

# The Giyanti Tourism Village's Management Capability to Raise the Tourism Village Category

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## **Abstract**

*This study aims to improve the management capability of the Giyanti tourism village in Wonosobo Regency, Central Java. The village has a cultural uniqueness (USP) that is not shared by other villages in Wonosobo Regency in the form of the lengger dance. At present, with the designation of an emerging tourism village, the Giyanti tourism village is still classified as an embryo tourism village. This study used a qualitative descriptive method using data collection techniques through observation, in-depth interviews and literature studies. In improving the qualifications of tourism villages, it can be carried out through four (4) stages, namely 1) tourism village planning, 2) tourism village organization, 3) tourism village development implementation, 4) tourism village evaluation and monitoring. Diversification of Giyanti village products based on culture is needed as well as strengthening the ability of human resources in managing tourist attractions and collaboration with surrounding tourism villages can be strategic steps in increasing the capabilities and the classification of tourism villages.*

*Keywords: culture, capability, tourism village, embryo, lengger dance*

## **INTRODUCTION**

Tourism villages are currently the main focus in the flagship program of the Ministry of Tourism and Creative Economy of the Republic of Indonesia (Kemenparekraf) through the Indonesian Tourism Village Award (ADWI) event. Not without reason the government designed it. Sandiaga Uno, the Minister of Tourism and Creative Economy of the Republic of Indonesia revealed the reasons that his main goal is to create a world-class, globally competitive and sustainable tourism village for Indonesia to revive (Kemenparekraf RI, 2022: <https://jadesta.kemenparekraf.go.id> on the 24th April 2022).

In 2022 the Ministry of Tourism and Creative Economy has held the similar event. There were no less than 3,400 participating villages from 34 provinces. Of these, 300 tourist villages were selected. Currently the curation stage is narrowed down to the top 100 selected tourist villages. This program is a response to recovering the Indonesian nation's economic sector through the tourism sector. This was reinforced by the Coordinating Minister for the Economy a year ago that ADWI aims to promote culture, boost economic progress, improve people's welfare, end unemployment and poverty, safeguard the environment and natural resources, and abolish poverty (Bureau of Communications, Information Services, and Coordinating Ministry Meetings) Economic Sector, 2021. This is an excerpt from the press release of the Coordinating Ministry for Economic Affairs of the Republic of Indonesia at the 2021 Indonesian Tourism Village Award.

One of the tourist villages participating in the event is the Giyanti Cultural

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Tourism Village located in Selomerto District in Wonosobo Regency, Central Java. However, the village did not qualify for the top 100 selected tourist villages. This fact can be used as a basis for self-evaluation so that Giyanti Village in the future can eventually fall under that category.

The Giyanti Cultural Tourism Village is located between the Sindoro and Sumbing mountains in Wonosobo Regency, Central Java. With an altitude of 700 meters above sea level with a population of approximately 1,050 people with 244 households. The location of the Giyanti Cultural Tourism Village is quite strategic, 6 km from the district capital, 3 km from the sub-district, and 3 km from the inter-city bus terminal.

The potential of the Giyanti Cultural Tourism Village is a village that still preserves culture in the form of daily behavior, and continues to carry out customs and traditions from generation to generation. Cultural forms that are still preserved today are the Lengger Dance Art, the Nyadran Tradition every 1 Suro or Islamic New Year as a form of gratitude, the Emblem Festival or the Kuda Lumping (Flat Horse), the Lenggeran Show, and there are still many mask and lumping horse craftsmen. Giyanti Village presents exotic nature that is still beautiful with expanses of rice fields and agriculture.

In addition, the Giyanti Cultural Tourism Village also presents inter-religious harmony. There are adherents of Muslims, Catholics, and adherents of beliefs who live side by side in harmony, so that Giyanti Village was awarded the Village of Religious Harmony in Central Java Province from the Forum for Religious Harmony (FKUB). Currently, Giyanti Village is also trying to create an artificial tourist destination for the restoration of local culture and customs, namely by establishing the Ting Njanti Market. A market that mixes food and art with a concept that uses packaging from traditional folk markets. The combination of potential natural and cultural attractions as well as sustainable traditions and arts makes the Gyanti cultural tourism village very attractive to the community.

The Ministry of Tourism and Creative Economy establishes 7 indicators for the stages of Tourism Village, including: (1) Visitor Attractiveness; (2) Homestays; (3) Souvenirs; (4) Public Toilets; (5) CHSEs; (6) Digital and Creative; and (7) Institutional. The points that are superior in Giyanti Tourism Village are in terms of attractiveness, homestays, public toilets, and CHSE. Points that get moderate scores are from the souvenir and digital creative aspects, while the weakness is in the institutional aspect. From the results of previous research, it is necessary to increase the capability of the Giyanti Tourism Village to increase the tourism village category from the Rintisan (embryo) tourism village to one or two levels according to the assessment so far, even though from the point of view of researchers it is already at the stage above Berkembang (Developing) and can be upgraded to the Maju (Advanced) level.

