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## Tourism Potential of The Dieng Culture Festival in Increasing Community Income and Development Strategy

By

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Submission: March 18, 2023; Accepted: September 20, 2023

**ABSTRACT:** The purpose of this study is to analyze the potential of the Dieng Culture Festival (DCF) tourism performance in increasing the community income around Dieng and develop the strategy for the Dieng Culture Festival. To collect the data, the techniques of observation, interviews, and literature study were used. The selected research respondents included the Tourism Awareness Group Chairperson and street vendors around the DCF tourist complex. 40 street vendors were selected as samples using a stratified random sampling method. This research was done during the 2022 Dieng Culture Festival, using the SWOT and QSP Matrix methods. The results showed that the development strategy for the Dieng tourism program was the WT strategy aimed at minimizing weaknesses and avoiding external threats. In addition, the DCF increased the number of tourists enjoying the Dieng tourist complex and the income of street vendors.

**Keywords:** Development Strategy, Informal Sector, Pokdarwis Dieng, Dieng Culture Festival, SWOT.

**ABSTRAK:** Penelitian ini bertujuan untuk menganalisis pagelaran wisata Dieng Culture Festival dalam meningkatkan pendapatan masyarakat sekitar Dieng dan strategi pengembangan Dieng Culture Festival agar semakin dapat memberikan efek positif bagi pertumbuhan ekonomi di daerah Dieng. Pengumpulan data menggunakan teknik observasi, wawancara dan studi pustaka. Responden penelitian yang dipilih yaitu Ketua Kelompok Sadar Wisata dan pedagang kaki lima di sekitar komplek wisata Dieng Culture Festival. Sampel yang diambil ialah 40 pedagang kaki lima menggunakan metode stratified random sampling. Penelitian ini dilakukan saat Pagelaran Dieng Culture Festival 2022 dengan menggunakan metode SWOT Matrix dan QSP Matrix. Hasil penelitian menunjukkan bahwa strategi pengembangan untuk program wisata Dieng dengan adanya Pagelaran Dieng Culture Festival yang diperoleh dari SWOT Matrix dan Matrix QSP menggunakan strategi WT, yaitu untuk meminimalkan kelemahan dan menghindari ancaman eksternal. Selain itu, dengan adanya Pagelaran Dieng Culture Festival terbukti dapat meningkatkan jumlah wisatawan untuk menikmati komplek wisata Dieng serta memberikan efek peningkatan penghasilan bagi para pedagang kaki lima yang berasal dari warga setempat.

**Kata Kunci:** Strategi Pengembangan, Sektor Informal, Pokdarwis Dieng, Dieng Culture Festival, SWOT.

## **INTRODUCTION**

Although it is a "non-smoking industry," tourism impacts society's formal and informal sectors. Specifically, the Central Bureau of Statistics (BPS) defines the informal sector as small business units that produce and distribute goods and services to generate revenue and job opportunities despite capital, physical, and human resource constraints. Street vending usually falls within the category of informal economic activity (Cross 2000).

The informal sector is also the lifeblood of the economic life for millions of ordinary people, such as street vendors (Heriyanto 2012). As a result, this sector offers the potential to establish jobs for people without formal employment and a source of livelihood for people with low earnings. Hence, this industry plays a crucial strategic role in raising an average person's income.

Street vendors are closely connected with the Indonesian economy. Some street vendors work after their working hours (as employees in the morning and in private companies) or during their free time (Santoso, Yuwandini, and Mustaniroh 2015). Some of them work as street vendors to achieve additional income, but some vendors rely and depend on this activity. The number of street vendors is higher in the regions where trade is a more important branch of economic activity (Roever and Skinner 2016).

Street vendors target tourist objects and events. They also frequently use the highways to market their goods, specifically in Dieng. The reason for this is that street vendors often used public spaces that were not meant for selling but utilized for trade. This resulted in the narrowing of the road sections, restricted ability to move, and inevitable traffic jams (Researcher's observation, September 2, 2022).

