommendation for the government to compile regulations and policies for developing event tourism.

## **B. RESEARCH METHOD**

The research method used for this cultural event was qualitatively descriptive, especially the ethnographic research method. Ethnography was chosen because this method is one of the most effective academic tools for revealing the depth of cultural meaning and holistic social studies (Marcus, 1995). The purpose of the study, which seeks to reveal the significance of cultural celebrations (cultural events) in their relevance to economic utilisation through tourism in the community and efforts to preserve cultural values in them (Salazar, 2012). The ethnographic method will be effective if researchers go into the field for a long time to gather the information needed in the community. Therefore, this study has also been designed by deploying researchers in Dieng, Central Java, for approximately one month.

### **Field Research (Collaborative and Virtual Fieldwork)**

According to Reeves et al. (2013) and Ejimabo (2015), ethnography collects data using observation, interview, and documentation methods to produce detailed, clear, and comprehensive explanations of various sociocultural phenomena. Ethnography is loosely borrowed from social anthropology and refers to empirical descriptions of existing societies and races. Other terms for ethnography include fieldwork procedures, qualitative sociology, or participant observation, which Geertz (1973) calls thick description. In principle, ethnography has three foundations for data collection, namely (1) in-depth interviews with informants, (2) participant observation or observation in a way that involves the community being studied, and (3) archival studies or documentation of various archives and relevant literature as secondary data fulfilment about the community being studied.

The three foundations of data collection are maintained, and field research is carried out, combining virtual ethnography and collaborative ethnography techniques. Virtual ethnography is an ethnographic method with the three foundations of data collection above. However, it is more dominantly carried out virtually or through digital communication media, both in interviewing informants, conducting observations in the community, and archival documentation (Pink et al., 2016). Meanwhile, collaborative ethnography (Criado & Estalella, 2018) means collaboration with local research partners in the field as parties who help collect data or connect with certain informants to be explored by researchers virtually before later being met in the field when the situation allows. These local partners can act as informants or

researchers who help search for participant observation data. This collaborative ethnography follows the principles of patchwork ethnography (Günel et al., 2020), which provides an alternative to conventional ethnographic research with long periods and distant field locations by emphasising collaboration between parties, a patchwork of information between media, and short but effective visits to produce in-depth and holistic data.

<b>VIRTUAL COLLABORATIVE ETHNOGRAPHY</b>
<ul style="list-style-type: none"><li>• Long-distance collaboration to conduct field data collection</li><li>• Coordination of partners in the field: Dieng Culture Festival Committee and Banjarnegara Regency Government, Central Java</li><li>• Online correspondence and coordination of data collection between research assistants and partners in the field</li></ul>

**Figure 1. Scheme of Virtual Collaborative Ethnography**

Researchers have established coordination and correspondence with location partners in the research area using various digital applications such as Zoom Meeting, WhatsApp, email, telephone, etc. In Dieng, Central Java, these local partners are the parties who serve as committees of the Dieng Culture Festival, representatives of village youth, and representatives of the Banjarnegara Regency Government, Central Java. The researchers then conducted fieldwork to visit Dieng, Banjarnegara, Wonosobo, Central Java. This research was conducted for approximately two weeks. In this direct fieldwork, the researchers obtained information not obtained when the research was conducted online, namely observation participation. The researchers observed the field situation in a participatory manner, including the sociocultural life of the community, festival venues, patterns of economic activities, and so on. In addition, the researchers interviewed the key informants who had been contacted before going to the field in depth and directly.

### **Research Instrument**

The research instrument was designed to adapt to the conceptual framework used to view the role of cultural events in Dieng. This framework includes four main issues this research needs to explore, as shown in Figure 2. From each data exploration area, the research team prepared 15 to 20 detailed questions for in-depth interviews or observations with each informant in each category and each region (see Figure 3). The research instrument was used by researchers when meeting informants, both during individual interviews and focus group discussions (FGD), both virtually and directly. The results of the interviews and observations will be entered into a shared Google Drive and processed later during the analysis.

### **Data Collection**

Structured data collection from the research instrument was carried out through in-depth interviews 40 times, focus group discussions 6 times, and participatory observation at the Dieng Culture Festival in Wonosobo. Data was collected from 17 key informants from various category backgrounds, obtained through coordination with local partners in Dieng (See Table 1).

### **Data analysis**

During the entire research process, we produced field notes (descriptive field notes) of more than 50 thousand words of text from in-depth interviews, focus group discussions, and field observations. We combined it with secondary data from tracking archive documents, scientific journals, and news reports.

We analysed the abundant field notes using a systematic and structured manual coding method or large-text qualitative data analysis. The purpose of this method is not to quantify qualitative data but to help sort and organise a large amount of data that was initially unstructured. This analysis method begins by compiling indicators (index codes) to categorise all data texts into categories of the leading research variables and approaches used (Nadotti & Vannoni, 2019). In this study, the categories are the level of success (1) management, (2) community participation, (3) economic benefits, and (4) critical impacts. Each index code is coloured to give a quality level of each identified data indicator. Red indicates obstacles to each indicator, and green indicates success. White is given to descriptive indicators. This analysis results in the colour grading of event success (green) and red (obstacles to event success) in various aspects of cultural event indicators.

**Table 1. Number of Informants in Each Category**

No.	Informant Category	Number of Informant
1	Government	3
2	Event organizer	3
3	Business	3
4	Community	4
5	Visitors	4
<b>Total</b>		<b>17</b>

1. Organizing (management and attraction) of cultural events
2. Community (Base) Event Tourism
3. Three economic impacts of cultural tourism
  - a) Direct impact
  - b) Indirect impact
  - c) Induced impact/multiplier effect
4. Five critical impacts of Events:
  - a) Economic
  - b) Social
  - c) Cultural
  - d) Territorial
  - e) Environmental

**Figure 2. Matrix of Research Instrument**

RESEARCH INSTRUMENT	NO.	TARGET ACTOR	DESCRIPTION	EXPLORATION AREA
DATA EXPLORATION AREA	1	Event Organizer	Event Committee, local organization team, youth organization, event organizer, host family/boarding house	1 Festival Expenditure 2 Traditional Values and Practices 3 Economic Benefits
	2	Event Business Actor	SMEs around the venue, traders, suppliers of goods and services in the event, vendors, etc.	1 Festival Expenditure 2 Economic Benefits
	3	Impacted Community	Community leaders, people around the venue/city/region, business actors around the area who are not directly related, tourism entrepreneurs, restaurants, hotels and travel	1 Traditional Values and Practices 2 Economic Benefits 3 Critical Impacts
	4	Visitors	Tourists or event spectators	1 Festival Expenditure 2 Traditional Values and Practices 3 Critical Impacts
	5	Facilitator/funder	Local Government, private sector, investors, individuals, etc.	1 Economic Benefits 2 Critical Impacts 3 Development Strategy

**Figure 3. Cultural Event Research Instruments**

1	Existing festival conditions (KEF)
2	Existing community conditions (KEM)
3	Positive organizer management and network (MJP)
4	Negative organizer management and network (MJN)
5	Event success (SE)
6	Event failure/obstacle (GE)
7	High attraction power (DTT)
8	Low attraction power (DTR)
9	Positive community participation (PMP)
10	Negative community participation (PMN)
11	Positive direct economic impact (DEP)
12	Negative direct economic impact (DEN)
13	Positive indirect economic impact (DTP)
14	Negative indirect economic impact (DTN)
15	Multiplier effect (ME)
16	Positive tradition preservation (PTP)
17	Negative tradition preservation (PTN)
18	Closed critical impact (DKT)
19	Open critical impact (DKB)
20	Management innovation (IP)
21	Attraction innovation (IA)
22	Pandemic impact (DCV)
23	Pandemic coping strategies (SCV)

**Figure 4. Index Codes for this Research**

Then we processed the data, as can be seen in Figure 5. The distribution of colours (obstacle and success assessment) in the analysis process in the three regions, which shows the dominance of event success at the Dieng Culture Festival graduates. The analysis will include the classification and interpretation of data and information related to the substance of tourism area development, which includes:

1. Potential tourism products that can be developed to illustrate the increase in the community's creative economy
2. A complete picture of implementing cultural preservation amidst increasingly diverse social and economic activities.
3. Laws and regulations related to tourism management and cultural preservation.
4. Involvement of government institutions, traditional institutions, and local communities through policy identification following their respective duties and roles in tourism development and management.
5. Identification of tourism destination management related to tourism development values and principles to support the sustainable development of the community's creative economy.