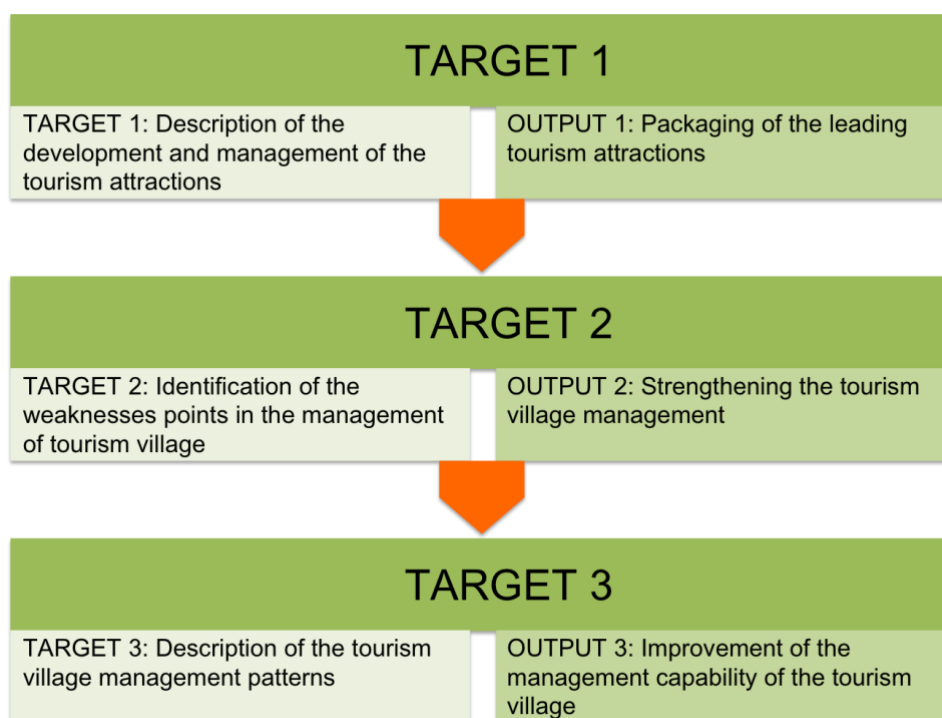
The unique selling proposition (USP) of Giyanti Village lies in culinary and cultural attractions which are the main capital as well as a differentiator from other Tourism Villages in the Wonosobo Regency area. Even so, its natural potential, which is spread over 4 (four) hamlets across the Duchy Village, is no less than its culinary appeal and very thick cultural dressing. All of this will become a powerful force to be able to attract tourists to visit the Giyanti Tourism Village. Considering the previous justification, the study topic to be raised is stated in the title: **Improving the Management Capability of the Giyanti Tourism Village in an Attempt to Raise the Tourism Village Category.**

Referring to the background above, here is the formulation of the research questions as follows:

1. What is the condition of the tourist attraction in Giyanti Village, Wonosobo Regency?
2. How is the management of tourist attractions in Giyanti Village, Wonosobo Regency?
3. What is the pattern of increasing the capability of Giyanti Village, Wonosobo Regency in order to increase the tourism village category?

It is hoped that the results of this study will provide benefits to the stakeholders and managers of the Giyanti Tourism Village, Wonosobo Regency in increasing the capabilities of tourism resources and their management which are of a higher quality, attractiveness, and provide experiences for tourists that are used in increasing the village category.

Research on improving the management capability of the Giyanti Tourism Village as an effort to increase the category of tourist village will be divided into 3 (three) parts which in the end clearly describe the ultimate goal of this research. The research road map is intended to make the research clearer, more focused and measurable, therefore the researcher makes a research road map that can be seen in the following figure:



**Picture 1. Research Road Map** (Processed by researchers, 2022)

In accordance with the RPJMN there are seven agendas that must be completed by the relevant Ministries which are decomposed into 41 strategic priority projects. The Ministry of Tourism and Creative Economy of the Republic of Indonesia is responsible for tourism development which is oriented towards improving the quality of human resources rather than quantity. The implication has an impact on efforts to improve the quality of the tourist experience during tours including the level of spending costs, and the preservation of natural and cultural resources as assets in tourism development.

The novelty in this research can be seen from a substantial perspective, namely an inventory of various tourist attractions which is carried out by paying attention to aspects of the human life cycle that are linked to culture. By recognizing the culinary and cultural sides, later it can be seen from the culinary variety that exists in every human life cycle, which culinary is most made so that this culinary can become an icon for the Giyanti Tourism Village. Apart from icons, they can be one of the typical souvenirs & creative digital applications that are still based on community or community-based tourism.

Another novelty on the technical side, by raising the theme of culinary, cultural and rich natural potential, it is hoped that it can increase the points of the Giyanti Tourism Village, which was originally still a Pioneering Tourism Village, to become a Developing or Advanced Tourism Village.