Regional tourism development encourages the growth in the sector of business activities (Juwita, Prasetyani, and Sari 2021). Dieng has a tourist attraction with collaborations among cultural parties, attractions, and craft exhibitions, known as the Dieng Culture Festival. The Dieng Culture Festival Performance is a tourist attraction for visitors who are both residents and immigrants.

The Dieng Culture Festival is a cultural performance, traditional art, and contemporary art at an altitude of 2,185 meters above the sea in the Dieng Plateau. This activity was organized by the Dieng Pandawa community, Dieng Kulon, Batur Sub-district, and Banjarnegara Regency, involving various tourism activists in the Dieng Plateau. For the first time, the Dieng Culture Festival took place in 2010. Before this event, the same event had taken place, known as the "Dieng Culture Week." Then, the Dieng Tourism Awareness Group and the Dieng people agreed to change the name of this event to the Dieng Culture Festival.

The development of the Dieng Culture Festival tourism concept resulted from the collaboration of the Banjarnegara Government and the Dieng Tourism Awareness Group, which named themselves Dieng Pandawa. The Banjarnegara government aims to preserve cultural attractions and introduce Banjarnegara's tourism potential to local and foreign tourists. The Dieng tourism awareness group hopes that Dieng can become a routine tourist destination. For this reason, the annual event was created and named the Dieng Culture Festival.

The Dieng Culture Festival presents several entertaining activities at tourist objects, such as Color Lake, Sikidang Crater, Sikunir, Arjuna Temple, Cebong Lake, Batu Ratapan Angin, and Scooter Hill. The Dieng Culture Festival is one of the leading tourism projects of the Banjarnegara Government and the Dieng Tourism Awareness Group because the performances and activities are popular among the people in the Dieng highlands and residents outside Dieng. The increasing popularity of the Dieng Culture Festival Performance can make the Dieng area more famous among local and foreign tourists. Initially, the Dieng Tourism Awareness Group initiated the Dieng Culture Festival, supported by several individuals, such as Mbah Naryono who is the Indigenous Stakeholder of Dieng. Then, it was supported by the Indonesian Ministry of Tourism, the Governor of Central Java, the Central Java Provincial Government, the Wonosobo Regency Government, and the Banjarnegara Regency Government.

The strategy of the Dieng Tourism Awareness Group (Pokdarwis) for introducing the Dieng Culture Festival event has increased visitors' interest, confirmed by the increasing number of visitors each year. During its duration, the total number of visitors at the Dieng Culture Festival reached 100,000 (Alif Faozi, Chairperson of the Dieng Pandawa Pokdarwis, 2022).

For the residents in the neighborhood, it is a blessing. They can sell a variety of Dieng-specific food, beverages, and crafts. On the other hand, Pokdarwis Dieng Pandawa has to prepare regulations for street vendors who want to sell around the Dieng Culture Festival Performance location (Kelompok Sadar Wisata Dieng Pandawa 2016).

These regulations should facilitate the Dieng Culture Festival Performance and make sure that it runs without interruptions and vendors sell their wares in a proper way and maintain the quality of their goods. It thus can foster synergy between Pokdarwis Dieng Pandawa and street vendors around Dieng. Tourism in the Dieng tourist area should also develop with the Dieng Culture Festival Performance because this performance was able to introduce and is expected to be able to optimize all the potential and resources owned by the Dieng area. Therefore, it can be used optimally to improve the welfare of the people around Dieng and develop the economy of the Dieng region.

There is a need for research on how substantial the tourism potential of the Dieng Culture Festival is to increase income for the Dieng people, especially in the informal sector, such as street vendors. Keser (2016) suggested that it can generate income, build generational cultural heritage, develop creative industries, and sustainable cultural tourism, especially for developing countries with rich cultural heritage and labor forces. Cultural festivals contribute to the benefits for their participants, such as regional and national development, social and cultural interactions, city promotion, collection, storage, production, and consumption of traditional food products (Demir and Dalgic 2022). Therefore, this festival needs a strategy developed by the Tourism Awareness Group so that the Dieng Culture Festival Tourism can have a more positive effect on the people around Dieng.