DIENG CULTURE FESTIVAL (DCF)	KODE INDEKS	NOMOR INDEKS
<b>EVENT MANAGEMENT AND STAKEHOLDER NETWORK</b>		
DCF committee is good (informative and responsive), although it needs improvement	MJP	3
Business association, government counseling and comparative studies	MJP	3
Pokdarwis plays a big role because it is led by active youth, fostered by the Tourism Office, so it understands the concept of 3A tourism development, receives PNPM funds	MJP	3
DCF began in 2010 from the 2009 Dieng Cultural Festival, sensitive to the UNWTO tourism concept, network with campuses	MJP	3
Dieng CBT system produces loyal tourists	MJP	3
Cooperation with Perhutani for camping ground, cooperation with Farmers: Carica	MJP	3
DCF collaboration between the Community & Government (CBT), partnering with the police, Disparbud, Kominfo, activists, communities. Pre-event, event, and post-event committee	MJP	3
DCF's strength is partnering with experts, academics, volunteers, artists, and sponsor networks	MJP	3
DCF ticketing systems and tour packages are widely opened by travel agents	MJP	3
DCF drivers are aware of the 3A and CBT tourism concepts, to overcome the scarcity of tourism facilities	MJP	3
The concept of developing Dieng tourism through 3A because previously the selling value of tourism had not been seen	MJP	3
The majority of DCF implementation funds are allocated from the government	MJP	4
<b>EVENT SUCCESS LEVEL AND OBSTACLES</b>		
Visitors flocked on the second day of the music and lantern festival	SE	5
Want to see DCF again, explore its nature	SE	5
Visitors' money turnover and spending: 80 billion (Puspar and Telkom Analysis)	SE	5
The lantern party was really cool	SE	5
DCF Package Ticket Sales were sold out 3 months before the event: Long Preparation	SE	5
DCF visitors' memorial experience was very high, wanted to come again	SE	5
DCF is actually one way to overcome environmental damage from potato farming and the construction of dams	SE	5
<b>ATTRACTION ATTRACTIONS</b>		
The main attraction is the jazz music stage	DTT	7
Knew about DCF online, joined an open trip, and was interested because the concert was on a mountain	DTT	7
Most liked about DCF is the concert on the mountain, a fun and exciting night	DTT	7

<b>DIENG CULTURE FESTIVAL (DCF)</b>	<b>KODE INDEKS</b>	<b>NOMOR INDEKS</b>
The night music segment is young people, the ruwatan segment is families and parents	DTT	7
DCF success factors: interesting attractions, exotic blend, choice of venue, large funds from the district government, thorough preparation	DTT	7
<b>LEVEL OF PUBLIC PARTICIPATION</b>		
DCF was initiated by Pokdarwis from the previous Dieng Cultural Week	PMP	9
The core committee is Pokdarwis. The majority of the DCF committee are Dieng youth themselves	PMP	9
Pokdarwis Pandawa is strong; totaling 300 members divided into 8 working groups, stakeholders of the Office, Sinergi Indonesia, Dieng Ecotourism	PMP	9
Approximately 150 thousand visitors need homestays, farmers' houses are mobilized: renting out mats is selling	PMP	9
<b>DIRECT, INDIRECT, AND MULTIPLIER EFFECT ECONOMIC IMPACT</b>		
DCF greatly helps the local economy	DEP	11
Economic improvement: homestays, stalls, restaurants, souvenirs, carica, sweets	DEP	11
Business actors rent bazaar stands, houses near the location benefit	DEP	11
Profits from lodging and sales, DCF prices double	DEP	11
Dieng's economic turnover in homestays, parking, bazaar stands, stalls, souvenir and t-shirt shops	DEP	11
There are 500 homestays around Dieng, sold out about 4 months earlier	DEP	11
Economic impact: potato sales soar, in addition to culinary, homestays, and crafts. Average spending 400 thousand	DEP	11
Economic impact: Local traders have a turnover of up to 6-7 million		

**Figure 5. Dieng Culture Festival Obstacle and Success Assessment Index Codes**



## C. RESULTS AND DISCUSSIONS

### Dieng: Social-Cultural dan Dreadlocks Context

The Dieng Plateau area is one of the areas defined as tourism destinations, or what is commonly called the National Tourism Strategic Area (KSPN). The Dieng Plateau area offers various types of tourism, including natural, artificial, and cultural. One of the tourist attractions is the cultural tourism of the Dreadlocks ritual. A mythical and historical narrative in the Dieng Community is related to dreadlocks. Dieng comes from Sanskrit, which is a combination of "o" and "Di," which means a high place or mountain, and "yang," which means God (Febriyanto et al., 2018). Thus, Dieng is called a beautiful and rare place, or the land of the gods. Based on this, Dieng has a cultural heritage rooted in the Dieng ancestors, namely the ritual of cutting dreadlocks.

Gimbalare is closely related to Dieng's identity. The identity of Dieng in the form of Gimbalis has given birth to a tradition that the community has carried out for generations, namely the *ruwatan* of dreadlocks. *Ruwatan* of Gimbalor, commonly called cutting Gimbalis, is also carried out in the Banjarnegara and Wonosobo areas. The story behind the *ruwatan* of Gimbal cannot be separated from the role of three figures who are believed to be the ancestors of Dieng. The three figures are Kyai Walik, Kyai Karim, and Kyai Kolodete. Kyai Walik played a significant role in the opening and clearing of the Wonosobo forest. Kyai Karim was very instrumental in the field of government, and Kyai Kolodete is believed to be the figure who gave birth to Gimbalin Dieng. Kyai Kolodete is believed to be the ancestor of Dieng and is also known as a figure who is powerful and highly knowledgeable. Based on history, Kyai Kolodete is the son of Kyai Badar (Hidayah, 2019). It is said that Kyai Kolodete is known to have dreadlocks. The character of Kyai Kolodete is considered a protector, respected by enemies and loved by his people. When the village head election was to be held, Kolodete was nominated as a candidate. However, Mataram rejected his nomination at that time. Therefore, to reduce his disappointment, he meditated and prayed to make the people of Dieng prosperous and protected. For that, he swore and instilled his spirit in his descendants in Dieng. Until now, children with dreadlocks are believed to be the incarnation of Kyai Kolodete. The community believes in the myth of *Gimbalis* as a unique figure with extraordinary powers (a person whom God always grants); this advantage is not possessed by other children with normal hair (Satria & Erlando, 2018).

Children with dreadlocks are also believed to be able to communicate with the mystical world. Because children with dreadlocks are considered the incarnation of Kyai Kolodete. Therefore, no one dares to be reckless or scold children with dreadlocks. It is said that his request when he was being exorcised was a request that came from the words of Kyai Kolodete, not from the gimbal child directly. *Ruwatan* comes from the phrase *ruwat*, *rumuwat*, or *mangruwat*, which means removing curses, misfortunes, stains, and others (Hidayah, 2019). According to Al Maida and Suryaman (2023), *ruwatan* means that *ruwatan* is a human effort to free themselves from shame and sin and prevent being eaten by *Batarakala*. Thus, *ruwatan* is carried out so that someone can avoid disaster and cleanse themselves from curses and misfortunes.

The Dieng community believes that the *ruwatan* of dreadlocks is a ritual they must perform. The child with the dreadlocks is considered a child entrusted by Kyai Kolodete; he is different from normal children. Therefore, the *ruwatan* is performed so the child's dreadlock hair returns to normal. More than that, the *ruwatan* is performed solely for the future of dreadlock's sock's child. The dreadlocked child is believed to be the bearer of *sukerta* (disaster) and a child who is being disturbed. To normalise the life of Dreadlock's child, *ruwatan* is performed. The community believes that when the dreadlock child is given a rowan, the child is free from *sukerta*, a direct mandate from Kyai Kolodete (Suprobowati 2021). More than that, the community believes that the ritual of cutting dreadlocks is an effort to eliminate disaster. The ritual is solely presented to ask for safety from God Almighty.



**Figure 6. Ruwatan Procession in Dieng Culture Festival**

Source: Authors Own Documentation, (2023)

Dreadlocks grow suddenly and cannot be predicted by their parents. Signs of its appearance are accompanied by prolonged fever, headaches, and even convulsions and cannot be cured through medical treatment. The process of clumping of hair occurs from 40 days to 6 years. Typically, dreadlocks are cut at the age of 1-7 years. Dreadlocks can only be cut by traditional figures. In addition, dreadlocks can only be cut after the dreadlock child asks his parents directly. The dreadlocks will grow back if the *ruwatan* is done without request. Meanwhile, the hair will also grow again if the cutting is not done through the *ruwatan* ritual. The phenomenon in the Dieng community often occurs in traditional Javanese society. Javanese people believe in powers that come from powers other than humans. As the expression explained by Koentjaraningrat (2004), Javanese people believe in powers from wherever these powers come from, such as supernatural powers, ancestral spirits, or spirits, spirits such as *memedi*, *lelembut*, *tuyul*, *dhemit*, *jin*, and other invisible creatures that are around their homes (Koentjaraningrat, 2004). The community believes that dreadlocks are not alone; there is a power behind the power of humans who live side by side with dreadlocks. Even if this power is not immediately returned (in the sense of *ruwatan*), it will impact the mental and psychological health of dreadlocks. The dreadlock ritual then became an integral part of the life of the Dieng community, as this phenomenon made the community aware that the dreadlock ritual has the potential to be used as tourism. So, the community raised the tradition of the dreadlock ritual in a festival known as the Dieng Culture Festival.