## LITERATURE REVIEW

### Capability

Capability is a term that is very closely related to people's lives, which is interpreted as a measurement used by every community to see the capabilities of various aspects of life, for example in organizations, departments, individuals or systems. This process is seen from how to achieve the vision (objectives) with the level of success (<https://dosensosiologi.com/kapabilitas>; 2022) which is divided into business capabilities, leadership capabilities, and social capabilities. While Baker and Sinkula (2005) describe it as a set of more specific skills, procedures, and processes that can harness resources for competitive advantage. Amir (2011: 86) explains that capability is the ability to exploit resources both within oneself and within the organization, as well as one's potential to carry out certain activities or a series of activities.

Based on the notions of capability above, which are also in line with the research topic in the Gayanti tourism village, capability can be defined as a village's ability to manage its village resources to become a tourist attraction that has a competitive advantage.

### **Tourism Village**

Tourism management in this study adopts the concept developed by Pitana and Diarta (2009) which starts from managing tourism resources. Management of tourism resources is a tourism destination that is Management must practice efficient resource management to ensure social, economic, and environmental sustainability. Resource management is employed to prevent the degradation of the environment's quality and the preservation of ecosystems.. Tourism resource management is a very essential component, not only used to identify crises but also to limit their impact on organizations, tourist destinations, and industries related to them. Pitana & Diarta (2009: 97-98) say Community Based Tourism (CBT) is a new paradigm in tourism management. Suansri (2003:12) suggests several principles that must be applied in the implementation of CBT. These principles are:

1. Recognize and support and develop community ownership in the tourism industry.
2. Involve community members in starting each aspect.
3. Develop community pride.
4. Developing the quality of life of the community.
5. Ensure environmental sustainability.
6. Maintaining the unique character and culture of the local area.
7. Helping the development of learning about cultural exchange in the community.
8. Respect cultural differences and human dignity.
9. Distributing benefits fairly to the community.
10. Play a role in determining the percentage of income.

In general, community-based tourism is often referred to as CBT. A tourist destination is developed using the idea of community-based tourism, which gives local communities more authority. The community participates in its planning, administration, and opinion dissemination. (Goodwin and Santili, 2009). Community-based tourism (CBT) is travel that considers sustainability in terms of the environment, society, and culture. CBT is a technique for sustainable tourism development since it promotes environmental protection and community development. (Suansri, 2003).

Community empowerment is a concept that is easy to pronounce but very difficult to implement optimally. Because empowerment includes a philosophy of life in the community, education, skills, attitudes/etiquette, social rules, customs, even to the appearance of the community itself that is continuously involved and understood by all levels of society. Community empowerment can be realized in:

1. **Philosophy of Community Life**  
Providing understanding to the public about tourists as a way to improve their welfare where tourists must be respected and served in accordance with the rules of community life that apply. In addition to this mindset, it is necessary to develop a philosophy of regular use of the village and protection of the village environment.
2. **Education**  
Education on these philosophies is disseminated to all levels of society. The emphasis on education is education that can maintain the preservation of objects and culture, so that they become competitive tourism assets and services.
3. **Community Skills**  
The skills possessed by the community as the key to tourism development. The skills in question are skills in providing the various needs of tourists, both in the form of skills in receiving or skills in presenting various attractions and information needed, up to expertise skills, for example in making various unique souvenirs. The skills possessed by the community are very closely related to creativity and the ideas or ideas possessed by the community, therefore the development of creativity must be identified and developed optimally.
4. **Community Behavior**  
Tourists will feel comfortable if they are treated well when they carry out their tourism activities. Therefore, it is necessary to socialize behavior as a good host so that tourists feel comfortable and will be able to become a means of promotion for these tourism destinations.
5. **Community Life**

Community life in the form of customs and rules can be an attraction for tourists. Therefore, it is necessary to identify the customs and rules related to the way of life of the community and the utilization of village resources so that they become a unique attraction.

#### 6. Appearance

Appearance can be in the form of the appearance of the community or the appearance of the available village environment which can be an attraction in attracting and attracting tourists.

Therefore it needs to be maintained and maintained, especially the appearance of the community and village resources that make tourists feel safe, secure and comfortable in carrying out their tourism activities. The sustainable tourism approach, although still a reference for the development and development of global tourism, has also undergone developments that are adapted to the needs of tourism development areas. In the tourism development agenda at the national level one of which is aimed at increasing people's welfare through: 1) *Developing Qualified Human Resources*, 2) *Developing an Advanced and Market-Oriented People's Economy*

In this context, tourism development is currently more focused on tourism which is able to improve the welfare of the community in tourism destinations. The concept of Sustainable Livelihood is a development concept from the concept of Sustainable Development developed by the International Fund For Agricultural Development (IFAD). Although this concept was developed in the context of agricultural development, based on Geoff Wall in the 2012 Asia Tourism Forum (ATF) this concept is a concept that can be applied in tourism development.

