



TECHNIUM
SOCIAL SCIENCES JOURNAL

Vol. 16, 2021

**A new decade
for social changes**

www.techniumscience.com

ISSN 2668-7798



9 772668 779000

Cultural Heritage Development Model of Sுகuh Temple as A Sustainable Cultural Tourism

Enny Mulyantari, Yeni Rosilawati

¹Sekolah Tinggi Pariwisata AMPTA Yogyakarta, ²Universitas Muhammadiyah Yogyakarta

ennymulyantari@yahoo.co.id¹, yenirosilawati@gmail.com²

Abstract. The current model of cultural tourism development in Indonesia is sustainable cultural tourism. This tourism model is not solely aimed at earning income but also concerns the impact on both the community and tourist attractions. This research was conducted in the tourist destination of Sுகuh Temple, Karanganyar Regency, one of the cultural heritages in Central Java. This study aims to improve the organization of tourism promotion and explain the development strategy of Sுகuh Temple Site as a cultural tourism attraction. This research is a qualitative study that sees research as a process to gain a deep understanding of the interaction of a community. A SWOT analysis technique analyzed the internal factors of strengths and weaknesses and external factors of opportunities and threats. The study results uncovered that Sுகuh Temple is a distinctive, attractive, and informative cultural tourism attraction with a high selling point.

Keywords. Sுகuh Temple, cultural heritage, promotion, development

Introduction

In recent decades, cultural tourism is one of the government's tourism sectors to increase local revenue. Cultural tourism is one type of tourism placing culture as the main attraction. In cultural tourism, tourists will be guided to recognize and understand the local community's culture and wisdom. Besides, visitors will be spoiled with historical places representing the past society's values and life systems. Nafila argued that cultural tourism includes all aspects of the journey to learn from each other's cultures and past thoughts. This definition is more directed at tourists visiting cultural tourism to understand the nature of the cultural heritage contained therein (Nafila, 2013: 1).

Asriady suggested several cultural tourism objects, including birth ceremonies, traditional dances, traditional clothing, historical buildings, cultural heritage and others. The scope of cultural tourism objects is thus comprehensive, but in simple terms, these cultural tourism sites come from what humans as the owner of the culture think, feel, and do as the identity of a particular culture appearing in artifacts, idea facts and sociofacts (Asriady, 23: 2016).

Meanwhile, according to Ismayanti (2010: 2-13), tourism is an activity inseparable from human life. Everyone needs to travel, and tourism can be carried out inside or outside their residence. Tourism activities consist of three main components: tourists; a geographic element

consisting of origin areas of tourists, transit areas, and tourist destinations; and industry, business units scattered in that geographic area.

The development of tourism in various regions has begun to be prioritized, considering that each region is making efforts to develop its tourism concept. These tourists' visits will undoubtedly increase regional income. Therefore, it is a reference for regions to develop and manage tourism to bring funds for the regional income sector. Unfortunately, several obstacles hamper optimizing tourism in the area, especially cultural tourism, closely related to historical heritage.

The discussion of tourism is inseparable from its potential, opportunities, and challenges. However, what is more important to understand is how this sector can become a part of the development with a strategic position and influence the state directly or indirectly. Tourism is one of the mainstay sectors for national economic development, making the government and stakeholders commit to contributing this sector to the national economy.

In its increasingly significant role, tourism must become an economic activity and even the world's largest' lifestyle. The World Tourism Organization (WTO) estimates that at least 40% of tourist travel motivation is cultural factors in such an essential mega activity. It is conceivable that tourism as an industry has driven more than one billion cross-national trips, and cultural factors drive 40%. It makes us proud because it is proven that culture can become the world's largest industrial resource (Nuryanti 2004). The tourism sector has played a significant role in contributing to the nation's economic, social, and cultural lives.

Nevertheless, in other aspects, cultural heritage management is a complicated problem, especially in sites being the center of public attention, such as on the slopes of Mount Lawu (Sukuh Temple), used by the community as tourism objects. There are many interested parties, yet there is no unanimous agreement on managing the cultural heritage site. Not everyone has the same meaning of cultural heritage, resulting in differences in its management implementation. However, it must be realized that cultural heritage belongs to the community, not to historians or archaeologists. As the community's legitimate heir, they inevitably have the right to enjoy it. The community must recognize everything that happens to cultural heritage as the legal heir (Mc Gimsey and Davis, 1977).