### **Ruwatan Procession of Dreadlocks**

Dieng Culture Festival (DCF) is a cultural performance initiated by the Dieng Pmadawa Tourism Awareness Group (Pokdarwis), Dieng Kulon Village, Batur District, Banjarnegara Regency, Central Java Province, Indonesia. DCF is included in the national event calendar, an activity held in Dieng. This event was initiated to preserve culture and promote the potential for natural, cultural, and artificial tourism in Dieng. The core of this event is the ritual of cutting the hair of dreadlocked children. The cutting of dreadlocks at the DCF event is held en masse, consisting of 11-12 children with dreadlocked hair. However, it is possible that the Dieng community also carries out independent *ruwatan* at a person's house.

The *ruwatan* of dreadlocks held en masse is included in the DCF series of activities. DCF was first held in 2009. Moreover, every year, the activities in DCF are commodified except for the core series, namely the dreadlock ritual. DCF is held for 3 days and 2 nights. Take one example of the DCF series 2017 on the first day, namely the opening and cultural discussion, Jazz above the Clouds and fireworks party. The series on the second day consisted of a healthy walk and hat festival, a surfacing party, a cultural and arts parade, a

dreadlock dance drama, acoustics above the clouds, and a lantern party. The last day was a cultural and dreadlock procession, *ruwatan* dreadlocks cutting and launching dreadlocks. Jazz Above the Clouds was first held in 2013. The Jazz Above the Clouds performance was held at the Arjuna temple complex, Dieng Kulon, Batur District, Banjarnegara Regency. It was named Jazz Above the Clouds because this performance was held on the Dieng plateau, precisely at 2100 m above sea level. The organisers brought in local jazz musicians from Indonesia. The audience who attended the event was greeted with Dieng's freezing temperature, which could even reach 0°C. As time goes by, the number of visitors increases until Jazz Above the Clouds is moved to a broader area that can accommodate approximately 50,000 visitors.

The Dieng art and traditional performances are enlivened by customs still alive in the Dieng community. Traditional arts that are still preserved by the Dieng community are *Lengger*, *Rampak Yakso*, *Rodat*, *Cepin* dance, *Kubro* dance, *Warklok* dance, *Ndolalak*, and *wayang kulit*. The arts resulted from the community's hard work to play a role in the festival event. The community has an important role in the continuity and success of the event. Entering the main event, namely, *ruwatan*, begins with a retracing of the day before the implementation of the Dreadlock's sock ritual. Traditional elders and several other figures are required to carry out the retracing. The retracing during the mass *ruwatan* is carried out by several traditional figures. The retracing is a prayer ritual, and it involves visiting several places believed to be the ancestors of Dieng to ask for blessings from the ancestors in the Dieng Plateau area so that the *ruwatan* ceremony runs smoothly. The retracing of taking holy water is carried out in several places, including the Jalatunda Well, Candradimuka Crater, Sileri Crater, Sikidang Crater, Paluwaja Gunung Kendil, Bima Temple, Tuk Bimalukar, Balekambang Lake, Gatotkaca Temple, Arjuna Temple Complex, Kali Pepek, Telaga Warna, and Sendang Maerokoco.

The day of the ritual of cutting the dreadlocks begins with a cultural procession, or what is commonly called a parade. The procession starts from one of the elders' houses and then goes around the village. The traditional elders, traditional figures, and other community members escort the gimbal children. The gimbal children ride a *hong* or traditional vehicle. In its implementation, the cultural procession line consists of the main guard, two traditional elders, and two people carrying incense (a furnace to ward off disaster), followed by soldiers with traditional weapons such as *keris* and other heirlooms. The line is then followed by two people carrying *Bubga Cucuk Lampah*. Furthermore, the line carrying *ubo rampe* (offerings and requests) for the gimbal children includes *buju abang*, *buju putih*, *buju ireng*, *buju kuning*, *buju robyong*, *buju kelung*, *buju sanggabuwana*, *buju tulak*, *buju Panggang*, *buju Kupat*, *rakan jajan pasar*, *rakan buah*, *degan hijau*, *pisang raja emas*, *betel nut*, and make-up tools. In addition, there are also 14 types of drinks, namely ginger tea, *kencur* tea, *kanthil* flower, rock sugar, tamarind tea, *karang kambing*, *jembawuh*, *legi* and bitter coffee, fragrant rock sugar tea, rock sugar *Adas* tea, *pecel* orange tea, red and white roses, *kenanga* flowers, and *godong salam*.

The next procession is *jaman*. *Jaman* is bathing the dreadlocks in Sendang Sedayu, or Sendang Morokoco, near the Arjuna temple. The dreadlocks walk with a *robyong* umbrella. The *jaman* water comes from water taken during the retracing of the journey, which comes from Tuk Bimalukar and Tuk Kencen. Tuk Goa Sumur, Tuk Sendang Buana, Pekek River, and Tuk Dibido. The *jaman* water is mixed with 7 types of flowers (*sapta warna*). After the *jaman* procession ends, the dreadlocks return to the shaving place. Community leaders, accompanied by traditional leaders, carry out the cutting of the dreadlocks. The hair that has been cut is placed in a place that has been provided. Then the dreadlocked children *nyawer*, and the results of the *saweran* in the form of money are divided according to the number of children who participate in the mass *ruwatan*. The dreadlocks that have been cut are wrapped in white cloth for the *pelarungan*. After the cutting ceremony, it is continued with a prayer and thanksgiving procession, and then the *ubo rampe* is distributed to all the spectators. Then, the *Ngalab berkah* is carried

out by fighting for tumpeng and *selamatan* food. *Ngalab berkah* is carried out because it is believed to bring blessings to anyone who follows it.

The last procession is the *pelarungan*, usually carried out at *Telaga Warna*, *Telaga Balekambang*, and Sungai Serayu. The *pelarungan* carried out by traditional leaders is believed to return the dreadlocks to Kyai Tumenggung Kaladete or Nyai Roro Kidul, whose flow is towards the south coast. The *pelarungan* is interpreted as a form of community surrender for the welfare and safety of dreadlock 'sock's children with a form of communication from traditional leaders to the ancestors of Dieng. After the *ruwatan* procession, the child's hair will return to normal.

The independent *ruwatan* procession differs from the mass *ruwatan* performed during the festival. The essence of the dreadlock's ritual is threefold. First, cut the dreadlocks and submit the request. Second, *slametan* and *ubo rampe*. Third, *pelarungan*. The difference between the implementation of independent and mass *ruwatan* is only in terms of the quantity of the audience. Independent *ruwatan* usually does not involve many people, while mass *ruwatan* is attended by spectators and gimbal children. As stated by Mr Alif, the Head of Pokdarwis Dieng Pandawa, *ruwatan*, from the perspective of the Dieng community, is like residents who are having a celebration. What is meant is that when the family is financially capable, the *ruwatan slametan* is large, bringing in *wayang* or *pengajian* or other types of wedding parties. Another difference is that there is no series of cultural processions in independent *ruwatan*. Cultural processions are only used as an event to enliven the festival and a medium for promoting tourism. During the independent *ruwatan*, the *napak tilas* are the responsibility of the traditional elders near the area. It is usually only done by one traditional elder. As Mbah Sumar said, *napak tilas* is a series of mandatory steps that must be done before the *ruwatan* so that the event is smooth and gets the blessing of the Dieng ancestors. The collection of holy water for *napak tilas* also varies; independent *ruwatan* can be taken from one water source only.

When *ruwatan* is carried out en masse, the organiser bears the preparation of *ubo rampe* (ritual equipment). While for independent *ruwatan*, parents prepare basic *ubo rampe* consisting of *tumpeng kalung*, *tumpeng robyong*, *tumpeng rasul*, *tumpeng putih*, *golong*, *ambeng*, *ingkung*, and *jajan pasar*. Then the prepared equipment is a basin filled with water and *telon* flowers (three types of flowers): roses, *kanthil* flowers, *kenanga* flowers, pandan mats, scissors for cutting, and white cloth (*mori*).

