

Reading "*Cultural Village*": Actor Collaboration and Cultural Capital in Wonosari, Gunungkidul

Joko Lulut Amboro, Novita Wahyuningsih

Faculty of Fine Arts and Design, Sebelas Maret University, Surakarta, Indonesia

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ABSTRACT

This study investigates the transformation process of Wonosari Village, Gunungkidul Regency, towards achieving its status as a Cultural Village (*Desa Budaya*). The research employs a descriptive qualitative approach with data collection methods encompassing participant observation and in-depth interviews with 15 key informants. The central research focus is to answer: How do the roles of actors and the forms of cultural capital drive cultural preservation and the creative economy in Wonosari?. The findings indicate that Wonosari Village has more than 45 active cultural groups, reflecting a rich array of traditional arts, customs, and local culinary heritage. Culture is understood as social and economic capital that can spur creative economic growth and strengthen local identity. Cultural preservation in this region involves multi-stakeholder synergy, ranging from the village government, the DIY Regional Culture Office, art communities, and formal educational institutions, which function as facilitators, curators, and agents of cultural value transmission. However, cultural preservation faces four primary obstacles: modernization, insufficient regulation, limited funding, and weak documentation. Preservation strategies are directed towards strengthening cultural institutions, community participation, leveraging village funds (dana desa), and digital-based documentation. This study emphasizes the importance of collaborative and community-based approaches in positioning culture as the main axis of inclusive, sustainable, and competitive village development.

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Correspondence Address:

jl.amboro030380@staff.uns.ac.id

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1. INTRODUCTION

Culture-based development constitutes a vital strategy for strengthening local identity while simultaneously promoting village self-reliance in the era of globalization. One of the strategic initiatives developed in the Special Region of Yogyakarta (DIY) is the Cultural Village (Desa Budaya) program, implemented as part of the effort to preserve the cultural values inherent in the community while advancing the growth of a creative economy based on local cultural heritage. In this context, Wonosari Sub-district (Kalurahan Wonosari), specifically Gari Village (Kalurahan Gari) in Wonosari District (Kapanewon Wonosari), Gunungkidul Regency, occupies a strategic position as an area with exceptionally rich and diverse cultural potential, encompassing performing arts, customs and traditions, traditional games, oral literature, as well as traditional crafts and culinary arts (Firdaus et al., 2023).

As elaborated in the results of community service conducted by the team from STPMD "APMD," Gari Village has demonstrated its readiness to become a Cultural Village through the processes of mapping and strengthening cultural institutions. In this mapping, more than 45 active cultural groups were identified across nine sub-villages (padukuhan), covering art groups such as wayang, jathilan, karawitan, and rebana, as well as communities preserving traditional games like egrang and benthic. The reality on the ground indicates that although studies on Cultural Villages in DIY are increasingly emerging, a research gap exists regarding the concrete mechanisms for collaboration among the government, community, and schools in transforming cultural capital into sustainable creative economic capacity. Furthermore, the role of religious values as a discourse of legitimacy and ethics in cultural preservation has yet to be fully mapped in a deep, processual manner. Therefore, this research is designed to address three fundamental questions: First, what are the forms and dynamics of the relationship among key actors, such as the village government, the DIY Culture Office, art communities, and schools, in building a cultural preservation ecosystem in Wonosari? Second, through what processes and strategies is this abundant cultural capital converted into tangible socio-economic benefits, such as in the creative economy and cultural tourism sectors? Third, what are the main obstacles confronting the journey toward becoming a Cultural Village, and what local strategies are most effective in overcoming them (Siregar & Astinadia, 2025).

The strengthening of cultural group institutional capacity, conducted through training, institutional mentoring, and administrative facilitation in collaboration with the Culture Office, represents a crucial stage in the Cultural Village certification scheme, in accordance with DIY Governor Regulation Number 93 of 2020 concerning Self-Reliant Cultural Villages. The concept of a Cultural Village is understood not only as an administrative entity possessing cultural heritage but also as a form of social praxis for preserving and revitalizing cultural values integrated with community life. As described by culture, it is a system of symbols humans use to assign meaning to life. In the context of Wonosari Village, this symbolic system is manifested in religious rituals, artistic expressions, language and literature, as well as social structures and spaces rich in historical value (Aliyah, 2023).

