



Community Participation in the Development of Krajan Cultural Market as Local Wisdom-Based Tourism

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Abstract

Sragen is one of Central Java's regencies comprising cultures, which still need to be developed. Sragen Regency does not own natural landscapes such as mountains or beaches; thus, developing culture-based tourism objects is the most strategic option. This study analyzed community participation in developing the Krajan Cultural Market as tourism based on local wisdom. The community participation includes Manyarejo Village, Plupuh District, and Sragen Regency residents. The researchers used qualitative methods in this study, and the data were collected through interviews, field observations, and documentation. The research results revealed the potential of ancient fossils and regional arts as local wisdom. This research discussed the form of community participation to take the potential advantage through the Krajan Cultural Market. This research applied Jim Ife's perspective on participation. Community participation is expected to develop the Krajan Cultural Market as tourism based on local wisdom.

Keywords: *Local Wisdom, Participation, Tourism, and*

Abstract (Indonesian)

Sragen merupakan salah satu kabupaten di Jawa Tengah yang memiliki beragam kebudayaan, namun kebudayaan tersebut belum mampu dikembangkan dengan maksimal. Kabupaten Sragen juga tidak memiliki bentang alam seperti pegunungan atau pantai, sehingga pengembangan obyek wisata berbasis kebudayaan menjadi opsi yang paling strategis untuk dilakukan. Penelitian ini memiliki tujuan untuk menganalisis partisipasi masyarakat yang berkaitan dengan pengembangan Pasar Budaya Krajan sebagai sebuah pariwisata yang berbasis kearifan lokal. Partisipasi masyarakat tersebut meliputi penduduk yang berada di Desa Manyarejo, Kecamatan Plupuh, Kabupaten Sragen. Metode yang peneliti gunakan dalam penelitian ini ialah metode kualitatif, pengambilan data melalui wawancara, observasi lapangan, dan juga dokumentasi. Hasil dari penelitian ini diantaranya yaitu potensi fosil purbakala dan kesenian daerah sebagai kearifan lokalnya. Penelitian ini membahas terkait bentuk partisipasi masyarakat untuk memanfaatkan potensi yang ada melalui Pasar Budaya Krajan. Penelitian ini dikaji menggunakan pemikiran Jim Ife mengenai Partisipasi. Adanya partisipasi dari masyarakat diharapkan mampu untuk mengembangkan Pasar Budaya Krajan sebagai Pariwisata berbasis kearifan lokal.

Kata Kunci: *Partisipasi, Pariwisata, dan Kearifan Lokal*

A. Introduction

Tourism deals with regional potential, and its development is closely related to human resources. The tourism office is one of the most vital parties in developing nature-based, artificial, cultural, and special interest tourism. Indonesia has a variety of tourist spots, and Central Java is a province with much tourism. Based on data from *sisdaporapar.jatengprov.go.id*, these tourist objects are spread over 35 cities and regencies. The various types of tourism can be seen in Table 1.

Table 1. Types of Central Java Tourism in 2021

Tour Type	Total
Natural Tourism	418
Cultural Tourism	175
Artificial Tourism	365
Special Interest	76
Other	96

Based on the table above, natural tourism has the most number among others, and artificial tourism also has quite a large number. Cultural tourism is less than half of natural and artificial tourism. It raises the question of why cultural tourism is relatively small compared to natural and artificial tourism. Central Java has abundant culture, including dance, music, and other traditions. Meanwhile, if people investigate the mapping in Sragen Regency, the following table represents the distribution of tourism objects based on their types in Sragen Regency.