The request from dreadlock child is unique and non-negotiable. As is known, the request of a small child is trivial and not very valuable. For example, asking for toast, fish. If the request of a dreadlock child is not met, the dreadlocks can grow back. The average maximum age for cutting dreadlocks is 7 years. If it is more than 7 years old, it is feared that it will affect psychological disorders. Economic inability is also an obstacle to holding the ritual on time, as experienced by one of Aan's families in Karang Sari Hamlet, Dieng Kulon Village, Batur District, Banjarnegara Regency. Aan's child, Rahma, was not rewarded until she was 8. Based on the information obtained, the *ruwatan* for Rahma will be carried out when the family has prepared a ritual for cutting dreadlocks. Rahma, a child of dreadlock descent. Her mother and her sister used to be dreadlocks children. It is said that if the person comes from Dieng, there must be a descendant who is a dreadlock.

Another case illustrating that cutting dreadlocks cannot be done carelessly is Mrs. Dian, former dreadlocks. When she was little, her mother fell and injured her head precisely in the dreadlocks area. The hair had to be cut so that it could be sewn. mother's request at that time was a small goat. However, at that time, the request was complex for her parents, so the cutting was done without holding a ritual. Finally, cutting the dreadlocks without presenting a ritual and *slametan* caused the dreadlocks to grow back. When the dreadlocks grow back, the dreadlocked child must experience illness. Healing is related to the fulfilment of the dread child's request. The first request of the dreadlock child is a request from the heart. It can grow back if the request is negotiated or does not match the first request. The predetermined *ubo*

*rampe* cannot be negotiated (it must be present at every *ruwatan*). If the *ruwatan* event is large-scale, it can also bring in wayang or pengajian. The most straightforward series of the dreadlock ritual is a *slametan* and cutting, then planning. In cultural values, the *ruwatan* procession, the request for gimbal children, *selamatan*, and *ngalap berkah* are important points in the potential for tourism development in Dieng. Culture and sustainability can be maintained even though there are adjustments to the packaging, but they do not necessarily change the existing cultural norms. This presentation is packaged in an important DCF presentation.

### **Management Event: Dieng Culture Festival (DCF)**

The Dieng Culture Festival was first held in 2010. This event was not born easily. Before the DCF, Pokdarwis Dieng Pandawa had also initiated two events: the Dieng Expo and the Dieng Cultural Festival. However, both were less popular with tourists, so they innovated by presenting the Dieng Culture Festival. Tourists highly anticipate this event. Tourists increase significantly every year. The number of local and foreign tourists is also the background for holding this event. In addition, the uniqueness of the culture in the Dieng Plateau, which is not owned by other areas, increases the interest of tourists. This impacts the increasing number of tourists coming to the Dieng Plateau. Finally, after seeing the increasing number of tourists, the number of performances in the DCF event has also increased. Until now, this DCF event has been held 11 times, starting from 2010 to 2021 (Ayu et al., 2020). The Dieng Plateau area has an annual event called the Dieng Culture Festival (DCF). The event is a festival that features various traditional and modern art performances. The natural beauty and typical atmosphere of the Dieng Plateau are supporting factors for this event. In addition to showing various traditional and modern art performances, DCF aims to preserve culture and tradition and promote the potential for natural and cultural tourism in the Dieng Plateau, Central Java. The Dieng Pandawa Tourism Awareness Group initiated DCF in collaboration with the Banjarnegara Regency Culture and Tourism Office (Suprobowati, 2021).

DCF is held in the Dieng Banjarnegara area. DCF has a series of events. The peak of this series is the ritual of shaving the hair of children with dreadlocks. In the tradition of the people of the Dieng Plateau, children with dreadlocks who want their hair shaved must go through a ritual they have long believed in. This tradition still survives to this day. This event was also enlivened by supporting events, including Jazz Atas Awan, a lantern release, traditional Dieng Plateau dance drama, a *Wayang Kulit* performance, a healthy walk and drinking *purwoceng* together, and a documentary film competition.



**Figure 7. Dieng Culture Festival**  
Source: Authors Own Documentation, (2023)

### **Pokdarwis Dieng Pandawa: The Driving Force of DCF**

The Dieng Pandawa Tourism Awareness Group focuses on developing tourism in the Dieng area. This group was born by the Dieng Kulon Village Community Association, which is concerned about the condition of tourism in Dieng. Pokdarwis Dieng Pandawa is the first Pokdarwis established in the Dieng area of Banjarnegara Regency. The birth of Pokdarwis Dieng Pandawa also sparked the birth of Pokdarwis from other villages, such as Pokdarwis Karang Tengah Village, Pokdarwis Sembungan Village, and many more. So, currently, Pokdarwis Dieng Pandawa is always used as comparative study material for other villages. Alif Faozi chairs Pokdarwis Dieng Pandawa. The establishment of Pokdarwis in Dieng Kulon began with the Karang Taruna Karang association. At that time, Alif was the youngest Karang Taruna administrator. Especially when the deputy chairman resigned, and Alif was inevitably appointed to become the chair of Karang Taruna.

In 2005, Alif felt uneasy about the information that spread nationally about the exploitation of potato planting that caused environmental damage in Dieng. At that time, he felt that the people of Dieng were only being made scapegoats for the damage. This unrest was exacerbated by the condition of the young people of Dieng Kulon, who were still unemployed. Alif said three days of work helping their parents and two days unemployed. Negative social behaviour also often occurs, such as brawls between villages, hanging out on the side of the road without a destination, and various other negative behaviours. With conditions like that, Alif began to look for solutions so that the village youth could have productive activities and leave harmful activities. Alif once was a guide at the Gunung Mas Hotel in Dieng Kulon. Initially, he was only asked to take guests to several destinations in Dieng. However, over time, he was increasingly asked to take guests staying at the hotel. After going around to various destinations in Dieng, the guests gave him wages for accompanying them.

Starting from that, Alif began to get interested in tourism. The farmer's son saw the Department of Agriculture create farmer groups and support the group. Therefore, he was also curious about whether the Department of Tourism had the same program, and it turned out that there was a group program for tourism. In 2005, he finally established Pokdarwis Dieng Pandawa with his friends from Karang Taruna and was approved by the Department of Tourism in 2007. Then, Alif began to analyse the capabilities of Dieng Village youth and invited friends in Dieng to hold various positive activities aimed at exploring the youth's potential and filling their free time with more valuable activities.

For what Alif had done, he was finally made a facilitator for empowering economic community tourism. The initial establishment of Pokdarwis Dieng Pandawa also underwent many adjustments; according to Alif, the adjustments were made because the concept he wanted to develop in Dieng was a community-based tourism concept. He wanted the youth of Dieng to be creative and to be able to see these abundant resources as something unusual. Finally, when Alif was doing activities and coordinating with the government, he founded a local and regional economic development program in Central Java. He was interested in a cluster with a community-based tourism concept in one of these development programs. The purpose of establishing Pokdarwis was to establish a forum for friendship to add relatives and as a medium to exchange information about the Dieng tourist village. However, Pokdarwis spread its wings over time by creating the Dieng Culture Festival event in 2010. This culture-based event was also packaged well, using natural beauty and entertainment to support tourists.

In addition, the Dieng Culture Festival wants to boost the tourism industry to compete with other regions and explore and utilise community resources. Alif, as the event chairman, also campaigns for the *Sapta Pesona*, namely safe, orderly, calm, beautiful, and friendly to the people of Dieng as well as domestic and foreign tourists. Figures like Alif Faozi and the role of Pokdarwis Dieng Pandawa cannot be separated from their contribution to tourism development in Dieng. When there are many tourism potentials in an area, these potentials will not develop if they are not found and developed in the right way. This can be



found in the figure of Alif, who found anxiety in his village's human resources while also seeing their potential. Not downing in anxiety and seeing the village's potential, he also tried to find out things that could be done to develop tourism. In the beginning, after he found this idea, he often communicated with the Department of Tourism and Culture of Banjarnegara Regency. Seeing the programs owned by the Department of Tourism and Culture of Banjarnegara Regency, he plans to implement them in Dieng. He has also often attended several trainings. He obtained more references to develop tourism in his area by attending many training activities. Networks are also needed to develop tourism. Therefore, Pokdarwis tries to collaborate with several agencies, such as parties, private parties, academics, media, and the government. This collaboration is needed to increase human resource development. Cooperation with the private sector is related to funding sponsorship. Cooperation with academics is needed regarding the concept and its development. For media cooperation, publication information is needed. Furthermore, the government is expected to act as a facilitator and regulator.