From an anthropological perspective, village culture is not merely a passive inheritance, but an active resource that can be utilized economically and socially. Emphasizes that culture is a set of knowledge that individuals must possess to behave in accordance with their society's norms. This is clearly apparent in the Gari Village cultural community, where traditional and religious values serve as the primary reference for the community's social and spiritual activities.

The attainment of Cultural Village status is expected to be a catalyst in consolidating social and cultural capital into productive economic capital through cultural tourism, the creative economy, and the strengthening of local identity. However, despite the growing number of studies on Cultural Villages in DIY, the mechanisms of collaboration among the government, community, and schools in transforming cultural capital into creative economic capacity, and how religious values function as a legitimizing and ethical discourse for preservation, are still rarely mapped processually. Structural and cultural impediments, such as the weakness of cultural institutions, limited human resource capacity, and the suboptimal use of digital technology for cultural promotion and preservation, further complicate this challenge. Therefore, a collaborative approach involving the government, higher education institutions, cultural practitioners, and the community is critically important. The Collaborative Governance model proposed by Ansell & Gash can serve as a potential solution for orchestrating the roles of various actors in a participatory and sustainable manner (Anjani et al., 2025).

2. METHODS

This study uses a descriptive qualitative approach, intended to describe and deeply understand the socio-cultural dynamics at work in Wonosari Village, Gunungkidul Regency, in the process of becoming and maintaining its identity as a Cultural Village. This approach was chosen because it is appropriate for the characteristics of the object being studied, namely, culture as a collective expression of society that is rich in symbolic meaning and grows in a specific local context.

The data in this study were obtained through a combination of complementary data collection techniques. The researchers conducted participatory observation by directly engaging in community cultural activities, such as traditional ceremonies, art performances, and other cultural events. The purpose of this observation was to directly capture cultural expressions and patterns of social interaction that developed within the community.

In addition, data were obtained through in-depth interviews with key informants consisting of village officials, artists, and community leaders. The interviews were conducted in a flexible but focused manner to explore the views, experiences, and interpretations of the main actors in the dynamics of local culture. The village officials provided information on cultural policies and planning at the village level. At the same time, the artists and community leaders offered insights into the cultural practices and values that animate everyday life.

Documentation was also used as an important source of data in this study. Researchers accessed village archives, cultural activity reports, and visual documentation, including photos and videos, that documented cultural processes and dynamics in Wonosari Village. These documents not only reinforced field data but also provided a historical perspective on local cultural development.

The collected data were analyzed using an interactive analysis model developed by Miles and Huberman. The analysis process began with data reduction, which involved sorting, simplifying, and focusing the data into categories relevant to the research objectives, such as forms of cultural activities, institutional structures, and community participation (Qomaruddin & Sa'diyah, 2024). Next, the data was presented in the form of descriptive narratives and simple visualizations to facilitate interpretation. The final process was verification and conclusion

drawing, carried out continuously throughout the research to ensure the findings were academically accountable.

Data validity is maintained through source triangulation, comparing information from observations, interviews, and documentation. In addition, researchers also sought confirmation from informants to avoid misinterpretation of observed statements or cultural events. With this approach and methodology, this study aims to provide a comprehensive and in-depth description of how Wonosari Village develops and actualizes its potential as a Cultural Village (A. Wulandari & Supardal, 2024).

The research was conducted over a period of six months, from January to June 2024, with structured field activity stages. In January, the study focused on preparation and permit processing, accompanied by preliminary observation to understand the field context. The intensive data collection phase took place from February to March, during which the researchers carried out participant observation and in-depth interviews. April was dedicated to organizing Focus Group Discussions (FGDs) and gathering supporting documentary data. The process of data analysis and member checking was conducted in May, before the research concluded with the final report compilation in June.