## **METHODS**

This study used a survey method, i.e., research conducted on large and small populations. However, the data were taken from the population samples so that relative occurrences, distributions, and relationships among variables were found. This study also focused on the systematic explanation of the facts obtained during the research. In other words, it researched a matter to obtain facts from existing phenomena and sought factual information to justify the current situation and practices.

The data used in this research were primary data, using purposive sampling. The data was obtained in the field through direct interviews. The interviews were mainly with the Chair of the Dieng Tourism Awareness Group. The chairperson, as a key respondent, is directly involved in local management and tourism development in the local community (Sugiono 2010). The key respondent is also considered someone appointed by the local community as an individual who can have an influence on the socio-economic and environmental aspects. Fifteen street vendors with a distance of 1 – 1.9 km between their homes and the Dieng Culture Festival were also involved in the survey. Street vendors are informal economic performers. Their activities take place outside state regulations. They were used as respondents.

Secondary data, including general information about the research object, were obtained by examining records, references, and existing data on related businesses, such the list of committee names, agendas, and Dieng tourism objects.

The researchers analyzed the tourism potential around Dieng and developed strategies for the sustainability of the Dieng Culture Festival tourism program. In regard to the development strategy, the researchers analyzed the Dieng Culture Festival's strengths, weaknesses, opportunities, and threats. The SWOT and QSP Matrices were used in this study for the data analysis. The SWOT research is used to determine strengths, weaknesses, opportunities, and threats, which can ultimately produce recommendations for maintaining and developing the festival. Ghazinoory, Abdi, and Azadegan-Mehr (2011) emphasize that the SWOT analysis purpose is to design and develop a model that can unify the views of people involved in the analysis and bring together various stakeholders of industry, enterprises, and institutions (Namugenyi, Nimmagadda, and Reiners 2019). The analysis provides insight into the marketing strategy and competitive advantages (Helms and Nixon 2010) while understanding strengths, weaknesses, opportunities, and threats. It helps stakeholders identify the effectiveness of a project's planning and implementation (Sabbaghi and Vaidyanathan 2004).

Traditional activities that are characteristic of the Dieng region were identified as the strength. These activities were managed by Pokdarwis. However, there is not much public transportation to get to Dieng. It takes a long time for tourists to get there. Parking prices are also high, which is a weakness. The opportunity here is that this activity can increase investors. The government can also turn it into an annual activity to make the implementation more conceptual and mature. The threat is that this activity competes with other long-run activities (for example, java jazz activities in Prambanan). The SWOT analysis is presented as the matrix in Table 1.

Table 1. The SWOT Matrix

<b>Strengths</b>		<b>Weakness</b>	
1	Different characteristics of activities	1	Minimal road access
2	Various types of activities	2	High parking cost
3	There is a strong desire to engage in the activities of Pokdarwis	3	Lodging prices increase when the DCF activities take place
<b>Opportunities</b>		<b>Threats</b>	
1	Investors are eager to invest money	1	Festival-based tourism activities in other regencies, such as Prambanan Jazz, Borobudur Jazz, and Java Jazz
2	The government supports festival-based tourism programs	2	Visitors are concerned about good festival-based tourism offers

Having identified the SWOT Matrix (Kusumah and Suryana 2018), the analysis of internal strengths and external opportunities was done. The results were recorded in the SO strategy. After this, the analysis of internal weaknesses and external opportunities was completed. The results were recorded in the WO Strategy. Then, the analysis of internal strengths and external threats was fulfilled. The results were recorded in the ST strategy. Finally, the analysis of internal weaknesses and external threats was done. The results were recorded in the WT strategy.