Likewise, some archaeological sites on the slopes of Mount Lawu, such as Sukuh Temple, are still used by adherents of Javanese Hinduism and *Kejawen* as media for worshipping spirits. Seeing the distribution of worship sites in the slopes of Mount Lawu, they are highly potential for cultural heritage originating from the 15th-century of the Majapahit era (Sunaryo, 2013). The local government is currently using the archaeological remains on the slopes of this mountain as tourist destinations.

Mount Lawu is located on the border of Central Java and East Java, precisely in Karang Anyar Regency. Several cultural tourism spots on the mountain's western slopes are Sukuh, Ceto and Planggatan Temples and other remains. The uniqueness of Mount Lawu, in addition to being a place of pilgrimage for "*Kejawen*" followers, is also a hiking area for nature lovers and as a natural and cultural tourism object. Tourist attractions of temples on the slopes of Mount Lawu, such as Sukuh Temple, are crowded with domestic and foreign tourists to see the uniqueness of the reliefs (Suprpta, Blasius, et al., 1988).

Nevertheless, it needs to be realized that tourism practices seeing culture as a commodity source will have a destructive impact on tourism sustainability. The positive impacts immediately felt are economic benefits, but these benefits are only short-term gains. In the long term, if we are not careful, we will lose our invaluable cultural significance. Sacred rituals will become increasingly shallower, and artistic and cultural performances will be less and less

soulless, and temples as cultural heritage will lose their spirit. The strength and attractiveness of Sukuh Temple lie in its historical, cultural and scientific values.

Therefore, cultural heritage must be developed as a tourist attraction to have multiple benefits to increase its foreign exchange. The development of tourist destinations must follow the Cultural Heritage Law No. 11 of 2010. There is a principle of preservation that cannot be ignored in the concept of cultural heritage development because its nature is non-renewable, non-movable, limited in number, and fragile vulnerable (Sulistyanto, 2014).

Thus, care is highly required to avoid change or renewal elements in its development. Article 78 explains that: "Cultural heritage development is carried out by considering the principles of utilization, safety, maintenance, authenticity, and the values contained therein". In principle, this article emphasizes that development efforts must apply a conservation perspective (Sulistyanto, 2006).

Mount Lawu's slopes' location as these cultural heritage temples' setting is strategic, not far from Adisumarmo International Airport, in which Surakarta City is a great capital to develop its tourist attractions. Cultural tourism also plays a role in enhancing national identity and encouraging public awareness and pride in the richness of nature and regional culture. Yoeti (2008: 27) explained that the government program wants to develop cultural tourism as an industry to accelerate increasing job opportunities and the distribution of community income. One of the human-made cultural tourism assets (human-made resources) is a historical site on the slopes of Mount Lawu, such as Sukuh, Ceto, and Plangatan Temples, as well as its surroundings.

1.1. Research Focus

This research focuses on the Sukuh Temple Site's development strategy as a cultural tourist attraction. Thus, at least two critical focuses obtain special attention: the development strategy and cultural tourism attraction of Sukuh Temple. The archaeological remains on the slopes of Mount Lawu in its western part, such as the Sukuh Temple, are quite dense with cultural heritage. Most of the temples on the slopes of Mount Lawu date from the classical period around the 14th-15th century AD at the end of Majapahit.