In this concept, IFAD explains that the community is the main object of a development compared to resources and the government and is used in identifying obstacles and opportunities in utilizing the surrounding resources. Several principles have been established and can be applied in tourism development, including:

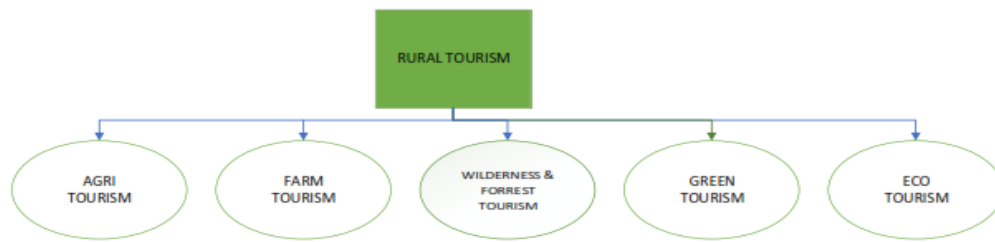
1. Be people-centred. In this context, identification of behavior and its changes from time to time as well as participation in an economic activity (tourism) is carried out.
2. Be holistic. In development, strategies and support from various stakeholders are needed.
3. Be dynamic. Dynamic in seeing the condition of society.
4. Build on strengths. Focus more on strengths and opportunities than on problems and needs of the community.
5. Encourage broad partnerships. Synergy and partnership between public and private sectors.
6. Aim for sustainability. Stay focused on the sustainable use of the resources you have

The type of tourism development that is considered to be able to answer the demands above is rural tourism. Rural tourism or rural tourism is a form of tourism that emphasizes the principle of a bottom up approach by providing a greater portion of involvement and flexibility to local communities in the process of developing and managing tourism in their area. According to Macdonald and Jolliff (2003) (in Tugba Kiper and Gulen Ozdemir 2012:127):

*“Rural tourism refers to a distinct rural community with its own traditions, heritage, arts, lifestyles, places, and values as preserved between generations. When tourists visit these areas, they are well informed about the culture and experienced folklore, customs, natural landscapes, and historical landmarks. They may also enjoy other activities in a rural setting such as nature, adventure, sports, festivals, crafts, and general sightseeing.”*

The concept above explains that rural tourism is a tourist area that refers to rural communities that have their own traditions, artistic heritage, lifestyle, places, and values that are passed down from generation to generation where when tourists travel to the area, tourists will get information about culture and experiences of folklore, customs, and sights.

According to Sharpley and Sharpley (1997) (in Robert and Derek Hall 2001:15) in Rural Tourism there are other types of tourism that make up it, namely agrotourism, farm tourism, wilderness and forest tourism, green tourism, and ecotourism:



**Picture 2. The Tour Types** (Sharpley and Sharp (1997))

According to Inskip (1991) a tourist village is where a small group of tourists live in or near a traditional setting, usually in remote villages and learn about rural life and the local environment. The meaning of this definition is that a tourist village is a place that has certain characteristics and values that can be a special attraction for tourists with a special interest in rural life. This shows that the main attraction of a tourist village is the unique life of the villagers and cannot be found in urban areas.

Some of the general criteria that must be owned by a tourist village include 1) Having unique potential and unique tourist attractions in the form of the rural natural environment and the socio-cultural life of the community, 2) Having supporting facilities such as accommodation/lodging, community interaction spaces with tourists/guests, Visitor Center or other supporting facilities, 3) Having interaction with tourists. This interaction is reflected in tourist visits to the village location. Developing a village into a tourist destination will certainly trigger crucial issues such as cultural acculturation.

An area said to be a tourist village must pay attention to the following factors (Syamsu in Prakoso, 2008):

- a) The scarcity factor is the nature of tourist attractions that cannot be found or is rare elsewhere.
- b) The natural factor is the nature of tourist attractions that have never experienced changes due to human intervention.
- c) Uniqueness, namely the nature of tourist attractions that have a comparative advantage compared to other tourist objects.
- d) Community empowerment factors that are able to encourage people to participate and be empowered in the management of tourist objects in their area.

According to the Directorate of Community Empowerment, Directorate of Tourism Destination Development, Ministry of Tourism and Creative Economy (2013: 24), the components of a tourist village are:

- a) Clear geographic or administrative boundaries.
- b) Potential tourist attractions, both natural, cultural and creative works as elements to attract tourist visits.
- c) Communities who are enthusiastic and support the development of tourist villages.
- d) Tourism facilities as a supporting element for tourists in carrying out tourism activities in the village (accommodations/homestays, community-managed food stalls, tourist information centers and others).
- e) Infrastructure in the form of a road network, modes of tourist transportation that support the convenience of tourists in reaching the village.
- f) A tourism village management organization that functions as a tourism activity management unit in the village (planning, implementing, managing, evaluating/monitoring development activities).
- g) Human resources are the driving force behind the management of tourism activities in the village.

The classification of tourist villages based on the Ministry of Tourism and Creative Economy, 2019, the typology of tourist villages is as follows:

- a) Beginning Tourism Village (Rintisan)
- b) Developing Tourism Village (Berkembang)
- c) Advanced Tourism Village (Maju)

Based on the Development of Green Tourism Villages (Ministry of Cooperatives & SMEs; 20) the level of development of tourism villages has been determined to be divided into 4 (four) categories and strengthened by studies on the development of tourist villages in West Java (Darmawan, et al; 2018) which include:

- a) Embryo Tourism Village (Embrio)
- b) Developing Tourism Village (Berkembang)
- c) Advanced Tourism Village (Maju)
- d) Independent Tourism Village (Mandiri)

## METHODS

This research used the qualitative approach. According to Bungin (2013: 29), A qualitative strategy consists of a number of research projects with limited study goals but unlimited data depth. Research on natural object situations (as opposed to experiments) is conducted using a qualitative technique grounded in post-positivism philosophy, where the researcher serves as the primary instrument.. Results from qualitative research place more emphasis on meaning than generalization. (Zuriah, 2006:47).