The Quantitative Strategic Planning (QSP) Matrix is designed to determine the relative attractiveness of feasible alternative strategies by examining the key external and internal factors that characterize or impact tourism industries (David, David, and David 2017). It is used to evaluate and select the best strategies suitable for the tourism industry. The steps to identify the QSP Matrix are: 1) List the SWOT components similar to the SWOT Matrix. 2) Develop an alternative strategy. 3) Set an Attractiveness Score (AS). The rank from 1 to 4 is not attractive; 2 is attractive to some extent; 3 is moderately attractive, and 4 is very attractive. 4) Calculate the Total Attractiveness Score (TAS), then multiply the weight by the Attractiveness Value (AV). 5) Calculate the total number of the Attractiveness Score (STAS). The alternative strategy that has the greatest total value is the best strategy.

## **RESULTS AND DISCUSSIONS**

The potential outcome of this activity must be maintained and improved. The results of the SWOT matrix analysis are given in Table 2.

Table 2. The results of the SWOT Matrix Analysis

External/ internal	Strengths	Weakness
	<ol style="list-style-type: none"> <li>1. Different characteristics of activities</li> <li>2. Various types of activities</li> <li>3. There is a strong desire to engage with the activities of Pokdarwis</li> </ol>	<ol style="list-style-type: none"> <li>1. Minimal road access</li> <li>2. Expensive parking cost</li> <li>3. Lodging prices increase when the DCF activities take place</li> </ol>
Opportunities	Strategy S-O	Strategy W-O
<ol style="list-style-type: none"> <li>1. Investors are eager to invest money</li> <li>2. The government supports festival-based tourism programs</li> </ol>	<ol style="list-style-type: none"> <li>1. Increase funding to involve top artists</li> <li>2. Strengthen stakeholder involvement and organizational structure</li> <li>3. Establish the event committee</li> </ol>	<ol style="list-style-type: none"> <li>1. Distribute the Dieng culture festival tickets online</li> <li>2. Easy access to lodging</li> <li>3. Space (land) for visitors wishing to stay in tents</li> </ol>
Weakness	Strategy S-T	Strategy W-T
<ol style="list-style-type: none"> <li>1. Festival based tourism activities in other regencies, such as Prambanan jazz, Borobudur jazz, and java jazz</li> <li>2. Visitors are concerned about good festival-based tourism offers</li> </ol>	<ol style="list-style-type: none"> <li>1. Collaboration of tourism activities</li> <li>2. Marketing through online media and mass media</li> </ol>	<ol style="list-style-type: none"> <li>1. Blocks for merchants who are related to tourism</li> <li>2. Official parking lots, management, and refunds</li> </ol>

Based on the results in Table 2, the SO strategy includes increased funding for involving top artists. As the Regent of Banjarnegara, Tri Harso Widirahmanto also has a role in the Dieng Culture Festival Performance. He could help and support funding to bring Indonesia's top artists to the "Jazz Above the Clouds" event.

The second strategy is strengthening organizational systems and stakeholder involvement. The Dieng Culture Festival Performance was initiated by the committee that named itself Bala Pandawa. Bala Pandawa originally consisted of 45 persons. Then, it was supported by Bala Pendukung or volunteers (42 persons).

The organizational system at the Dieng Culture Festival consisted of the Pokdarwis Chairperson, who had command over the secretary, treasurer, the *bala* of traditional cultural and artistic events, the *bala* of stands, equipment, electricity, and cleaning. Then, there were the *bala* of Jazz Atas Awan, lantern, ritual and *uborampe*, transportation, secretariat, lodging, camping ground, security, health, documentation, and artistic department. In addition, small and medium business managers were assisted by their subordinates, including administrative officers, levy collectors, security, cleaners, and supervisors.

The secretary handled all administrative tasks, including sending invitations to the mayor, police commissary, sponsors, invited guests, and performers and contacting the Chairperson on pre-event policies. Meanwhile, the treasurer oversaw budget earnings and expenses for the Dieng Culture

Festival operations and media funding. The treasurer was also in charge of collecting sponsorship money.

The next strategy is the establishment of an event committee. To make the Dieng Culture Festival look attractive, a team was needed to organize the event. The task of the *bala* for cultural and traditional arts events was to organize all kinds of events and performances and the events' positioning. The Festival was also synergized with tourism objects in Dieng. Thus, tourists could enjoy Dieng tourism objects and the Dieng Culture Festival.