#### *Community-Based Tourism Concept (CBT)*

One form of participatory planning in tourism development is to apply community-based tourism (CBT) as a development approach. The definition of CBT is a form of tourism that provides opportunities for local communities to control and be involved in tourism management and development. Communities that are not directly involved in tourism efforts also benefit, demanding political empowerment and democratisation and distribution of benefits to disadvantaged communities in rural areas (Zielinski, 2021). The CBT concept will also involve the community in decision-making, primarily related to income generation, employment opportunities, and preservation of the environment and local culture, ultimately fosters the identity and pride of the local population, which grows due to increased tourism activities (De Bres & Davis, 2001; Juma et al., 2019). Community-based tourism is a sustainable development strategy that embraces the community as the main actor through community empowerment in various tourism activities (Cole, 2006). Thus, the benefits of tourism are maximally intended for the community, the main target of the CBT concept is tourism development and improving the welfare of the local community (Hutnaleontina et al., 2022).

Through various training and comparative studies, Alif Faozi found various concepts to develop tourism in Dieng. He tried to apply these concepts to improve Dieng as a tourist area. The first concept he applied and the most basic is community-based tourism (CBT). Community-based tourism is developing a tourist destination through empowering local communities, where the community participates in planning, management, and voting on decisions related to its development. The concept of CBT is following the objectives of Alif and Pokdarwis that tourism development in Dieng aims to improve the welfare of the community. He wants the community to be fully involved in tourism development activities. However, inviting various levels of society to be involved is not an easy step. Realising that Dieng has tourism potential was his initial work with Pokdarwis. Alif saw several potentials, such as natural beauty and cultural attractions; from the many cultures, he was interested in the ritual of cutting dreadlocks to become the main attraction of tourism in Dieng. He packaged this ritual of cutting dreadlocks with a festival called the Dieng Culture Festival (DCF) through various training and comparative studies. At the beginning of his efforts, Alif tried to counsel the community using formal events. However, it was not well received by the community. Of the 25 people who attended, only 5 actively participated. Not giving up, Alif finally used a family approach. He met several community leaders who had a role in each sector, starting from the economic, cultural, and religious sectors. In its implementation, it turned out that he also received some opposition from religious leaders. The event that would be held was feared to cause idolatry in the Dieng area. However, when he explained that this was only for the sake of tourism and its impact on the community, he received the blessing of religious leaders, although until now, some figures still reject it. Alif

not only visited community leaders but also visited the lower levels of society. He said that with the DCF, the community could build lodging, stalls, delivery services, vehicle rentals, and several businesses engaged in the tourism sector. At first, the community did not receive it well because they preferred to farm. However, gradually, when they saw the number of tourists coming, they set up several inns and stalls.

Alif could not accommodate all the wishes of the community. He also could not involve the community directly in DCF activities. However, the community involved in DCF and those not involved received benefits. When DCF began to be widely known by the wider community, this became an added value for Dieng to attract many tourist visitors until the impact increased the tourism industry and the economy of the Dieng Kulon community. Even those affected were not only the people in the surrounding villages, but other villages also felt the benefits of this DCF, although DCF was only implemented for 3 days, the benefits were not only those three days but 362 days, almost every day for a year; it is expected to bring benefits to the community in Dieng in tourism.

### **Collaboration of Nine Pillars and Implementation of Tourism Development through DCF**

After obtaining permission from traditional leaders and the community, Alif and Pokdarwis developed a concept for implementation. What is interesting is that it was a big event. Pokdarwis Dieng Pandwa does not use an event organizer (EO). All the organising committees come from the community, although it is a big job to make the community understand the technical aspects of implementing the event. Nevertheless, this is based on the CBT concept, which is from the community for the community.

Regarding the DCF funding issue, Pokdarwis received funds from several agencies. The main funding is the APBD funds from the Banjarnegara Regency Tourism and Culture Office. Every year, they can get funds of around 50 million to 80 million Indonesian Rupiahs. Then, CSR funds from the Geo Dipa company, located around Dieng, the BRI Dieng branch. They also submitted sponsorships to several well-known products. In developing tourism in the Dieng Area, Alif is guided by CBT and uses the concept of 9 pillars of tourism. Of the nine, they are divided into three parts according to the basic needs of each. The following will explain the context of the 9 pillars of tourism in three parts:

#### *Part 1: Attractions, Amenities and Accessibility (3A)*

##### *Attractions*

Tourist attractions are very diverse, not only limited to things in the form of cultural performance stage attractions but also things related to nature, such as mountains, lakes, and natural beauty, are already attractions. Dieng already owns attractions in terms of natural beauty. These natural attractions can be seen in Kawah Sikidang, Bukit Sikunir, Telaga Warna, Gunung Prau, Telaga Merdada, waterfalls, and other natural attractions attracting tourists. Besides natural attractions, something created by humans is also an attraction, such as Arjuna temple, Gatot Kaca temple, Semar cave, and several traditional shopping areas or artificial parks. Tourist attractions include locations or site attractions such as historical places, places with suitable climates, and beautiful views. In general, several factors can encourage tourists to be willing to visit tourist locations (Nurdiana et al., 2020), namely:

- Something to see is generally the first reason for tourists to be willing to visit tourist locations
- Something to do, namely activities or facilities available at tourist locations that can make tourists feel comfortable doing various activities at tourist locations.
- Something to buy, namely a tourist location, needs to have facilities for shopping for souvenirs or crafts as souvenirs.
- Something to know, namely, in addition to providing the three things above, it can also provide information and education for tourists.



The various attractions owned by Dieng are significant capital for the development of its tourism. From the sacred side, some people still think gimbali children are commercialised. However, the organisers denied this because the purpose of DCF is profit and benefit. The difference is that profit is only a monetary gain, while the benefit is a broader benefit that the public can feel. The issue of sacredness has also been answered by maintaining the three core series of dreadlocks cutting rituals.

### *Amenities*

The next stage the Dieng community must prepare is amenities, which means facilities. Facilities are not the primary goal of tourist travel, but facilities can support the tourist spot as a complement to the main tourist attractions. Poor facility conditions can reduce tourist interest, so the availability of facilities at tourist locations is essential to consider. Amenities are not only about accommodation for staying but also the availability of restaurants for food needs, transportation that makes it easier for tourists to travel in tourist areas, and so on. From this, the Dieng community began to prepare various facilities. The focus of the Dieng community in providing facilities is lodging or homestays with local wisdom. According to Alif, based on the Wonderful Indonesia program in the era of Minister Arif Yahya, establishing a homestay is relatively easy because it only requires a room in the house.

Meanwhile, establishing a stall requires building capital and cooking skills. Therefore, according to the researcher's observations, facilities related to restaurants or places to eat are indeed inadequate. Local people set up makeshift stalls by renting shophouses or small stalls. Providing places to eat can be less good than other tourist attractions. Providing facilities is not only Pokdarwis's responsibility, but the government must also play a role as a facilitator in conducting training, socialisation, and supervision. In this case, Pokdarwis collaborates with the industry service to conduct training and assistance related to the establishment of homestays and the procurement of MSMEs in Dieng. From there, the community realised the important role of amenities in tourism.

The Dieng Kulon Village government strives to accommodate and prioritise local welfare by implementing a policy that prioritises the establishment of homestays and stalls in Dieng Kulon for the local community. If there are opportunities for the community to set up homestays and stalls, investors are not allowed to enter. However, if it is deemed sufficient, investors may establish homestays with the permission of the local community. Recently, an investor from Jogjakarta felt this policy. The policy states that the maximum number of rooms allowed for establishing a homestay is eight, but this investor built an accommodation with 24 rooms. This led to protests from the locals. Since the building was already constructed, a solution was sought whereby it could operate if only eight rooms were used and the remaining rooms were dismantled. The concern is that such a grand accommodation could undermine the small lodgings the locals own. Homestays are not the only business the community can take advantage of now. Souvenir shops also focus on developing small and medium enterprises (SMEs) in Dieng.

In the Dieng highlands, typical plants do not grow anywhere else, namely carica. The Carica tree is like the papaya tree, except its leaves are more scattered, and its trunk can branch a lot. The fruit is also like papaya. However, the size of the fruit is much smaller than papaya in general. Carica is a typical icon of Dieng, including Dieng Kulon, this fruit, which resembles papaya, only grows in Dieng. The community makes it a food that can be used as a souvenir for tourists. Carica candy is yellow in a small cup with pieces of carica fruit that have a sweet taste. The sweet taste becomes sweeter the longer the carica is stored. Carica is widely made by Dieng Kulon people and sold in shops and online. When we visit there, it is unsurprising that piles of Carica are lined up in plastic wrappers containing 6 small cups along the road. In addition to carica, people also make candied tamarillo. This candy is the same as carica packaged in a small cup, except this tamarillo is purple like the fruit. The taste is also different; if carica is sweet, tamarillo is slightly sour-sweet. We can see both sweets on various corners and roadsides in Dieng. Both candied

carica and terong belanda are home industries of the Dieng community. Therefore, the unique characteristics of carica can become a key product for the Dieng Plateau. The community makes them at home, wraps them, and sells them to tourists. These candied fruits supply UMKM for the Dieng community to support the development of the tourism industry there. To make good CBT and SBT, it is necessary to empower the community to meet the needs of the tourist market visiting Dieng.