This research will take inventory of the development and packaging of tourist attractions as well as the management and strengthening of the management of tourist villages so that superior tourism village governance is formed. This research was carried out using a qualitative approach which is expected to produce a comprehensive governance pattern so that it can become a leading tourist village.

While the research method to be used is descriptive method. According to Nazir (2005: 24) A descriptive approach is a way to assess the current state of a group of people, an object, a series of circumstances, a way of thinking, or a class of events. The goal of this descriptive study is to create a methodical, factual, and accurate description, picture, or painting of the facts, as well as the nature of the link between the phenomena under study.. So by using this descriptive method it is hoped that a description, systematic, factual and accurate picture of the facts, the nature of the relationship between attractions and tourist attractions in Giyanti Village will be obtained.

This research is located in Giyanti Hamlet, Kadipaten Village, Selomerto District, Wonosobo Regency. The object of this research is Increasing the Capability of Management of the Tourism Village with the research stages of increasing the capability of managing the Giyanti Tourism Village as follows:

1. Look at the variety and distribution of tourist attractions and activities
2. Mapping the development and management of tourist attractions
3. Identification of weak points in the management of tourism villages
4. The management pattern of the tourism village is described

According to Edwards & Holland (2013 in Jahja, USA) the terms used in conducting research interviews are subject, respondent, informant, interviewee and participant whose order shows movement from passive to active. Subject terms were used in structured closed questions, in line with the interviewer's expectation that there would be no bias in the research and data. The goal is to obtain objective data by minimizing subjectivity.

More fully Morse (1991 in Jahja, USA) describes that 'subjects' are usually used in experimental or quasi-experimental research, individuals are placed in a certain situation and react to intervention. This is a passive term, associated with "real" science. In social science, the word "respondent" is frequently used when people are requested to respond to surveys with structured and semi-structured questions. Typically, the respondent provides the researcher with the response that corresponds to the inquiry, neither more nor less. Informant is a term derived from anthropology, and this term is used because the researcher is considered naive and must be given an explanation or direction about what is happening, about cultural rules, and so on. Culture as a complex phenomenon must be interpreted and the informant is the person selected as the link between the anthropologist and the cultural group being studied.

Participants indicated that the most active role was in the individuals studied. This term is commonly used in qualitative research. The relationship between participants and researchers can be equal or unequal (eg doctor and patient). Meanwhile, according to Spradley in Ibrahim not used (2015: 66) the research subject in this study is an explanation of the population and sample based on a qualitative research perspective which is more likely to be called "social situation" or a social situation in which there are three elements, namely place, actors, and activity. The place in this study is a site located in Giyanti Hamlet, Kadipaten Village, Selomerto District, Wonosobo Regency, Central Java. The actors in this study were stakeholders in Giyanti Village, Selomerto District, Wonosobo Regency, Central Java who were used as informants and were considered to know the current conditions. The activity in this study is to measure the extent of the Tourism Village Management Capability in Giyanti Village, Selomerto District, Wonosobo Regency, Central Java.

**Table 1. The units of analysis**

<b>DATA COLLECTION TECHNIQUE</b>	<b>ANALYSIS UNITS</b>
Observation	- Tourist attractions and activities - Packaging tourist attraction - Management of tourist villages
Interview	- Village head - Village chief - Public figure - Youth leaders / Karang Taruna - Head of art / culture studio - Mothers of ten students / PKK - Communities living in areas in the Village Area of Giyanti Village, Selomerto District, Wonosobo Regency, Central Java.
Focus Group Discussion	- Village head - Village chief - Public figure - Youth leaders / Karang Taruna - Head of art / culture studio - Mothers of ten students / PKK - Communities living in areas in the Village Area of Giyanti Village, Selomerto District, Wonosobo Regency, Central Java.

Source: Processed by researchers, 2022

Data collection techniques that the authors use in this study include observation, documentation, and interviews.

a) Observation

Direct observation activities in the context of data collection are focused on how to collect data by using the sense of sight and memory for this purpose (Hadi, 2015: 188). Researchers used observation techniques to directly observe tourism conditions in Giyanti Village, Selomerto District, Wonosobo Regency, Central Java. The type of observation technique that the author uses is participant observation technique because the main purpose of this research tends to be exploratory, so the writer must take part in the life of the person or people being observed (Hadi, 2015: 195). Hadi added that in observation there are several tools that can be used including: (1) anecdotal notes, (2) periodic notes, (3) check lists, (5) rating scales, and (5) mechanical devices (2015: 209).