Table 2. Number of Tourist Attractions in Sragen Regency in 2021

Tour Types	Total
Natural Tourism	16
Artificial Tourism	8
Cultural Tourism	7
Other	1

Sragen is a lowland area with the livelihood of its people as farmers. Sragen does not have natural scenery such as beaches and mountains; the neighboring district Wonogiri has beaches and mountains. Karanganyar has Mount Lawu; and Boyolali which has Mount Merapi and Merbabu. The

natural potential in Sragen is similar to other regions. Based on the table above, the number of natural attractions in Sragen Regency outperforms other types of tourism. The Minimum Wage for Retribution for Sragen Regency is one of the lowest in Solo Raya, in 2023 it is only around IDR 1,839,429.56, only a few rupiahs higher than Wonogiri Regency which was recorded at 1,839,043.99 *kompas.com*. The figures above indicate that the Sragen Regency's economy could be higher. Therefore, one requires to reconsider developing artificial tourism in the district.

The large number of natural and artificial tourists is acceptable. However, the minimal number of cultural tourists often leads to a problem of not taking advantage of the existing potential, such as culture-based tourism. Sragen Regency has a diverse culture, starting from the arts of music and dance and cultural sites recognized by UNESCO, namely the Sangiran Cultural Site. Culture should be potential that needs to be developed optimally by the government and the surrounding community.

According to E.B. Tylor, culture comprises beliefs, knowledge, morals, arts, scholarship, customs, laws, and other capabilities and habits humans acquire as part of society (Setiadi et al., 2006). Local cultural traditions are an important part of cultivating a sense of community and giving identity to them (Ife & Tesoriero, 2014). Therefore, the researcher focuses on participation in the community because the participation of the researcher can dig up broader information about the potential of local wisdom in the community.

This research aims to examine community participation in the development of cultural potential, and this research needs to be conducted to analyze how big the role of the community is in participating in developing tourism with the concept of local wisdom. That is why researchers have to examine the process of forming cultural markets to the forms of participation that exist in the communities involved.

The novelty of this research lies in the research subject, namely the community around the Krajan Cultural Market, so far, there has yet to be any previous research on community participation, and limited studies have

discussed the potential and the forms of community participation in detail. The difference between this research and the previous study is that it uses Jim Ife's thinking which focuses on participatory democracy, where participation is an alternative form of community development in the era of globalization. This research can be developed to elevate the potential in the Manyarejo community to be developed in tourism based on local wisdom.

A. Method

This research used a qualitative descriptive method (Sugiyono, 2014). This research was conducted in Manyarejo Village, Plupuh District, Sragen Regency. The reason for choosing this location was that the village has great potential for discovering ancient fossils has unique regional arts, which are actualized in a Krajan Cultural Market.

The research data used primary and secondary data. Primary data includes interviews, observations, and documentation to find data in the field (Sugiyono, 2014). Structured interviews were conducted with Krajan Cultural Market management activists, village government, cultural officials, traditional food traders, artists, and visitors who came to the Krajan Cultural Market. Observations were carried out during cultural market events and on ordinary days, researchers used overt and covert observations (Sugiyono, 2014). Researchers made several months of observations at the Krajan Cultural Market, observing how the community-built booths and gates, researched how the community practiced arts and planned activities for the cultural market. While the documentation was obtained from the results of deliberations and when documentation of Krajan Cultural Market activities took place.

Researchers used a triangulation process in data collection techniques to provide accurate data. Researchers compared the results of interviews with several informants, for example managers with village heads and managers with cultural administrators. In research techniques, researchers analyzed the differences and similarities between the results obtained from interviews with the results of direct observations.

B. Results and Discussion

Community participation is vital in developing tourism in a village so that development can run optimally. The role of the surrounding community is a priority in terms of planning, implementation, development and performance evaluation. Attraction to tourism development, based on local wisdom, is influenced by the community's active participation because local people know the condition of their area.

1. Potential Fossil Remains

The fossil remains in Manyarejo Village are one of the potentials that can be developed into tourism; moreover, the presence of fossils can also be an attraction for future visitors. The community at least has the provision of ancient fossil remains to support their territory to become something with high value so that the value in the local community can increase socio-culturally and economically.