In addition to candied fruits, there is also a typical drink from Dieng called *purwoceng* or *purawaceng*. This drink is like tea but with a different shape of the plant; *Purwoceng* has many benefits, such as for sexuality for both men and women, warding off free radicals, and inhibiting the growth of cancer (Rusmin, 2017). *Purwoceng* can be drunk directly or mixed with other drinks, such as coffee, tea, and juice. Its distinctive taste has a strong aroma that is very different from other types of tea. Like the candied fruits above, we can easily find *purwoceng* in Dieng stalls. It feels incomplete if you visit Dieng without enjoying this *purwoceng*.

Another typical food from Wonosobo is *ongklok* noodles. Because Dieng is flanked by Wonosobo and Banjarnegara Regencies, *ongklok* noodle stalls and shops are easy to find in Dieng. Noodles with slimy seasonings such as tapioca flour and added peanut sauce. *Ongklok* noodles also have various toppings, but the most delicious is added with peanut sauce goat satay. Enjoying *ongklok* noodles is also delicious when accompanied by *tempe kemul*. *Tempe* flour-like *mendoan* mixed with chives adds to the pleasure of enjoying *Songkok* noodles in Dieng's cold. Dieng potatoes are a superior product that is widely sold, mainly when DCF occurs. Many stalls and stalls sell French fries with various variations. We can enjoy many other typical foods in Dieng, but not as many as in other tourist areas. So, the variety of food in Dieng can be considered lacking in culinary tourism. Therefore, it is necessary to guide so that community resources can innovate in culinary.

### *Accessibility*

The definition of tourism accessibility, as stipulated in Government Regulation Number 50 of 2011, is all types of transportation facilities and infrastructure that support the movement of tourists from their area of origin to tourism destinations or movement within the tourism destination area about the motivation of tourist visits. Regarding the issue of access to Dieng, there are two routes, namely the Wonosobo and Banjarnegara routes. Both regions continue to improve their respective access by repairing roads and improving the quality of public transportation. From this side, a debate finally arose about the claim of ownership of Dieng. The outside community usually thinks that Dieng is in Wonosobo Regency, even though most of Dieng is in Banjarnegara Regency. The reason for this view is the road access to Dieng. Most tourists enter Dieng via the Wonosobo route because transportation is easier to get, and the roads are also better. But when going via the Banjarnegara route, the road accessed is windier and steeper.

### *Part 2: Branding, Advertising, and Selling*

#### *Branding*

Branding is related to efforts to improve the image of a tourist destination. Every tourist area is required to perceive its tourism products better than other tourist attractions, so it is they who will benefit. Perception through branding is vital. A tourist area must be presented as well as possible to be well received by tourists. Therefore, the DCF event was formed, which is helpful as Dieng's face. They make DCF a magnet for visitors. Coupled with the concept of Dieng, a land above the clouds. Pokdarwis intends to package various destinations owned by Dieng, such as culture, natural preservation, artificial tourism, etc., through DCF. This event can be a big picture for the wider community to see Dieng. So, DCF is packaged with various performances.

### *Advertising*

Advertising is related to non-personal marketing communication activities of tourist destinations aimed at the wider community. Pokdarwis, in collaboration with Disparbun, conducted a series of promotions, including the expo, road show, Twitter, and travel dialogue, in collaboration with mass media, Java Promo, which has an office in Yogyakarta, and lastly, promotion through other events held by the Banjarnegara Regency Tourism Office. In addition, they collaborate with several national television stations, such as Trans7, the spot television shows *Jejak Petualang*, and several other shows that have covered tourism in Dieng and DCF.

According to Alif, advertising is important not only because of how to promote a product but also because of what product should be displayed when doing a promotion. Therefore, an additional appearance must be an attraction and a promotional event to attract the primary appearance. By combining traditional culture, natural beauty, and modern appearance, DCF can attract tourists. The main show of DCF is the ritual of cutting dreadlocks. This ritual has long existed and is carried out by the Dieng community. According to Alif, this ritual is expensive and must be preserved; outsiders are also interested in this ritual. To maintain the sacredness of this dreadlock haircut, something interesting is needed. DCF can attract tourists with additional performances without changing or modifying the dreadlock hair ritual. The essence of the dreadlock haircut ritual is cutting procession, *Ruwatan/slametan*, and *Langan*. The community cannot change the procession when the ritual is carried out alone or as a festival at DCF. To attract tourists, Pokdarwis provides additional performances without changing the three main ritual events; the events include:

(1) Jazz Above the Clouds

Jazz performances are one of the main attractions at the DCF event. Jazz music concerts combined with the cold weather present a new experience for listeners. Several local and top artists have graced this event. Celebrities such as Anjie x Drive, Letto, Katton Bagaskara, and others have entertained the audience attending DCF.

(2) Lantern and Fireworks Festival

To enliven and warm the cold of Dieng, DCF also held a simultaneous lantern-flying event for visitors and residents who gathered in the field. All tourists and residents mingled to fly the lanterns, followed by lively fireworks at the event.

(3) Cultural Parade

The cultural parade is an escort of children with dreadlocks whom the parade participants will shave. All parade participants wear traditional Javanese clothing. Meanwhile, the children with dreadlocks wear all-white clothing and white headbands. Officers took these children, along with a procession of horses and carriages. In contrast, the other participants of the cultural procession walked from the traditional leader's house to the courtyard of the Arjuna Temple, which is the location of the dreadlocks-shaving ritual. Various cultural performances were also presented during the trip, including the *Lengger* dance.

(4) Dieng Film Festival

The film festival was held to appreciate films made by local children. In addition to watching films, participants also got a place to get to know each other and learn about film.

(5) Cultural Hangout

Cultural hangouts are discussions about the relationship between religion and culture. In Dieng itself, some people are against the dreadlock-cutting ritual. Therefore, an event like this can educate people that religion and culture are closely related. The invited speakers, such as Cak Nun and Gus Muwafik, are also competent.

(6) Dieng Healthy Walk and Drinking *Purwoceng*

The healthy walk was held to help visitors appreciate the habits of the Dieng people who still like to walk to get to a place. In addition, during the healthy walk, participants were invited to tour several destinations in Dieng and participate in a promotional event. The closing event of the healthy walk was drinking *purwoceng* and eating *carica*. *Purwoceng* is one of the typical Dieng plants with properties like *purwoceng*. *Carica* is also a typical fruit from the Dieng plateau.

*Selling*

Selling is related to short-term efforts to encourage people to visit tourist destinations immediately. Efforts to achieve the expected results are carried out by frequently holding exhibitions and selling tour packages. Travel fairs are one way to attract as many buyers as possible. The principle of tourism is that there is something different that can be sold. The Pokdarwis effort, in this case, is to sell DCF tickets with packages. There are several groups of packages with various price variants. The prices start from 350 thousand, 500 thousand, 800 thousand, and 1 million. The facilities obtained will also be different. With the existence of these sales packages, it will undoubtedly make it easier for tourists. Each package will offer accommodation, guides, transportation, consumption, and souvenirs.

*Part 3: Community, Human Resources, Industry*

The last three steps of the nine pillars are community, human resources, and industry. These three things are related to each other. The community is expected to be an object, subject, and driver in its area. This also synergises with the basic concept of CBT, making the community an important tourism axis. The human resources referred to in this pillar are the quality of self-development. The community is expected to understand the seven charms, which include safe, orderly, clean, cool, beautiful, friendly, and memorable. By understanding the seven charms, the community will be ready to face the coming waves of tourism. Tourists will also feel the impact when the human resources in tourist attractions are good. The last is industry. Industry is important to pay attention to because the direction of tourism will also lead to the industrial world. The community can also position itself as an MSME activist. Tourism can also finally determine a region's industrial orientation.

*Community*

Reflecting on the CBT, Pokdarwis Dieng Pandwa tried to involve the community optimally. Holding the Dieng Culture Festival event, Pokdarwis did not use an event organiser, but they empowered the local community to become the committee. The community worked together to make the event a success. In addition to being on the committee, there were performers, parking attendants, guides, and other supporting roles. They do this because they are aware of what they are doing now (participating in DCF) will have a long-term impact, so people not directly involved will also feel the impact in the future, outside of the three days of DCF.