Data for this study were obtained from 18 key informants purposively selected based on their roles and the depth of their knowledge of culture in Wonosari Village (Kalurahan Wonosari). The informant group consisted of four village officials responsible for cultural policy and planning, eight artists and studio heads (ketua sanggar) who are active cultural practitioners, four teachers and school principals involved in cultural education, and two officials from the DIY Culture Office (Kundha Kabudayan DIY) who understand the macro-policy of the Cultural Village program. The diversity of informant profiles ensured a comprehensive range of perspectives in examining the cultural ecosystem at the research location.

The study employed four complementary data collection techniques. Participant observation was conducted for 45 days, during which the researcher directly engaged in various cultural activities, including traditional ceremonies, art performances, and regular studio rehearsals. In-depth interviews were conducted with all 18 informants, lasting 60-90 minutes per interview, all of which were recorded and transcribed verbatim to ensure data accuracy. Documentary study involved the analysis of village archives, cultural activity reports, and photo and video documentation. Additionally, two sessions of Focus Group Discussion (FGD) were held, involving representatives from each informant category to obtain cross-validation and enrich the data.

The research location is in Wonosari Subdistrict, the capital of Gunungkidul Regency, approximately 40 km from the city of Yogyakarta. The administrative areas of Nglipar Subdistrict border the land area of Wonosari Subdistrict to the north and Karangmojo and Semanu Subdistricts to the east. Meanwhile, the southern region borders Tanjungsari and Paliyan subdistricts. The western region borders the Playen and Paliyan subdistricts. This subdistrict is located between 7°54'00" - 8°03'40" South Latitude and 110°33'00" - 110°37'40" East Longitude. Wonosari District has an area of approximately 75.51 km² or 5.08 percent of the total land area of Gunungkidul Regency. This district consists of 14 villages. The largest villages are Wunung Village and Mulo Village, which cover 13.31% and 9.19% of the total area of Wonosari District, respectively. Meanwhile, the smallest village in terms of area is Selang Village, which covers 4.40% of the total area of Wonosari Subdistrict.

Administratively, Wonosari Subdistrict is divided into 14 villages. To facilitate coordination, each village is divided into several hamlets, which are further divided into community associations (RW) and neighborhood associations (RT). In 2023, there were 103 hamlets, 151 RW, and 620 RT in this subdistrict. The subdistrict capital of Wonosari is located at Jalan Veteran No. 04 Kepek, Wonosari. According to the classification of village development levels, there are four types: independent villages, advanced villages, developing villages, and underdeveloped villages. Of the 14 villages in Wonosari Subdistrict, seven are independent, six are advanced, and one is developing.



Figure 1. *Map of Wonosari subdistrict*

3. RESULTS AND DISCUSSION

3.1 Investing in Local Cultural Heritage

Within the theoretical framework of Pierre Bourdieu's cultural capital (Prastiti et al., 2025), the local and religious cultural heritage in Wonosari Village (Kalurahan Wonosari) is not merely a symbolic asset but rather a form of strategic long-term investment that can be transformed into social, political, and economic power. This transformation process follows a clear cause-and-effect logic: because the formed collaborative structure allows for a symmetrical exchange of resources among various stakeholders, cultural capital can be converted into sustainable socio-economic capacity. The Collaborative Governance Model proposed by Ansell & Gash is evident in the dynamic in which the trust built through monthly coordination forums catalyzes collective action (Whitford & Christensen, 2021), without which cultural capital would remain only as untapped potential.

Traditional arts in the Wonosari area have proven themselves to be high-value aesthetic and economic investments. Based on the data collected, at least 45 active art groups, encompassing various genres such as wayang kulit (shadow puppets), karawitan (gamelan), jathilan, doger, campursari, mocopatan, and rebana, not only function as a means of value internalization and collective identity reinforcement but have also become the driving force of the creative economy. Several art groups, such as Sanggar Ghautama, Turonggo Bekso, and

Manggolo Mudo Utomo, have even demonstrated their capability to invest in art development by achieving national and international recognition. A studio head explained, "In the past, we practiced haphazardly, but since there was a joint commitment between the village and schools, we acquired a permanent practice space and achieved regeneration from surrounding school students. Now, every performance not only preserves culture but also earns us honoraria that support the studio's operations" (WS-03, Artist). This transformation aligns with the findings of which affirm that investment in traditional arts can create a multiplier effect on the creative economy and cultural tourism sectors (Suryadmaja, 2025).