The role of cultural administrators and academics from outside is to guide the public to realize that what the community has is an asset with high potential. The Manyarejo community initially did not know they had the potential for wisdom in them; they felt that what they were doing was normal and had no socio-cultural or economic value. Parties such as the village exoticization team collaborated with the Manyarejo Village government to explore and map the potential to be implemented in 2020. Assisted by residents, the exotica team from Gajah Mada University managed to find and map several potentials in Manyarejo Village.

The Sangiran fossil is one of Indonesia's largest bases for discovering ancient human fossils. Manyarejo Village is the area that contributes the most fossils compared to other Sangiran areas. According to a cultural administrator from Manyarejo Village, it has great potential. in the Sangiran area, one of which is Manyarejo Village.

Cultural officials from the Sangiran Museum are fostering the community. They are developing a new concept to maximize the potential of Manyarejo's land without destroying nature. As a society where the majority are farmers, they try to live in prosperity without disturbing the fossils still

buried in the ground. According to the *pamong* culture, fossils are passed. However, the community also protects the past and the scope of community life, such as the clean village tradition, clean rivers, “*wiwit tandur*”, and “*wiwit panen*”, one way of branding is through the Krajan Cultural Market, apart from that the community displays performances such as the fossil carnival and several other traditions.

2. Regional Art Potential

The potential for regional arts in Manyarejo Village is very diverse, apart from fossil discoveries there are also stories that still exist in the community, local people also have a variety of arts that have been passed down from generation to generation, including the following:

a. Dance Arts

1. *Balung Buto* dance

Balung Buto originated from a myth or folklore that developed in the Manyarejo community, especially Dukuh Grogolan. The story is *Balung Buto*, which means bone (fossil), while *Buto* means giant. The large fossils found by the community before they knew it, the people called *Balung Buto* because of its large shape like a giant. The story that develops contains stories of ancient times when there was a prosperous, peaceful, peaceful, and prosperous kingdom. Suddenly, a large guest started rioting and asked for sacrifices. The residents were afraid and ran to ask for help from Raden Bandung. Raden Bandung is the son of *Mbok Rondo*, known as *Mbok Denok*. The residents asked him for help to expel the giants, and then there was a fierce battle between the giants and Raden Bandung, which temporarily ended in the defeat of Raden Bandung. He was thrown into a *Kedung* called Kedung Teleng.

After *some* time, Raden Bandung meditated at Punden Tapan and received an unseen order to go to Kedung Ringin. There he finally got the idea to sharpen his nails and then roast his nails to kill the giant. Long story short, after meditating and getting the inspiration, doing

what was ordered by Dewa Ruci, Raden Bandung returned to fight against the giants led by Tegopati. Ultimately, Tegopati's troops were defeated, and Tegopati died in the war.

The story then developed into a dance; the people of Manyarejo Village *were* not dance artists, they brought in teachers from dance studios to teach them how to dance, and finally, the story was adapted into a dance, the dance is called the *Balung Buto* Dance whose movements describe the story. The dance begins with mysticism telling stories about *Balung Buto*, then moving on to dance movements indicating giant troops causing damage until the story ends. The number of players in this blind *balung* dance is around 13-15 personnel, and normally there are seven members to accompany the dance accompaniment according to the members' resources. Wasp musical instruments use *bende*, *drums*, and *saron*.

2. *Rempeg Balung Buto* Dance

The *Rempeg Balung Buto* dance is a creative dance resulting from guidance from the Surakarta Indonesian Art Institute. It contains a dance that is quite simple and depicts the characterization of a *Buto* or giant. The basic difference between the *Balung Buto* dance and the *Rempeg Balung Buto* dance lies in the movements and stories. The *Balung Buto* dance has a storyline to be conveyed. There is a prologue before the dance begins, while *Rempeg Balung Buto* is a dance with only movements depicting a giant character or *Buto*. The *Rempeg Balung Buto* dance tends to be shorter in terms of time. Based on the narrative of one of the perpetrators of this art, the *Rempeg Balung Buto* dance is still embryonic and can be developed in more detail in the future. The *Rempeg Balung Buto* dance has relatively fewer personnel than the *Balung Buto* Dance. This dance is also accompanied by wasp instruments in the form of *drums*, *Saron*, and *Bende*.