In general, the Dieng Tourism Area is very strategic for developing the tourism industry's economy. The community, known to be in the agricultural sector, does not rule out the possibility of touching the tourism industry. This means that the land of Dieng is blessed with extraordinary natural wealth. The natural beauty, cooler temperatures, friendly people, and the culture it has make Dieng a promising tourist destination. These advantages make the community aware of the importance of making Dieng a tourist destination that tourists from various circles can visit. Unsurprisingly, in 2002, Dieng, which Wonosobo Regency and Banjarnegara Regency flanked, began to develop intensively (Prasetyo & Suryoko, 2018). In line with the statement above, because Dieng has a high cultural value, namely the existence of gimbali children, this was finally seen as a great opportunity. An opportunity to further introduce Dieng, especially

Dieng Kulon, so that many tourists visit it through a cultural event, namely the Dieng Culture Festival. This event is based on culture and focuses on the community, prioritising benefits rather than profits. From the explanation above, it is very clear that DCF provides many benefits in the economic cycle in Dieng, especially Dieng Kulon. DCF motivates all elements of society so that they do not become spectators in their area. DCF motivates the community to participate in activities that build the village, so Dieng Kulon Village has received many awards. It is the best tourist village at the regional and international levels. Dieng Kulon Village is an advanced tourist village that is no longer pioneering or developing. When DCF occurs, tourists from various regions and foreign tourists also attend. Cultural events are an attraction that attracts tourists. The Dieng community is aware that they have a valuable natural environment. The coldness of Dieng is commonplace for its people, unlike tourists who want to feel how cold the temperature is. This commonplace becomes extraordinary and valuable for others. Bazaar stands to line the streets when DCF takes place. Not only does the Dieng community sell but there are also people from outside. All have provisions from the organising committee and must register first to get a stand at the bazaar during DCF.

Benefits that the people of Dieng Kulon can feel so that the community's economy can be raised well. Based on CBT and Sustainability-based Tourism (SBT), Dieng Kulon's people are not passive in developing the tourism industry there. They are not 'just 'spectators' in their area. They are also movers, developers, and innovators in developing the tourism industry in Dieng Kulon. With the CBT and SBT systems, the community's activeness and cooperation can be seen.

### *Industry*

Based on the 9 Pillars of Tourism, the development of MSMEs (Micro, Small, and Medium Enterprises) is being given serious attention to realise CBT and SBT in Dieng Kulon. Dieng currently has 2 state-owned banks, namely Bank BRI and Bank BNI, which have just opened branches in Dieng Kulon. In addition to Government Banks, there are also People's Credit Banks or BPRs in Dieng Kulon. Dieng can also be used as a culinary destination with many variations. Dieng' seng's specialties are A Women Farmers Group (KWT), which already takes care of the specialties in Dieng. In the future, it can further enrich the variety of foods made by Dieng' seng's specialties. In addition, the stalls that sell food during the Dieng Culture Festival can reach a sales turnover of 6- 7 million Indonesian Rupiahs per day. When the DCF takes place, many benefits are felt by the community in their economy, and even though the event is only a Dieng' seng's agricultural harvest, it also sells well. According to data from the Banjarnegara Regency BPS, in Dieng Kulon Village in 2019, there were 137 shops or grocery stores, 1 minimarket, and 6 restaurants or eateries. This number is more than that of other villages in Batur District, Banjarnegara Regency (Badan Pusat Statistik Banjarnegara, 2020).

There are around 198 homestays in Dieng Kulon. Homestays in Dieng are different from most homestays in other tourist attractions whose architecture and building forms are in various styles, European, American, or other styles that attract visitors. In Dieng, because it emphasises the original conditions of Dieng itself, most homestays are community homes, private homes of residents. According to Mr Alif, Dieng residents with a house have become the capital in hosting tours. Because the condition of the homestay depicts what Dieng is really like without any fr" tells," said Mr Alif. He also explained that there were only 5 homestays in the past, then it developed into 18 homestays, and now there are 316 homestays. Of that number, there are approximately 10,000 rooms available for tourists. Homestays are in Dieng Kulon Village and spread across 12 other villages. Visitors were overflowing when DCF was taking place, and the organiser took the initiative to create a camping ground area on empty land and collaborated with Perhutani (because the land belongs to Perhutani) and other related parties. At the camping ground, visitors can use it to stay overnight in anticipation of not getting a homestay and can save money, especially for young people who like to be at home with nature. The price offered when DCF was taking place

increased drastically. As stated by the one informant at that time, the homestays were crowded, especially the streets, which were very crowded. For the homestay that we used, the price was quite expensive. On normal days, not during the DCF celebration, the price of a homestay can be 200,000 - 300,000, while during DCF, it can be 800,000. The homestay is on the 2nd floor, with 2 bedrooms, 1 bathroom, 1 television, and another mattress on the outside (living room). While on the 1st floor, the shop sells French fries and t-shirts when DCF takes "lace".

Pokdarwis Dieng Pandawa also specialises in handicrafts. The handicrafts produced by the Dieng community are diverse to meet market needs for souvenirs that tourists can take home, such as knitted scarves, knitted hats, and paintings. When DCF takes place, visitors who buy tickets will get various equipment. Given a caping hat, t-shirt, drawstring bag, *jarik* cloth, knitted scarves from residents, a miniature of Arjuna Temple, and lanterns from the DCF organising committee. So, handicrafts such as scarves and miniature temples can improve the community's economy and meet market needs when DCF occurs. Shops and shophouses sell many screen-printed or bordered clothes with the words Dieng or everything about Dieng. In addition, there are also many types of jackets and types of images that visitors demand. Other handicrafts or souvenirs are batik key chains made of bamboo or wood. Making batik on cloth is difficult, let alone on bamboo, so the bamboo is smooth enough to be painted with a batik pattern. On the other hand, there are also miniature puppets made of wood. Various puppet characters are made and sold for tourists to take home. Opportunities like this allow the Dieng community to continue to explore innovations to meet market needs. National television stations also broadcast making batik on wood and wooden puppets. It is clear how the public widely knows the creativity in making souvenirs of the Dieng community. Starting from knitting, t-shirts, miniatures, key chains, refrigerator magnets, painted wooden sandals, and painted wooden pencil cases to wall hangings depicting puppet characters that sell well in the market. Becoming a supplier of income, especially when DCF is taking place, souvenirs like that are sought after. In the service sector, renting out mats when DCF takes place provides a good income. Capitalising on market opportunities when the festival is taking place turns the wheels of the economy.

Parking attendants also see a similar pattern since many vehicles are required for parking. It is a space opportunity for the community to utilise the land for a parking area so that tourists feel safe storing and leaving their vehicles. Other larger service businesses, such as becoming a tour guide, are attractive options. Becoming a companion who introduces Dieng to tourists while promoting it. The Head of Marketing for the Dieng Pandawa Pokdarwis, Mr Chaerul Anam, became a tour guide and can bring groups 4-5 times in Dieng in one week. As a resident who knows the ins and outs of the environment and its history, it adds value to increase tourists' knowledge.

The Center for Tourism Studies from Gadjah Mada University analysed the event and visitor spending during DCF. Their analysis stated that with a ticket price of 120,000 for three days plus other expenses such as food and homestay, each person will spend an average of 450,000 for the 3 days. Telkom recorded 200,000 users of its network when the last day of DCF occurred. The assumption is that there were around 185,000 visitors in Dieng when DCF occurred. So, almost 185,000 visitors multiplied by 450,000 expenditures can reach IDR 80 billion during the DCF. So, the money turnover during the DCF is genuinely extraordinary. The committee even estimates that the amount is more significant when viewed when the DCF event occurs. When the DCF is increasingly well-known and becomes an annual event that is awaited, tourist visits to Dieng will increase. The increase in tourist visits forces the community to meet market needs. The result is positive: the continued growth and development of MSMEs in Dieng. This tourist visit is a stimulus for the community to provide the best service to tourists. So, the 9 Pillars of Tourism, owned and developed by Pokdarwis Dieng Pandawa, increase tourists' comfort when visiting. Assisted by the local government and external parties, collaborating to make Dieng a leading tourist attraction that develops the ability of its people to manage tourism and existing MSMEs.

Challenges arose during the COVID-19 pandemic. This pandemic requires restrictions on mobility and society. The implementation of DCF was shifted to a hybrid and no longer used in the Arjuna Temple area but at Oemah Budaya Dieng in 2020. There were no live audiences, but viewers could order tickets independently at home and watch them virtually. During this pandemic, several sponsors had budget reduction policies. Meanwhile, the economic reality is that homestays, MSMEs, and tour guide services also had difficulty marketing their products. Although DCF was held virtually, the commercial value aspect was almost non-existent. To overcome this, viewers could finally watch DCF 2020 from home, and the ticket money paid was diverted to buying souvenirs. The organisers sent these souvenirs from MSMEs in the Dieng community so that MSMEs can still produce goods even though DCF is held virtually. The shipment's contents depend on the ticket package; some get DCF 2020 t-shirts, key chains, and refrigerator magnets.