The ST Strategy contemplates the collaboration of tourism activities. For example, the *Pemotongan Rambut Anak Gembel* (Gembel Children's Hair Cutting Ritual) took place at the Arjuna Temple complex. The *Pelarangan Rambut Gembel* (Gembel Hair Removal) procession took place at Telaga Warna. This condition aligns with the Banjarnegara Regency Government's goals: to introduce tourist objects in the Dieng area. Then, the *bala* for stands, equipment, electricity, and cleanliness had the task of arranging stand formation, stage equipment, cultural procession equipment, and cleanliness during the Dieng Culture Festival. They coordinated with the *bala* for cultural events and traditional arts. In addition, the *bala* for Jazz Atas Awan was in charge of preparing the Jazz Atas Awan performance. Bala for Jazz Atas Awan was also coordinated with the *bala* for traditional cultural and artistic events.

One of the interesting things about the Jazz Atas Awan Performance was that at the end of the event, 5,000 spectators simultaneously released lanterns into the sky. The *bala* for Lanterns had the task of coordinating the release of the lanterns and maintaining the audience's safety when lighting the lanterns. The *bala* for ritual and *uborampe* was meant to coordinate with the Dieng traditional stakeholders who held the ritual procession of *Pemotongan Rambut Anak Gembel* and *Jamasan Rambut Anak Gembel*. The *bala* for transportation had to prepare and assist with access to transportation for the performers at Jazz Atas Awan, inviting guests from the government, sponsors, and media partners.

The next strategy is marketing through online media and mass media. Alif Faozi, Chairperson of the Dieng Pandawa Pokdarwis, said:

*"Kami selalu meningkatkan sistem promosi pada pagelaran Dieng Culture Festival, dari tahun 2012 kami sudah mulai menggandeng beberapa media partner yang memang fokus kepada pariwisata dan konsep jazz. Sebagai contoh, kami menggandeng wartajazz.com untuk membantu promosi Jazz Atas Awan, kemudian Pesona Indonesia untuk mempromosikan ruwat rambut gembel, dan hal ini terbukti berhasil."*

[*"We always improve the promotion system for the Dieng Culture Festival; since 2012, we have started to collaborate with several media partners focused on tourism and jazz concepts. For example, we partnered with wartajazz.com to help promote Jazz Atas Awan and Pesona Indonesia and this partnership was successful."*]

The strategy of cooperating with the media, such as Kompas, WartaJazz, InfoSeni, GoodNews, and Beritagar.id, during the Dieng Culture Festival Show appeared to be successful in introducing the Dieng tourist complex to visitors attending the Dieng Culture Festival. They could use the *bala* for the artistic component and the documentary. It had the task of capturing the Dieng Culture Festival's moments. The results were shared on blogs, YouTube, Facebook, Twitter, and Instagram. So, the strategy can promote tourism to join the Dieng Culture Festival.

The WO Strategy: the distribution of Dieng culture festival tickets online. The *bala* handled the tickets for the Dieng Culture Festival to the secretariat. Then, the tickets were prepared to be sold online. In addition, tickets were exchanged for t-shirts, batik cloth, and guidebooks during the Dieng Culture Festival.

Easy access to lodging: visitors from out of town could coordinate with the *bala* for lodging to get information about lodging around Dieng. The *bala* for lodging was also in charge of organizing the lodging for the performers and invited guests. Additionally, the *bala* for camping provided facilities for visitors who wanted to enjoy staying in tents. The *bala* for camping also prepared the land for visitors, who already had tents to stay in the Dieng Culture Festival Performance area.

The WT Strategy: organizing the blocks, especially for merchants close to tourism. At the Dieng Culture Festival complex, vendors mostly sold Dieng specialties, such as *carica*, *tempe kemul*, *purwaceng*, potato chips, and *dawet ayu*. Foods were ranging from snacks to heavy meals, such as *nasi rames* (side dishes), fried chicken, chicken noodles, meatballs, soup, *mendoan*, and others. Vendors selling beverages, fruit juices, and soft drinks, such as coffee and tea, dominated.