b. *Gambus Bambu* Musical Arts

The *Gambus* art is different from the *Gambus* in the Middle East; the stringed musical instrument played by the Manyarejo people is a tool made of bamboo. Consisting of two types, namely bass and strings; usually, two people play the bass, and 2-4 people play the strings. Apart from the *Gambus*, other musical instruments, such as the tambourine and *Saron*, are also added. This art is original in Manyarejo Village, which is a legacy of its predecessors, it had experienced fading for more than 30 years, and since 2020 the community has been trying to revitalize it through elders who are still alive and understand this art so that it can finally be formed returned and can be displayed in various cultural activities, one of which was during the Krajan Cultural Market event.

c. *Gejog Lesung* Art

Gejog Lesung is an art owned by people who cultivate crops. In ancient times, *Lesung* was used to pound corn or grain into the rice. In the past, almost every house had a *Lesung* because it was used to work on crops. *Lesung* is no longer used because they switched to more modern tools for pounding corn and rice. In ancient times, during the harvest season in Manyarejo, there was a tradition of almsgiving; usually, a *Klotekan Lesung* was performed to enliven the event. There are still *Klotekan Lesung* during the harvest season, but they are less likely than before. The *Krajan* cultural market is here to display the *Klotekan Lesung* atmosphere as in the past.

Gejog Lesung, also known as *Klotekan Lesung*, is played by around 4-5 people. About two meters long, and some are even four meters in size. Played by ladies and gentlemen, every performance at the *Gejog Lesung* cultural market is one of the art people have been waiting for because of the lively music. The *Gejog Lesung* art of the Manyarejo people has appeared several times in other regional cultural events,

for example, when commemorating National Food Day in Mojogedang Karanganyar.

3. History of the Krajan Cultural Market

The cultural market is a program from the government that is intended for villages that have certain characteristics, one of which is a village in the Sangiran area because Sangiran has characteristics related to cultural heritage, which must be touched and preserved, one of which is community empowerment by the government through cultural market activities. Cultural markets in this area include the Krajan Cultural Market, *Ngebung* Cultural Market, Sangir Cultural Market, and Bahulak Market.

Before the formation of the *Krajan* cultural market in March 2020, the community was concerned about the potential of *Manyarejo* Village, especially in the *Krajan* area. *Krajan* is a regional designation their ancestors have labelled for generations, but administratively *Krajan* is the area of *Dukuh Grogolan* and *Dukuh Bojong*. Management of the existing potential certainly requires a structure that can coordinate the community in general. In this case an association was formed with the name *Brayat Krajan Sangiran* Association, this group is a pioneer as well as a potential manager in *Manyarejo* Village and *Sangiran* area, through this group the community can establish *Seduluran* with other fossil areas both in the *Sangiran Raya* area and outside *Sangiran*, which both have the same potential in the form of ancient fossils. In addition to ancient fossils, the community also establishes ties with cultural, agricultural and animal husbandry groups in other areas.

The *Brayat Krajan Sangiran* Association and community participants gathered to discuss the potential in the community, stories that are developing in the community, and arts that can be revitalized. Some of these potentials are about the story of *Balung Buto*, the art of bamboo stringed music, and the art of *Gejog Lesung*,

which has been described above. The desire of the community association to elevate and redevelop stories and art has found common ground, tit for tat, towards a new chapter. In May 2020, the Directorate General of Culture which has programmed activities for villages in the *Sangiran* Site area regarding the potential cultural program for villages in the *Sangiran* area. Apart from that, a team from exotica Village also came to *Manyarejo* Village to explore the existing potential. Ultimately, the Exotica Village team and the community recorded and mapped their potential, including customs, traditional knowledge, traditional arts, fossils and other potentials.