b) Documentation

The second technique is the documentation technique. This technique is a record of events that have passed or past, the form of this document can be in various forms of writing such as: diaries, life histories, in the form of images including photographs, still lifes and others, and some are in the form of works including works of art (Sugiyono, 2012: 326). For the purposes of this research, the researcher read a number of secondary data from various institutions related to research concerning various aspects of tourism in Giyanti Village, Selomerto District, Wonosobo Regency, Central Java.

c) Interview

The form of interviews that the authors conducted were in-depth interviews which aimed to obtain the necessary information according to the demands of the research by way of question and answer while face to face between the interviewer (researcher) and the informant or the person being interviewed based on an interview guide or without guidelines that both of them are involved in relatively long social life (Sutopo, 2006:72). In this study, interviews will be conducted with a number of community leaders, business actors, area managers to provide clarity and suitability for the required data regarding the condition and position of Giyanti Village, Selomerto District, Wonosobo Regency, Central Java.



In connection with the analysis of research results, the analysis technique that the author uses is an interactive model data analysis technique or a flow model. This analysis technique is the concept of Miles and Hubberman in Ibrahim (2015: 109) which consists of three activities including: (1) data reduction, (2) data display, and (3) drawing and verifying conclusion. The series of activities in the interactive model data analysis technique are as follows:

a) Data Reduction

The data reduction stage is a process when a researcher needs to conduct an initial review of a number of datums that have been generated, through data testing in relation to aspects or research focus in the form of reducing or redefining the data that has been produced in research (Ibrahim, 2015: 109).

b) Data Display

The next stage is the presentation of data. In this stage the researcher carries out the analysis or attempts to display, explain or present data clearly. The purpose of presenting the data is to ensure that the number of datums produced are included in the categories that are in accordance with the provisions and to ensure that the data is complete and is able to answer each category that is made.

c) Drawing and Verifying Conclusion

The final stage of the series of analyzes that researchers carry out is to draw and verify the final conclusions of a study. Drawing and verifying conclusions is based on categorization units (focus aspects) and main research questions (focus).

## RESULT AND DISCUSSION

The Giyanti tourist village in Selomerto District, Banyumas Regency is known for its potential for cultural arts in the form of the Lengger dance. Lengger dance is a dance art originating from Central Java. This type of dance has been known for a long time and is still often performed in various events such as the annual festival. Lengger dance originates from Giyanti Hamlet, Selomerto District, Wonosobo which was developed since 1910 by Mr. Gondowinangun. Then began to be developed again in the 1970s by Ki Hadi Soewarno.

Etymologically, the word Lengger comes from 'le' and 'ngger'. The syllable 'le' is an abbreviation of 'ledhek' or 'tledhek' which means a dancing woman. While 'ngger' comes from 'geger' which in Indonesian means uproar. There are also those who say that 'ngger' comes from the name for a child in Javanese. So the function of the lengger dance is to remind a child of the greatness of his God. The purpose of this dance is to give messages and advice so that everyone can invite them to get rid of evil and defend the truth.

Historically, the Lengger Dance tells the love story of Panji Asmoro Bangun and Galuh Candra Kirana. This dance not only tells a love story, but also relates to the spread of Islam in Central Java. It is said that initially this dance was developed by Sunan Kali Jaga as a means to introduce Islam. In every dance performance, Islamic values are always inserted. The value inserted by Sunan Kalijaga is to remind Muslims that they are not allowed to leave the 5 daily prayers.

The uniqueness of the Lengger Dance is that previously this dance was played by male dancers but dressed up like women. The people call it the lengger lanang dance. But over time, this dance began to be played by men and women without having to show the transgender side. Instead, male dancers wear masks as accessories for their dances. Another uniqueness, the performances in the Lengger dance are still associated with mythical things. For example, the audience is prohibited from wearing certain colored clothes because it can cause dancers to become possessed.

In addition, the Lengger dance has another meaning, namely to show the beauty of the female dancer. The beautiful make-up shows the graceful nature of Javanese women in traditional Central Javanese clothing. Because this dance developed in Wonosobo, it is often also called the Wanasaban dance typical of Central Java.

In the art performance, the Lengger Dance is divided into four rounds or scenes. The first round is the Gamyongan or Lenggeran round, the third round is the Badhutan or Bodhoran round, and the last is the Baladewaan round. The Gambyongan / Lenggeran round is danced by female dancers, they preen or decorate themselves to be beautiful so that many young people are interested, the badhutan (bodhoran) round is a round that is usually performed by 2 dancers, they dance with funny movements so as to entertain the audience, and the last round is the Baladewaan round, namely the appearance of dancers who dance the Baladewaan dance which is the last round of the Lengger Dance.

The people of Dusun Giyanti consider Lengger art very interesting and can entertain the community. Apart from that, because Lengger art was previously developed by the ancestors of Dusun Giyanti, so by

preserving Lenggeng art, it means that it has perpetuated the traditions of the ancestors and at the same time it can become a character and tourist attraction in Dusun Giyanti.