Some vendors focused on selling only food or drinks, such as *carica* or juice, but some of them sold both. Vendors did it to make it easier for visitors to buy all the products they needed in one place and increase their own income.

Some vendors also sold other than food and drinks, including cigarettes, Dieng T-shirts, and toys. Dieng Pandawa did outreach to the surrounding community to prepare products to be sold during the Dieng Culture Festival. The Dieng Pandawa thought that with the Dieng Culture Festival, they could sell for a longer period of time and increase their income because many visitors needed food and drinks (Bagus, Suryoko, and Sri 2018). On average, kiosk vendors were opened around 08.00 WIB and closed around 16.00 WIB. Meanwhile, roadside vendors opened their trade from 10.00 WIB to 17.00 WIB. With the Dieng Culture Festival, vendors could be opened at 06.00 WIB and closed at 22.00 WIB. Besides, vendors working more than eight hours sold cigarettes and beverages, such as coffee, milk, honey, ginger, etc. as many visitors needed food and drinks during the event.

From their educational backgrounds, vendors who sold during the Dieng Culture Festival Performance were mainly elementary and junior high school graduates. In other words, vendors' education level at the Dieng Culture Festival was dominated by those with a low level of formal education. On average, vendors with elementary and junior high school levels admitted that they had been doing trading activities with their parents, and currently, it had become a hereditary business. That is why when they graduated from elementary and junior high school, they went straight to work and did not continue their education. Some vendors also admitted that when they wanted to continue their education, they faced limited funds for schooling. That's why they said it was better to trade than go to school. Even with low formal education, a food or beverage seller earned a net income of IDR 100,000 per day on an ordinary day. With the Dieng Culture Festival, vendors could earn IDR 200,000 to IDR 300,000 daily.

Additionally, the distance from the houses of vendors selling at the Dieng Culture Festival tourist complex was mainly 1-1.9 km. 15 vendors had houses at a distance of fewer than 500 meters to get to the tourist attraction of the Dieng Culture Festival. They preferred to walk with the merchandise. Apart from being able to reduce expenses, they usually brought additional carts to carry their goods. Most vendors who sold during the Dieng Culture Festival were from the Dieng Kulon Area. The Dieng Culture Festival was held at the Dieng natural tourist site. It allowed vendors to get to locations not too far from where the vendors lived. On the one hand, the Dieng Culture Festival event did generate additional income for vendors around Dieng.

In principle, the tourism sector is a solution and opportunity for people who live in areas unable to enter the formal sector. The informal sector, such as street vendors, is a place to earn money for people outside the formal sector. It is a support for people's lives. However, street vendors often use public spaces not meant for selling but used for trading activities. As a result, road users suffer from the narrowing of the road sections. Traffic becomes obstructed and, in the end, traffic jams are inevitable (Prasetyo 2008). Blocks, especially for street vendors from the local community, are missing. The Sarnafil model culinary block was only for sponsors like Teh Pucum Harum.

The Provision of parking lots, management, and official parking refund: parking management is the best solution to the parking problem (Purnomo et al. 2023). Parking management with a specific plan can provide various economic, social, and environmental benefits. The official parking refund can minimize the conditions that cause tourists to refuse to attend the Dieng Culture Festival (Lin and Liu 2000).

In Quantitative Strategic Planning, a strategic assessment of the Dieng Culture Festival Performance was done by the Chairperson of the Dieng Pandawa Tourism Awareness Group. The selected strategy was submitted to the Head of the Banjarnegara Regency Culture and Tourism Office

for further implementation. The Dieng Pandawa Tourism Awareness Group Chairperson could decide on various alternative strategies (SO, ST, WO, and WT). Then, the Dieng Pandawa Tourism Awareness Group Chairperson estimated the SWOT Matrix and alternative strategies. The calculations are given in Table 3.