The program from the government, to be precise from the Ministry of Education and Culture (Kemendikbud), regarding holding a cultural market, namely to showcase the potential in villages, including *Manyarejo* Village, whether *Manyarejo* Village can meet the criteria or not. Furthermore, the community began to plan the form of a cultural market that would be proposed as an activity program. In the end, *Manyarejo* Village, which placed the area in *Krajan*, received funding from the ministry. Assisted by the village exotica team, the community presented interesting forms of cultural markets, including making stalls, simple stages and artistic creations. The village exotica team from Gajah Mada University works with *Manyarejo* Village to explore and map the village's potential.

The *Krajan* cultural market held an event for three consecutive days which was held for the first time in November 2020. The effect is that the managing community ultimately understands what a cultural market is like, its activities, and the preparations made to hold the event. The cultural market displays the potential of an area in an activity for publication, which is introduced to the public and the general public and conducted with traditional concepts owned by local communities. The *Krajan* cultural market performance went smoothly. After that, the concept emerged to hold a cultural market once a month and to run several times. The performance was finally

vacuumed for some time because there were restrictions on activities during the Covid-19 pandemic. The concept that had previously been running well had to be stopped temporarily. Even though the cultural market had stopped, the potential development was still ongoing, at least the managers and the community discussed preparations for when the cultural market could resume.

Then in 2021, the *Krajan* cultural market will receive financial support from the ministry for cultural market performances again. At that time, it coincided with the *Sangirun* Nightrail event. The managing community did not focus on cultural market performances only because they had to support *Sangirun* activities by presenting the village's potential to the event, cultural arts, traditional culinary and others. This activity was held in Mas Karyadi's house's yard, which was the *Krajan* cultural market's starting point.

The development of the *Krajan cultural market* continued. In the following year, the Manager opened up to work with academics and cultural actors to continue to exist to develop the *Manyarejo* area; the Manager collaborated with the Surakarta Indonesian Art Institute to increase existing potential, Communities that previously had the *Balung Buto* dance art could be added again with the *Rempeg Balung Buto* dance. People who previously had stringed musical arts were again developed into harmonised music. Initially, the stringed instruments were monotonous and had few variations, but after collaborating with ISI Surakarta, they could present beautiful music. Collaboration is also with the performers of the *Gejog Lesung* arts, from what was originally just an ordinary *Klotekan* to music that can lift the spirits of those who listen. Of course, this collaboration directly affects the existence of the *Krajan* cultural market, which previously only presented culture with a simple transformation into an interesting treat.

The *Krajan* cultural market must be carried out infrequently. There are many obstacles related to its *implementation*, both in terms of activity costs and human resources. *Krajan* cultural market performances are held when certain events include ancient day, national food day, and collaborative events with ISI Surakarta. The concept is used to manage budget allocations properly. However, in addition to displaying culture at the *Krajan* cultural market, managers and the community actively participate in activities carried out by outside parties. Performances that have been attended include the fossil carnival in Blora Regency, *Gejog Lesung* performances in *Mojogedang*, cultural performances in Mangkunegaran, *Gambus* music performances in ISI Surakarta, and many others. These activities, apart from increasing friendships with outsiders, also increase the existence of existing potentials in the community.