The uniqueness of this dance can be seen in the dance sequence which can be explained as follows:

1. *Babadana*. The word 'babadana' comes from the word 'babad' which means cleaning and 'dana' which means forest. This dance has the meaning of opening and asking for safety so that the performance that is being held can run smoothly.
2. *Tari Sulasih*. The mystical nuance can be felt when the Sulasih dance begins to be played. The Sulasih dance is performed by a male dancer wearing a mask. This dance is intended to invite the spirit of the Angel to come down and protect all the dancers during the performance.
3. *Tari Kinayaan*. This is a dance that is performed by the smooth mask dancers as an opening or welcome to the spirits who have protected the players.
4. *Tari Bribil*. During the Bribil dance, the mask dancer uses a slightly Gechul Thelengan mask which depicts a sense of love. This is also a sign that the ladies have descended and are united with the lengger dancers.
5. *Tari Blenderan*. This dance depicts a woman who is preening because she is still feeling homesick.
6. *Tari Rangu rangu*. When this dance is played, the mask dancers use dashing masks. The movements of this dance are fast and tend to be rough. It describes the feelings of the characters played. Feelings of romance that are so deep that they forget themselves and finally are possessed by an evil spirit. In this dance, the dancers eat the shards of glass and drink the flower leaves.
7. *Tari Jangkrik Genggong*. The dancers in this dance use bright masks. His movements are rough and agile and often in a state of self-forgetfulness and eventually possessed by a spirit.
8. *Tari Gondhang Keli*. This dance depicts a person who is sad to lament over his fate who is alone and forgets himself so that the possessed spirit runs away from Kanginan. The dancers then eat red and white roses, mermaids, and embers, then eat the magnolia flower, and ask to regain consciousness as before.
9. *Tari Sontoloyo*. A dancer appears wearing a mask with a hat like a brave commando. The dancer emphasized that the character he was playing was firm and wise in nature.
10. *Tari Kebogiro*. The mask dancer uses a mask whose face is like a buffalo's so that it depicts a person possessed by a buffalo spirit who is fierce and rough. Because of these movements and images, this dance is also known as the Kebogiro dance.
11. *Gendhing Penutup*. It is a gendhing that is sung to end art performances and performances.

Apart from that, in Dusun Giyanti there is also a Ting Njanti market. The market is made to resemble the setting of an ancient Javanese village with its traditional buildings and clothing. In this market, various traditional snacks and accessories typical of Wonosobo are usually sold. However, due to PPKM, the Ting Njanti market is temporarily not operating. In Giyanti Hamlet there are also several SMEs, namely the manufacture of lengger masks and lumping horses.

Based on the results of the 2016 Puspita & Sulandari study, the inhibiting factors for the development of Giyanti Village as a culture-based tourism village were identified which included:

1. There is no Vision and Mission Compatibility
2. Inadequate facilities and infrastructure
4. Media information is still minimal
5. The level of human resources is still low
6. The level of public education is still low
7. Lack of Technology Utilization
8. Lack of Community Empowerment and Development
9. There are no specific regulations regarding tourist villages

From this research, the driving factors for the development of Giyanti village as a culture-based tourism village were also identified which included:

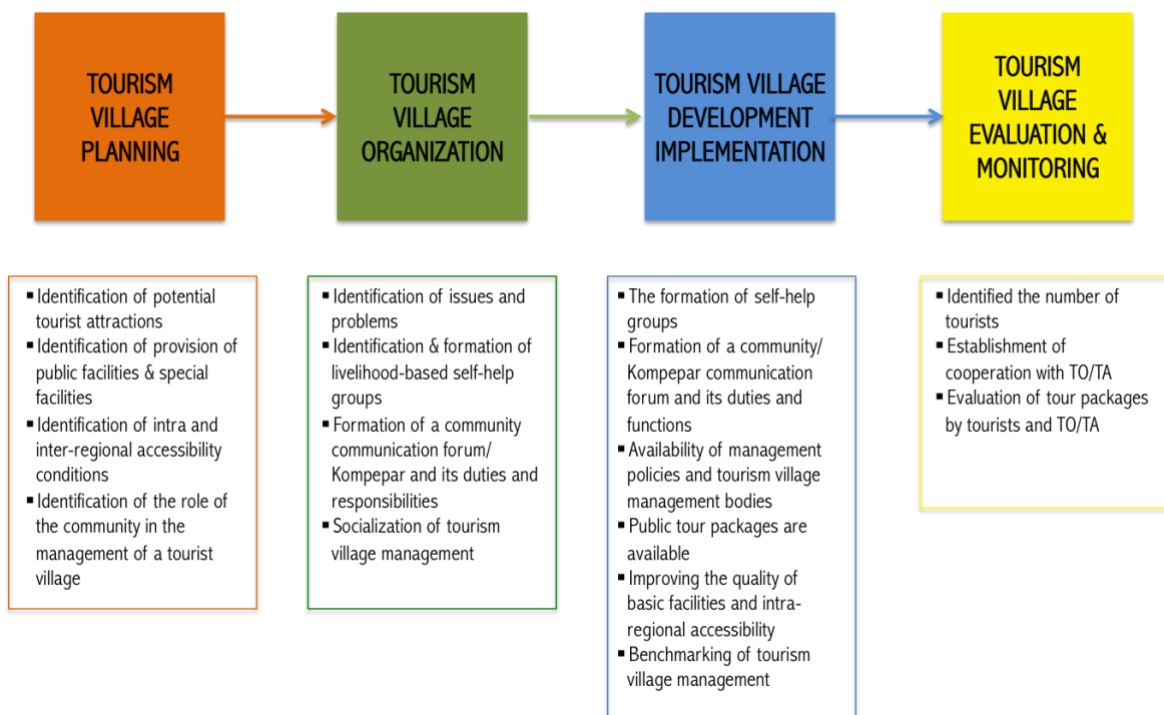
1. Pokdarwis whose role is to manage the Tourism Village
2. Traditions that still survive
3. The Tourism Potential of Giyanti Village
4. The Community's Desire to Establish Cooperation with Other Parties
5. The Impact of Tourism Village Management on Society
6. Community enthusiasm for culture
7. Lenggeng dance which is not owned by other tourist villages