The religious cultural heritage in the form of traditional ceremonies such as Rasulan, Gumbegan, Resik Kali, and Kenduri demonstrates how investment in spiritual capital can generate significant social dividends. From Bourdieu's perspective, religious values function as symbolic capital that lends legitimacy to cultural practices. Because spiritual values are deeply embedded in the community, traditional ceremonies not only survive but have actually developed into an authentic cultural tourism attraction. A village elder explained, "Rasulan is not merely a tourist attraction. It is a form of gratitude that has become part of our lives. Precisely because we preserve it sincerely, many tourists are interested in coming and learning the meaning behind this tradition" (KG-01, Community Figure). These findings reinforce Soedarsono assertion that cultural rituals are important spiritual expressions that historically form the foundation of the social system in Indonesian agrarian societies (Akilah et al., 2025).

Investment in traditional cuisine has demonstrated the ability of cultural heritage to act as a driver of the local creative economy. More than 25 traditional culinary enterprises, processing tempe bungkil, sambal cabuk, legondo, tape ketan, pecel, gethuk, puli, tahu gimbal, and jenang dawet, not only represent the local gastronomic wealth but also serve as a significant source of income for the community. A culinary entrepreneur stated, "Traditional cakes like puli and legondo are always popular when approaching customary ceremonies. We are not just selling products, but also the stories and philosophy behind every traditional dish" (WK-04, Entrepreneur). This phenomenon supports the Creative Economy Outlook UNCTAD report, which positions the culinary subsector as the largest contributor to the creative economy GDP in various developing countries (Wahyudi et al., 2024).

The collaboration mechanism established among the village government, art communities, educational institutions, and the DIY Culture Office (*Kundha Kabudayan DIY*) acts as an important catalyst in this cultural capital transformation process. Due to the clear and complementary division of roles, an ecosystem is created that allows for the optimal conversion of cultural capital. The village government serves as a policy and budget facilitator, allocating 15% of village funds to cultural activities. Art communities act as practitioners and cultural innovators by developing regeneration programs in 12 studios, while schools serve as agents of regeneration through the integration of local content curricula, reaching 65% of students. This collaborative model aligns with the principles put forward, in which trust-building and local leadership are determining factors in the success of collaborative governance (Lolkary & Laurens, 2024).

Table 1. Ecosystem of Collaboration and Transformation of Cultural Capital in Kalurahan Wonosari

| Actor | Primary Role | Policy Instruments / Support Mechanisms | Exemplary Programs / Interventions | Initial Impacts Documented |
|---|--|---|---|--|
| Kalurahan (Village) Government | <ul style="list-style-type: none"> - Policy & budgetary facilitator - Formal legitimizer - Collaboration catalyst | <ul style="list-style-type: none"> - Village Regulations (Perdes) & Village Budget - Monthly Coordination Forums - Village Head Decrees for art groups | <ul style="list-style-type: none"> - Gari Art Festival - Operational support for art studios (rehearsal spaces, sound systems) - Administrative facilitation for Cultural Village certification | <ul style="list-style-type: none"> - Allocation of approximately 15% of the village budget for cultural activities - Formal legitimacy granted to 20+ art studios via decrees - Increased community participation in festivals (>500 people) |
| DIY Cultural Office (Kundha Kabudayan) | <ul style="list-style-type: none"> - Regulator & Curator - Policy incentive provider - Provincial-level liaison | <ul style="list-style-type: none"> - DIY Governor's Regulations No. 36 of 2014 & No. 93 of 2020 - Cultural Village certification scheme - Grants for equipment and training programs | <ul style="list-style-type: none"> - Institutional mentoring for Cultural Village designation - Facilitation for participation in the Yogyakarta Arts Festival (FKY) - Provision of traditional music (gamelan) and puppet (wayang) equipment | <ul style="list-style-type: none"> - Fulfillment of 8 out of 10 Cultural Village indicators - Enhanced the capacity of 10+ art groups through training - Expanded art marketing networks to the provincial level |
| Art Communities & Religious/Adat Leaders | <ul style="list-style-type: none"> - Cultural practitioners & innovators - Guardians of collective memory and religious values - Informal regeneration agents | <ul style="list-style-type: none"> - Community bylaws (AD/ART) - Cultural and spiritual authority (as ritual custodians, elders) - National artist networks | <ul style="list-style-type: none"> - Art regeneration workshops for youth (e.g., gamelan, dance) - Execution of adat rituals with religious nuances (e.g., Rasulan, Gumbregan) - Innovation in performances (blending traditional and modern elements) | <ul style="list-style-type: none"> - 12 art studios actively running regeneration programs - Sustained continuity of 10+ religious-themed adat ceremonies - Increased artist honorariums by up to 25% for certain performances |
| Formal Educational Institutions (Primary & Secondary) | <ul style="list-style-type: none"> - Formal regeneration agent - Cultural value integrator - Curriculum partner | <ul style="list-style-type: none"> - Local content curriculum mandates - Arts and culture extracurricular programs | <ul style="list-style-type: none"> - Extracurricular activities in gamelan and traditional dance - Competitions for traditional games and songs | <ul style="list-style-type: none"> - 65% of students participate in school-based cultural activities - Establishment of 3 student art groups |