4. Forms of Community Participation in the Development of the Krajan Cultural Market

The development of a community requires community participation in it. Participation must be maximized so that every individual in society is involved in developing the potential in their area. According to Jim Ife's thoughts, participation can be carried out using participatory democracy and deliberative democracy (Ife & Tesoriero, 2014). In the research conducted in *Manyarejo* Village, researchers used a participatory democracy approach to see the forms of participation in the *Krajan* cultural market. Participatory democracy has four characteristics to see the form of participation in it. These characteristics include:

Decentralization

Participatory democracy certainly requires a decentralized decision-making structure. Decentralization gives authority to units/managers with lower levels of structure in a government (Ife & Tesoriero, 2014). If the *Krajan* Cultural Market management is completely given to the community from *Dukuh Grogolan*, the community is named *Perkumpulan Brayat Krajan Sangiran*. The *Brayat Krajan Sangiran* Association is a non-profit organization engaged in the social sector, this association originally consisted of the *Manyarejo* community, but as a form of community development and openness to outsiders, members also allowed outsiders to contribute actively to this association.

The manager is given rights to manage and develop the *Krajan* cultural market, including managing the potentials owned by the community. The village government also entrusted the association to maximize the potential in *Manyarejo*. Divisions then formed the potential previously mapped to carry out the main tasks and functions of each.

a. Accountability

The Participatory Democracy Perspective sees accountability as a central thing; accountability leads from top to bottom, involving the community in making decisions and the people responsible for guaranteeing the decisions that have been made (Ife & Tesoriero, 2014). Communities and managers still need to be economically results-oriented; from the beginning, developing this potential is to maintain local wisdom in a society that future generations will feel.

The *Krajan* cultural market is a form of cooperation that was created based on a shared desire, the desire of the government to see the potential that exists in the villages to support tourism based on local wisdom, similarly the government wants the community also to make the potential of the area it occupies a value, which will raise the resources owned, both material resources and human resources.

The orientation towards the results to be achieved is preserving local culture and increasing local wisdom-based tourism. The duties and responsibilities of all parties involved are to maintain the existence of the *Krajan* cultural market so that other cultural markets stay caught up. At least the existence of a cultural market can improve people's knowledge of many things and improve the wheels of the economy in it.

b. Education

From the perspective of participation, starting a participatory democracy program without sufficient education will only plan a failure (Ife & Tesoriero, 2014). The *Manyarejo* Village community is a society that is open to anyone who comes, including academics and cultural actors. That is why this is going on, the reason we are open to anyone who enters the *Krajan*, as long as they bring goodness that is our brother. The *Manyarejo* community supports every collaboration event carried out to the fullest. Community education here indirectly is education with parties who come to share knowledge and experience with cultural actors and academics.

Collaboration is carried out between the community and anyone who comes to *Manyarejo*. The community needs to close itself to those who come as long as they bring good influences, which has allowed the *Krajan* cultural market to develop and exist until now. As a big part of the *Krajan* cultural market, the community always learns from the people who come there, learns to make good activities, and displays art that is worth watching, including collaborations in making new art.

The resources of the *Manyarejo* community are not people who are not involved in art; they are just ordinary people who like to play art, and they are not ashamed to practice with the younger ones. Most bamboo *gambus* music performers are old, but their enthusiasm to practice is extraordinary. According to one of the performers, he is willing to leave their job to practice when an event occurs.

c. Obligation

Obligations and rights are related, participatory democracy is a person's right to self-determination by participating in participation activities. Besides rights, there are also obligations to obtain information and issues that develop. Obligation is a key component in participatory democracy, although one may not force others to participate, society can create a climate to make people feel morally obligated (Ife & Tesoriero, 2014). Ancient fossils and local wisdom in *Manyarejo* must be preserved and maintained. Ancient fossils are objects that cannot be found in all places, one of the places with abundant remains of ancient fossils is *Manyarejo* Village. The local wisdom of the community is also part of the heritage which must be maintained.