Table 3. Decision Making Stage

No	Success Factors	Pokdarwis Chairperson's Rating	ALTERNATIVE STRATEGY							
			SO		WO		ST		WT	
			AS	TAS	AS	TAS	AS	TAS	AS	TAS
<b>STRENGTHS</b>										
1	Different characteristics of activities	3	3	9	0	0	3	9	0	0
2	Various types of activities	3	3	9	0	0	3	9	0	0
3	There is a strong desire to engage with the activities of Pokdarwis	4	4	16	0	0	4	16	0	0
<b>WEAKNESSES</b>										
1	Minimal road access	4	0	0	4	12	0	0	3	9
2	Expensive parking cost	4	0	0	4	16	0	0	4	16
3	Lodging prices increase when the DCF activities take place	4	0	0	4	16	0	0	4	16
<b>OPPORTUNITIES</b>										
1	Investors are eager to invest money	4	2	8	2	8	0	0	0	0
2	The government supports festival-based tourism programs.	3	2	6	2	6	0	0	0	0
<b>THREATS</b>										
1	Festival-based tourism activities in other regencies, such as Prambanan Jazz, Borobudur Jazz, and Java Jazz	3	0	0	0	0	3	9	3	9
2	Visitors are concerned about good festival-based tourism offers	4	0	0	0	0	3	12	3	12
<b>Total</b>			<b>48</b>	<b>58</b>	<b>55</b>	<b>62</b>				

Source: Primary data

Based on the calculations in Table 1, we have concluded that the SO strategy had a score of 48, the WO strategy had a score of 58, the ST strategy had a score of 55, and the WT strategy had a score of 62. Thus, the Dieng Pandawa Pokdarwis Chairperson developed the WT plan as a development strategy at the Dieng Culture Festival Performance.



The WT strategy allows to minimize weaknesses and avoid external threats from the Dieng Culture Festival. The results illustrate that the Dieng Pandawa Tourism Awareness Group Chairperson wanted a strategy of improving road access and parking, enhancing hygiene standards, and promoting the Dieng Culture Festival Performance.

An example of implementing the WT strategy is building new road infrastructure in partnership with government organizations through the PNPM Mandiri program (Quingco and Leonoras 2020). The lack of proper infrastructure causes severe damage to an enterprise's value chain process: production, consumption, and distribution of products. Moreover, the infrastructure also plays an important role in the increased investment and expansion of community involvement (Hidayati, Permana, and Mada 2022). Therefore, street signs and pointers should be created at the places of tourist attraction. This measure will improve infrastructure and enable tourists to find the location easily. Easy access to the location will increase the number of tourists, which will improve the economy.

Another strategy for the vendors selling at the Dieng Culture Festival is establishing hygienic requirements (for example, vendors must wear aprons when serving food and use hygienic instruments during the transportation of food or beverages). The next step is to provide tourists with brochures about the quality of the products so they can learn how hygienic and healthy the goods at the Dieng Culture Festival Performance are. Disseminating the clearly segmented simple advertising brochures is also possible.

After the massive release of the lanterns, many of them are left lying on the ground. This has a negative environmental influence on Telaga Warna and Sikunir Dieng. Hence, there should be a mechanism for tourists wishing to become volunteers and collect the lanterns. And the committee should provide waste containers to collect trash after fireworks parties, releasing lanterns, and drinking *purwaceng*.

## CONCLUSIONS

As a leading attraction in Dieng, the Dieng Culture Festival Performance has promising prospects. The Dieng Culture Festival's decision-makers can employ a Weaknesses-Threats Strategy to help the Festival develop and become better in the future.

To compete with tourist events in other regencies, the Dieng Culture Festival must maintain good service and improve the synergy of vendors and managers. It is also possible to implement promotional innovations to counteract advertising from tourist performances held outside the Dieng Culture Festival.

## ACKNOWLEDGMENT

The researchers would like to thank Alif Faozi, Chairperson of the Dieng Pandawa Pokdarwis, and vendors around the Dieng Culture Festival, who provided convenience and good cooperation for researchers to complete this research.

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