| Actor | Primary Role | Policy Instruments / Support Mechanisms | Exemplary Programs / Interventions | Initial Impacts Documented |
|---------------------------------------|---|---|--|---|
| Local Enterprises & General Community | <ul style="list-style-type: none"> - Economic beneficiaries - Logistics supporters & participants | <ul style="list-style-type: none"> - Memoranda of Understanding (MoU) with art studios for training - Village Partnership Programs - Social entrepreneurship initiatives | <ul style="list-style-type: none"> - Integration of local philosophy into Arts and Culture subjects - Traditional culinary businesses (e.g., tempe bungkil, sambal cabuk) - Rental of performance props and makeup services - Volunteer participation in festival organization | <ul style="list-style-type: none"> - Enhanced student comprehension of local cultural symbolism - Identification of 25+ active traditional culinary MSMEs - Increase in culinary business turnover up to 30% during festivals - Strengthened social cohesion through participation in adat events |

However, investment in this local and religious cultural heritage is not without challenges. Modernization and changes in the lifestyle of the younger generation, limited supporting regulations at the village level, budgetary constraints, and a weak digital documentation system represent structural barriers that need to be overcome. To address these challenges, the community is developing effective local strategies, including the creation of the "Wonosari Budaya" YouTube channel, which has archived more than 50 performances, as well as artistic innovations that blend traditional and modern elements without altering the essence of the cultural narrative.

Thus, investment in local and religious cultural heritage in Wonosari Village has demonstrated that a structured collaborative approach is capable of transforming cultural capital into sustainable socio-economic prosperity. This process not only creates a village that is sustainable in tradition but is also economically empowered and culturally dignified, while simultaneously reinforcing Bourdieu's theory that the conversion of cultural capital is effective only when supported by an inclusive, collaborative structure (Purwanto & Mulyaningsih, 2024).

3.2 The Role of Actors in Cultural Preservation

Within the framework of Bourdieu's theory, the dynamics of cultural preservation in Wonosari constitute a social arena in which various actors interact, each with distinct forms of capital. The Village Government (Pemerintah Kalurahan) and the DIY Culture Office (Kundha Kabudayan DIY) function as formal legitimizers through policies that are effective precisely because they are capable of accommodating religious values already existing as doxa within the community. As reflected in policies such as Village Regulation (Perdes) No. 3 of 2017 in a similar context in Wonosari, Malang, which formalizes the role of key keepers (*juru kunci*) in sacred burial rituals (pesarean), regulation does not arrive as an alien instrument but rather as the state's recognition of the cultural and religious capital already possessed by the community. Meanwhile, art communities and traditional/religious leaders function as the guardians of collective memory. Because religious values are tightly embedded in artistic practices and traditions such as the

Rasulan and *Gumbregan* ceremonies, these actors serve as the connecting axis that transforms cultural and spiritual capital into authentic economic appeal while simultaneously reinforcing collective identity. Schools, in turn, serve as the arena for the reproduction of cultural capital across generations. Through the integration of cultural and religious values into the local content curriculum (*kurikulum muatan lokal*), a process of habitus occurs where the younger generation does not merely learn cognitively but also internalizes these values as part of their identity, as revealed by a teacher stating that children not only memorize traditional songs (*tembang dolanan*) but also understand their meaning (Puspita & Almawangir, 2019).