The community's obligation to heritage is to protect it. The *Brayat Krajan Sangiran* Association has become a pioneer regarding the importance of the community protecting the ancestral heritage. Of course, many people are involved in the process of maintaining this existence, as evidenced by the artists starting from the *Balung Buto* Dance, *Rempeg Balung Buto*, *Gejog Lesung*, and bamboo stringed music, who are local residents. Performers of the arts never expect compensation for the services they display, they only want to carry out their obligations to their village to be better known and of course preserving the culture they have is their responsibility

5. Krajan Cultural Market Development Strategy

Manyarejo Village area, in line with what the *Sangiran* cultural administrator explained that the potential in *Manyarejo* is very much starting from fossils, culture, and the people. Socially, the community can improve relations between the communities themselves. The community gathers more often, even though it is only limited to casual discussions. The community members of the arts also often meet for practice. From an economic point of view, the *Krajan* cultural market

may not be optimal, it can only move the wheels of the economy in a small way, and it has not been carried out routinely. The *Krajan cultural market* is only a form of actualization of a place to showcase potential; the development strategy is broader than just a cultural market, in line with what the manager said that the *Brayat Krajan Sangiran* Association has several divisions; these divisions will later be given the freedom to develop potential according to its field.

An important aspect of community development measures is that society cannot be forced. The steps that the manager must take and *Pamong Budaya* must be carried out naturally, so strategies and approaches are needed that are appropriate to the situation and environment of the region. Managers, cultural administrators, and the community have several strategies for developing existing potential.

The first strategy is to develop the livestock sector; economically, the people of *Manyarejo* Village depend on agriculture and animal husbandry systems. An agrarian society makes agriculture and animal husbandry two things that are difficult to separate, but the people there are also confronted with infertile soil conditions. The community only relies on the rice fields on the east side of *Manyarejo* Village, while the west side, the *Grogolan* and *Bojong* Hamlet areas, only rely on crops and large trees. Planting grass for animal feed can develop Palawija and around large trees. Palawija and around large trees can be developed by planting grass for animal feed.

The *Brayat Krajan Sangiran* Association initiated a stock farming system with management through another division. The division already has official permission as an organization, but the division is still under the supervision of the *Brayat Krajan Sangiran* Association. This program is something new because the shares are also from the community. People who may not have the money to buy can use their land as a share. The concept of livestock being developed is no longer in the form of a home scale but is on a wider scale and uses a more modern system. In practice, the community is not too worried about

how much profit will be obtained and how many shares will be obtained from the shares but will prioritize the concept of brotherhood in it.

The next strategy is to create an entertainment stage. The entertainment stage here is not a stage in a building but near a cliff with fossils. This entertainment stage can later be used to display the arts owned by the community. The purpose of this stage is to attract future visitors. Visitors not only see the show but can also see the beautiful panorama of the hill, which contains fossils. The hope is that this will be a breakthrough to introduce that apart from having fossils, it also has art and beautiful nature.

Development planning is a complex form to maximize the existing potential. The potential can be developed, but nature remains sustainable. The place will later become a tourist spot in *Manyarejo*. Tourist attractions are based on the development of local wisdom. There are farms and plantations as a form of educational tourism, entertainment stages and children's play for entertainment tourism. Entertainment tourism shows nature's potential, ancient fossil remains, and the owned arts.

D. Conclusion

The *Krajan* cultural market is a forum for the people of *Manyarejo* Village, especially those who live in the *Krajan* area. A market is a place for the actualization of various potentials in *Manyarejo* Village, starting from the potential of ancient fossil remains in the form of a fossil carnival, artistic potential in the form of the *Balung Buto* dance, *Rempeg Balung Buto* dance, *Klotekan Gejog Lesung*, and *bamboo gambus*. Communities have an active role in participating in revitalizing culture, which is potential in their area. The *Brayat Krajan Sangiran* Association is the managing party. It is a form of decentralization in participation. Managers, village government, and the community have the same responsibility in developing the *Krajan* Cultural Market as part of participation accountability. Collaboration with external

parties, such as academics, becomes education that directly assists managers and the community in increasing their skills and knowledge. The obligation to protect the cultural heritage in Manyarejo Village is the responsibility of all elements of society. The strategy undertaken becomes a grand plan to develop its territory.

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