The explanation above culminates in making Dieng a tourist destination that prioritises SBT and CBT based on the 9 Pillars of Tourism. Tourism based on the community is obliged to improve community economy. The presence of DCF is a breath of fresh air for the Dieng community, so it is not surprising that home industries, shops, homestays, and services are in increasing demand. Selling typical foods and handicrafts that are endlessly innovative. Mr. Untung added that during the current pandemic, MSMEs have indeed decreased. What is meant is that those who used to be involved in MSMEs have returned to agriculture. However, activities like visiting each house (artisans or souvenir makers) are still carried out. This aims to keep the creative industry running in Dieng even though there are few tourists and DCF is held in a hybrid manner. The natural beauty, culture, and friendliness of the Dieng community make Dieng easily known to the public and crowded with tourists. Closely related to the memorable experience of visitors formed by the tourism planner, DCF itself is a tourism planner that introduces Deng seng's traditional culture through an annual festival attended by the public. The role of DCF is that the organiser facilitates the development of the environment to increase the possibility of tourists being able to create memorable experiences that they can experience. So that there will be an intention to revisit. A revisit intention is an opportunity for tourists to revisit a destination they have visited (Baker & Crompton, 2000). These opportunities make the wheels of the community's economy move in the tourism industry, especially in Dieng. Memorable experiences will also form memories and be told to people around them so that people who hear the story will want a similar or even more beautiful memorable experience when visiting Dieng.

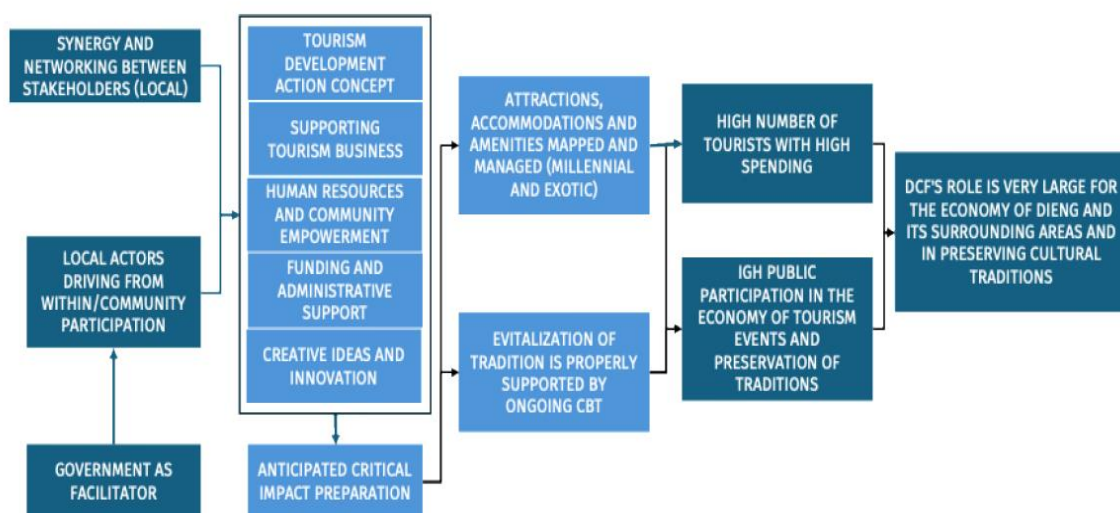


Figure 6. Mapping Dieng Culture Festival in the tourism economy and preservation of tradition

### **Uniqueness, Attraction and Impact of Dieng Culture Festival**

Dieng Culture Festival has a unique and attractive nature and has a significant economic impact on the Dieng community and its surroundings. Specifically, the uniqueness, attraction and impact that can provide the tourism experience are as follows: first is attraction, the main attraction is *Senandung Negeri di Atas Awan* (Jazz above the Clouds) and Lantern Festival. The night music segment is for young people; the *ruwatan* segment is for families and parents. The nuance of camping in the mountains is typical of backpackers or mountain children. The average visitor informant said they wanted to come again because the memorable experience obtained at DCF was very high.

Second is preservation of tradition, careful consideration of event implementation regarding time and season. Branding, promotion, and long preparation, DCF Package Ticket sales were sold out 3 months before the event. The critical impact handling strategy is wise resolution of religious group conflicts. *Ruwatan* rambut gimbal was revitalised with performative attractions and placed at the end of the event

Third is providing pride and a sense of ownership of tradition to the Dieng community. Facilitating and lightening the burden of Dieng families to perform *ruwatan* for their children, especially underprivileged households. The committee gave gifts to children who were willing to undergo *ruwatan* during the implementation of DCF. The sacredness of the ritual at DCF did not disappear but increased; without DCF/music performances, the ritual of rambut Gimbal was not known.

Fourth is economic impact, both direct and indirect. Jazz above the Clouds and Lantern Festival are the main attractions with 80 billion Indonesian rupiahs money circulation and visitor spending (Analysis of Puspar and Telkom). The economy around Dieng increased sharply, where renting mats is also sold. Tickets and open trips are sold out 3 months before the event. More than 150 thousand tourists occupied the houses of residents who became farmers. The principal transactions were in homestay rentals, restaurants, stalls, souvenir sales, gifts (*carica*, sweets, and potatoes), bazaar stands, and local traders. For the indirect/multiplier effect. DCF ticketing system and many tour packages were opened. Dieng tourism is livelier, the holiday weeks after DCF became busy, tourist villages' homestays emerged. The buffer tourism area around Dieng became busy, and hotels in Wonosobo and Banjarnegara were full. However, there are several critical impacts that need to be address, such as extreme traffic jams during the event. Many fainted in the DCF area because it was so crowded. Several times, the DCF committee was lacking coordination and chaotic. Several visitors said they did not like the taste of residents' food and the demands of beggar's families were too big.

### **D. CONCLUSION**

This study attempts to uncover the relationship between cultural events and their use in the community economy and the preservation of tradition at the Dieng Culture Festival. We identified this relationship by determining five exploration areas or sub-themes for data search, first event performance, second traditional values and practices, third economic and tourism benefits, fourth excesses and critical impacts of events, and fifth development strategies. The five areas were then matrixed for data mining in five categories of informants/actors, namely event organisers, business, communities, visitors, and facilitators. Data search with this matrix was conducted virtually, collaborating with local partners or conducting direct participant observation in the field.

The analysis from the resulting fieldnotes concluded that the sustainability and role of cultural events in the tourism industry and the preservation of tradition showed a gradation from minor, limited to extensive. DCF is a cultural event that we consider ideal in the case study that we show because it can provide a large role in the utilisation of the tourism economy for the local community of Dieng, as well as efforts to preserve the tradition of *ruwatan* rambut gimbal which is quite good. The analysis that we developed is that the success above is due to the prominent role of local actors (the Dieng community) in



driving DCF, synergy and networking between stakeholders (Penta helix) that runs well, and the local government becomes an accommodating facilitator for the implementation processes. The local actors in question are the people of the Dieng community, especially the youth who are members of the Dieng Tourism Awareness Group (Pokdarwis) and the initiators of all DCF events. With the main driver of the event being the local community itself, the participation of other community members in the implementation and utilisation of the economic results of the event also becomes more significant.

Local actors can move effectively to carry out the event successfully because of good coordination and networking between the local government and other stakeholders such as university academics, artists, the event industry, tourism business agents, and non-governmental organisations. The network allows local actors to conceptualise cultural events appropriately – from the concept of community-based tourism (CBT) to invite community participation in events. These event concepts can attract the millennial generation such as Jazz above the clouds, lantern parties, and camping grounds to align the interests of preserving the dreadlock tradition in Dieng. The target of the millennial generation in this cultural event is considered entirely appropriate if the orientation is a sizeable economic turnover. This is because this generation (young urban middle class) is generally a group of tourists with high mobility, are pretty large in number, and have a high interest in contemporary and exotic attractions, such as in DCF. This can be seen from the average number of DCF visitors, who are more than 150,000 and primarily young. In addition, although contemporary ceremonies such as music performances dominate DCF, the dreadlock *ruwatan* tradition's elements, which are the Dieng community's cultural identity, are well preserved because there are efforts to revitalise culture using the CBT concept carefully.

The *ruwatan* of Dreadlocks, which was previously a family ritual for each Dieng community, was made into a show that was neatly managed by the committee, making families who were going to perform the *ruwatan* for their children economically helped and giving rise to a sense of pride for the Dieng community for their tradition because it was witnessed and visited by many people. Thorough preparation caused the critical impacts of the contradiction between tourism interests and the preservation of tradition to be minimised. DCF combines a large number of tourists with large expenditures, significant participation of the Dieng community in the tourism economy, and the preservation of the community's cultural traditions that are running well.

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