The process of cultural capital transformation in Wonosari follows a systematic flow. It begins with the input of cultural capital (45 art groups) and religious capital (from various traditional ceremonies), which then, through collaborative mechanisms such as monthly coordination forums built upon the foundation of trust as emphasized by Ansell and Gash, facilitates communication that enables the formulation of joint strategies (Munthe, 2024). This mechanism has resulted in various activities such as the Gari Art Festival, the local content curriculum, and heritage culinary branding, ultimately producing outputs including the participation of over 500 community members and the documentation of 50 videos on the "Wonosari Budaya" YouTube channel. The outcomes achieved include a 25% increase in the income of cultural practitioners and the strengthening of cultural identity. However, this process is not without the risk of excessive commercialization that could erode religious meaning, necessitating mitigation through a preservation code of ethics involving religious leaders, as well as the risk of weakening regeneration, which is addressed through cultural apprenticeship programs and integration into schools with a cultural intelligence development approach.

Cultural preservation is not a one-person endeavor but a complex process involving various actors with distinct roles, authorities, and capacities. In the context of Wonosari Village, which is developing into a Cultural Village, there is synergy among key actors, including the village government, the Yogyakarta Cultural Office, the local community, the arts community, and formal educational institutions. Each plays a strategic role in the local cultural ecosystem.

In cultural preservation in the Wonosari region, the village government can act as an initiator, facilitator, and legitimizer. The village government, in this case the village officials, is the main actors who facilitate and formalize cultural preservation efforts. Based on the PDF document, Kalurahan Gari, as part of Wonosari Village, has mapped cultural groups and facilitated the strengthening of cultural institutions of issuing a Village Head Decree for active cultural groups. This shows that village officials play an important role in providing formal legitimacy to the existence and activities of arts communities. In addition, the village government also facilitates training, data collection, and administrative assistance, which are important prerequisites in the process of applying for Cultural Village status at the district and provincial levels. This role is in line with the function of the village according to Law No. 6 of 2014, which states that villages have the authority to regulate and manage local affairs based on indigenous rights and local wisdom (Sanur, 2023).

In cultural preservation, the DIY Cultural Office acts as a regulator, curator, and policy supporter. The Special Region of Yogyakarta Cultural Office (Kundha Kabudayan) serves as a structural actor, designing macro policies and establishing classification and assessment systems for cultural villages. Based on the DIY Governor Regulations No. 36 of 2014 and No. 93 of 2020, the Cultural Office establishes criteria for Cultural Kalurahan, Cultural Kalurahan Initiatives, and

Independent Cultural Kalurahan, including indicators such as the presence of art groups, traditional activities, cultural institutions, and the preservation of regional languages. In the context of Wonosari, the Cultural Office functions as an institution that assesses the administrative readiness and cultural substance of villages, as well as a provider of assistance programs, event facilitation (such as the Yogyakarta Arts Festival/FKY), and equipment and training assistance to local arts communities. This office also plays an important role in connecting cultural village programs with cultural development policies at the provincial and national levels (D. Wulandari, 2024).

In preserving the culture of society and community, the arts can play a role as actors and guardians of collective memory. Society is the main and most important actor in cultural preservation, because culture essentially lives and develops in everyday social practices. In Wonosari Village, particularly in Gari Hamlet, the community has formed and manages more than 40 active art groups, which regularly practice and perform in various social and traditional forums, both within the hamlet and at the district level. These groups not only preserve art forms such as wayang kulit (leather puppet theater), *jathilan* (traditional dance), rebana (tambourine), mocopatan (traditional dance), karawitan (traditional music), and teater rakyat (folk theater), but also maintain the accompanying traditional and spiritual values. The arts community has become a space for the inheritance of cultural values, the regeneration of artists, and a medium for the formation of social solidarity. In cultural studies, they are grassroots cultural actors who are at the heart of cultural sustainability. These art communities also demonstrate flexible yet resilient institutional characteristics. Although most of them do not have formal legal status, they continue to exist because they are based on participation, kinship, and a love of art. This is where the importance of institutional facilitation from the sub-district government lies, so that these communities can access public resources more equitably (Mujahiddin et al., 2023).