Even though there are several obstacles, there are driving factors that can become a unique selling proposition, namely related to the lengger dance which only occurs in Giyanti village. Another thing is community support in making Giyanti village a culture-based tourism village.

Based on the results of identification and analysis, it can be seen that Giyanti village can be said to be an embryonic village with the following characteristics:

1. Still a potential that can be developed to become a tourist destination
2. The development of tourism facilities and infrastructure is still limited
3. There are not yet/still few tourists visiting
4. Public awareness of tourism potential has not grown / is still low

In order to increase its capabilities by utilizing its unique potential, the pattern of development can refer to the development of pilot tourism villages (Darmawan, et al, 2018) which include:



**Picture 3. The Pattern of Development** (Darmawan, et al, 2018)

The details of the activities of each step as an embryo village for Giyanti village can be explained (Darmawan, et al; 2018) as follows:

**A. Tourism Village Planning**

1. Identification of potential tourist attractions:
  - a. Make notes on potential attractions other than culture
  - b. Doing structured documentation of potentials
2. Identification of provision of public facilities and special facilities:
  - a. Identifying the needs of tourist facilities, both specific and general to tourists
  - b. Documenting/recording needs properly
3. Identification of intra and inter-regional accessibility conditions:
  - a. Recording the distance in reaching tourist attractions or tourist facilities
  - b. Recording the need for transportation equipment in reaching tourist attractions or tourist facilities
4. Identification of the community's role in the management of a tourist village:
  - a. Recording/identification of village community professions
  - b. Classification of community professions / businesses that will become opportunities for tourism activities (craftsmen, guides, farmers, homestays, etc.) in tourist villages.

**B. Tourism Village Organization**

1. Identification of issues and problems:
    - a. Conduct identification through observation and interviews with all stakeholders on issues and problems in the development of tourist villages.
    - b. Conducting FGDs on issues and problems in the development of tourist villages.
  2. Identification and formation of community self-help groups based on their livelihoods:
    - a. Grouping community professions/businesses in tourist villages that are carried out by deliberation and consensus.
    - b. Formation of groups/forums based on community professions/businesses.
  3. Formation of a community/ Kompepar communication forum and its duties and responsibilities:
    - a. Establishment of a legal tourism village driving/developing structure that is equipped with its attributes (statutes & bylaws, decrees, organizational structure, duties, etc.)
    - b. Determined by the Village Government and reported to a higher structure as a supervisor (Kelurahan/Tourism Service/Village Community Empowerment Service)
    - c. Determination of the work program per year is based on the Organizational Structure of the Group/Forum driving/developing tourism villages
  4. Socialization of tourism village management:
    - a. Outreach to community business groups regarding village capacity building based on tourism villages by inviting competent experts or resource persons
    - b. The socialization is related to the management structure of the tourism village and the work program
- C. The steps for implementing tourism village development are:
1. The formation of self-help groups
  2. Formed a community/Compepar communication forum and its duties and functions
  3. Availability of management policies and management bodies for tourism villages
  4. Availability of general tour packages
  5. Improving the quality of basic facilities and accessibility within the area.
  6. Tourism Village Management Benchmarking
- D. Evaluation and Monitoring Steps
1. Identification of the Number of Tourists
  2. Establishment of Cooperation with Travel Operators/Travel Agents
  3. Evaluation of tour packages by tourists and TO/T

## CONCLUSION

Based on the results of the study above, it can be concluded that the conditions of Giyanti Village as a tourist village are as follows: Giyanti Village can be categorized as an embryo tourism village, it is necessary to take steps to increase its capabilities so that it can reach the next classification. At this early stage, the development of Giyanti village focuses on developing village tourism with the Lengger dance as the main attraction. Giyanti Village as a culture-based tourism village, but it is necessary to diversify tourism resources, especially those related to main resources (festivals/events, man-made) so that it can increase its attractiveness as a tourist village. As a tourist village in Wonosobo Regency, Giyanti Village needs to collaborate with surrounding tourist villages which are already known as leading tourism destinations as an effort to improve their image and visit rates. Strengthening human resources is still a top priority for both actors of cultural attractions, natural attractions and managers of tourist villages.

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