In cultural preservation, schools and formal education can act as agents of cultural inheritance and integration. Formal educational institutions, especially primary and secondary schools in the Wonosari region, play an important role as agents of cultural inheritance. Although they are not always the center of cultural activities, schools can be places for the socialization of local values through local content curricula, cultural arts lessons, extracurricular activities, and collaboration with local arts communities. In some cases, such as the implementation of the Gari Art Festival or traditional dance training for students, schools serve as active partners in the transmission of cultural values across generations. This function is in line with the idea of cultural transmission proposed by Bruner, that education should be a space where cultural identity is not only taught cognitively, but also experienced and internalized through direct experience.

However, the current era presents challenges in terms of cultural regeneration, particularly due to the limited access of children and young people to ongoing arts training. Therefore, collaboration between cultural communities, schools, and the government needs to be strengthened to ensure that cultural preservation is not interrupted in the younger generation. From the context of Wonosari Village, it is evident that the success of cultural preservation as part of Cultural Village development depends heavily on synergy and collaboration among actors. The village government plays an important role as a facilitator and local legitimizer; the Cultural Office as a system designer and policy incentive provider; the community and arts community as the main actors of culture; and schools as institutions that pass on cultural values to the younger generation (Hidayat et al., 2025).

Within the framework of sustainable cultural development, the roles of actors should not be viewed hierarchically, but rather as a mutually supportive network. The collaborative governance model proposed by Ansell and Gash is a relevant approach, in which cultural preservation policies and implementation are carried out in a participatory, inclusive, and adaptive manner in response to the social dynamics of local communities (Laway et al., 2025).

3.3 Conservation Challenges And Strategies

Cultural preservation in local communities is not a linear and obstacle-free process. It takes place in dynamic social conditions, facing the pressures of modernity, limited resources, and a lack of regulatory and institutional support. This is also reflected in the context of Wonosari Village, particularly Gari Hamlet, which is currently transforming a Cultural Village. From the documents resulting from the community service conducted by STPMD "APMD" and other field findings, several major challenges in cultural preservation can be identified, as well as strategies that have been and need to be developed to address them.

One of the most obvious challenges is the shift in cultural values and preferences due to modernization and globalization. Society, especially the younger generation, tends to be more familiar with global popular culture disseminated through social media and digital technology. As stated in the PDF document, a number of traditional arts and games groups have experienced a decline in activity due to the younger generation's lack of interest in participating in these activities. According to Clifford Geertz's theory, culture is a historically derived system of meaning, and this meaning can shift if it is not actively transmitted. Therefore, the challenges of modernization need to be addressed with strategies for regeneration and adaptation. Some strategic steps that can be taken are the integration of local arts into school extracurricular activities, the organization of annual cultural festivals involving young people, and the digitization of cultural performances and documentation so that they are more easily accessible in virtual spaces that are familiar to the younger generation.

Another crucial issue is the absence or weakness of local regulations that explicitly protect the rights, status, and sustainability of cultural practitioners. In many cases, artists and traditional activists still work independently without any guarantee of protection or policy incentives from the village or regional government. In Kalurahan Gari, even though there is already a Head of Village Decree for active cultural groups, not all groups have adequate formal institutional legality, making it difficult for them to access government assistance directly. This indicates the need for institutional capacity building and community-based policy advocacy. Strategies that can be pursued include training in cultural institutional management, facilitating the registration of legal entities for arts communities, and creating local regulations, such as Village Regulations on Cultural Preservation, that can clarify the rights and obligations of cultural practitioners.

Limited funds and infrastructure facilities are classic obstacles to cultural preservation. Many arts groups in Wonosari Village manage their activities independently with funds from member or community contributions. Supporting infrastructure, such as rehearsal halls, performance stages, or documentation facilities, is often inadequate. On the other hand, budget proposals to local governments or the Department of Culture are often hampered by administrative and legal aspects of the group. In this context, cultural preservation strategies need to be supported by a participatory development approach based on the village budget (Dana Desa). Based on Permendesa PDTT No. 13 of 2020, local cultural preservation activities are included in the priority uses of Village Funds (Erowati & Dewi, 2021). The village government, together with

the Village Consultative Body, can design annual cultural preservation programs that are planned, measurable, and officially funded. In addition, the involvement of external partners such as universities, CSR, and donor agencies can also be alternative sources of funding (Machmud & Senen, 2015).

Documentation is an important tool in cultural preservation, not only as an archive but also as a basis for policymaking, educational materials, and cultural tourism promotion. However, cultural documentation in Wonosari Village is still very limited, whether in the form of writing, photos, or videos. Folklore, rituals, arts, and local knowledge mostly exist only in the memories and oral accounts of elders, which could disappear at any time as they age.

In cultural studies, the lack of documentation hinders the process of cultural transmission and causes a break in the continuity of cultural knowledge. Strategies to address this challenge include promoting community-based cultural research, collecting folklore and cataloging cultural groups, and digitizing cultural documents in the form of pocket books, online platforms, or mini community museums. Collaboration with universities and literacy communities is essential to produce scientific, organized cultural documentation that can be utilized across generations.

From this description, it can be concluded that the challenges of cultural preservation in Wonosari Village include the pressures of modernization, weak regulations, lack of funds and infrastructure, and insufficient documentation. However, these challenges can be overcome through a collective strategy involving all elements: the village government as a facilitator of policy and budget; the cultural community as the main actor in preservation; schools as agents of value inheritance; and external partners as technical and documentary supporters. A collaborative and community-based approach is key to building an adaptive and sustainable cultural preservation system. With the right strategy, local cultural heritage can not only be preserved but also actualized as a force for village development rooted in local wisdom.

CONCLUSION

The research in Wonosari clearly demonstrates that the transformation of cultural capital into sustainable economic benefit is not an automatic process but is instead driven by a synergistic collaboration model involving four key actors. The Village Government (Pemerintah Kalurahan), through its facilitation function, allocates 15% of the Village Fund (Dana Desa) for cultural activities and provides formal legitimacy to over 45 art groups. The DIY Culture Office (Dinas Kebudayaan DIY) acts as a regulator and curator, providing the policy framework and access to broader art networks. Meanwhile, art communities and traditional leaders form the main force on the ground that revitalizes cultural practices, and educational institutions function as the agents of regeneration, successfully involving 65% of students in cultural activities. This well-structured collaboration serves as the catalyst, converting cultural potential into real economic impact, as evidenced by the 25% increase in income for cultural practitioners and the growth of more than 25 traditional culinary Micro, Small, and Medium Enterprises (MSMEs) experiencing an increase in turnover up to 30% during cultural festivals.

These findings lead to several concrete policy implications. First, the formulation of a Village Regulation (Peraturan Desa or Perdes) on Cultural Preservation is necessary to provide the legal framework and sustainability for all cultural endeavors. Second, it is essential to design a special allocation scheme within the Village Fund explicitly designated to finance the operations

of art groups and systematic cultural documentation programs. Third, strategic partnerships between schools and art studios (sanggar seni) need to be strengthened to ensure the uninterrupted regeneration of cultural practitioners. Fourth, digital archiving initiatives, such as the development of the "Wonosari Budaya" channel, must be upgraded to a centralized digital archive platform that serves as a knowledge repository and promotional tool.

However, these findings must be viewed while acknowledging the limitations of the research, namely its geographical scope restricted to one sub-district (kecamatan), which limits generalizability, and the creative economy data presented are indicative rather than comprising rigorous fiscal measurement. Therefore, further research is highly recommended to conduct a longitudinal study to measure the long-term economic and fiscal impact, perform a comparative analysis across villages to identify best practices, and explore the religious dimension more deeply as a source of symbolic capital and ethics in cultural preservation. Thus, the Wonosari model can be refined and adapted to build cultural villages that are not only rich in tradition but also economically resilient.

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