Administratively, the sacred building of Sukuh Temple is located in Sukuh Hamlet, Berjo Village, Ngargoyoso District, Karanganyar Regency, Central Java Province, at an altitude of 1,186 meters above sea level. The Sukuh temple's discovery occurred during the British rule on Java Island in 1815 by Johnson, assigned by Thomas Stanford Raffles to collect archaeological data on Java Island. Van der Vlis first studied Sukuh Temple in 1842, continued by Hoepermen, Verbeek in 1889 and Knebel in 1910. Archaeologists estimated that this sacred building on the west slope of Mount Lawu was built around the 15th century, before the collapse of the Majapahit Empire adhering to Hinduism. At that time, loyal followers of the Majapahit, which collapsed under the attack of the Demak (Islamic ideology) Empire, fled to the slopes of Mount Lawu and established Sukuh and Ceto Temples (Munandar, 2014: 201-202). Regarding the background and focus of this research, the problems studied are formulated as follows:

- a. What is the cultural tourism potential of Sukuh Temple?
- b. How are the ways to increase the promotion of cultural tourism in Sukuh Temple?
- c. What is the strategy for developing the Sukuh Temple Site as a cultural tourist attraction?

1.2. Research Method

This research is a qualitative study that sees research as a process to gain a deep understanding of society's interaction (Sarwono 2006: 19). Qualitative research methods often referred to as naturalistic methods, are believed to direct new concept searches from a combination of the

perspectives studied and the researchers' perspectives through an approach that puts forward empirical criteria. This method's instrument is the researcher himself, so the researcher must have broad theoretical and insightful provisions, ask questions, analyze and construct the object being studied to be more transparent and have meaning (Sugiyono 2013: 2-3).

This study used both primary and secondary data. Primary data were obtained through observation and interviews. The results of field observations were sharpened through in-depth interviews conducted with several informants who considered understood the problems being studied. Secondary data were also gathered to support the research data by examining official documents from the government and the private sectors. These data were obtained from the village head, the district agency, the reGENCY tourism agency and other relevant agencies.

Considering that this study's object is the existing and ongoing socio-cultural facts, observation is more appropriate to collect the required data. The results of field observations were used as the basis, and at the same time, were sharpened through an in-depth interview, in which the unstructured interview method was prepared in the form of an interview guide. The interview aims to obtain information on motivation, intentions, explanations, and events in the studied community (Moleong 2000: 139).

Research Results

2.1. The Historical Background of Suku Temple

Suku Temple is located on the west side of Mount Lawu at an altitude of 1,400 meters above sea level. This building has a Hinduistic background, quite famous on Java Island, located in Karanganyar Regency, Central Java. The Suku Temple building is famous for being unique because it is different from the Hindu temples in general. The shape of this temple is trapezoidal and similar to the Mayan temples. Due to its uniqueness, it is an attractive temple in Southeast Asia. In 1995, Suku Temple was submitted to UNESCO as a world heritage.



Image 1. Suku Temple was built in the 15th century AD (Photo: Eny)



Image 2. The sacred reliefs of Suku Temple (Photo: Eny)

According to experts' allegations, Suku Temple was built around the 15th century AD for the purpose of treatment, namely warding off evil forces affecting people's lives due to the specific characteristics they have. This assumption is based on reliefs containing tales of marriage, such as Sudamala and Garudheya, and on the turtle and garuda statues found in Suku Temple. The stories carved on the Suku Temple's reliefs were taken from stories famous during the ancient Javanese period. Since Johnson discovered it during Great Britain's reign in 1815, this cultural heritage has continued to be the research object by archaeologists, such as the Dutch archaeologist Van der Vlis. Further research by Verbeek was conducted in 1889 through an inventory, then continued by WF. Stutterheim and Knebel in 1910, and after the independence, the Indonesians continued the research.

Suku Temple has a different architectural form from other temples. The shape is similar to Mayan cultural sites in Mexico or even the Incas' cultural sites in Peru. The shape seen from a distance is similar to a trapezoid with three terraces escorted by a single stair in the middle. Another striking difference is the Suku Temple's direction, which does not face the rising sun, leading west to Mount Lawu.

This deviation from the unusual shape of the Suku Temple was caused by the influence of Hinduism in Java starting to fade, and there were efforts to revive pre-Hindu elements or elements of indigenous Indonesia (Geldern 1982: 4-5). The architecture of Suku and Ceto Temples is in the form of *punden* terraces. The farther the back, the higher it is, and indeed, the more sacred it is. Philosophically, such holy places imply that mountains are sacred, where the spirits of ancestors reside.

Architecturally, this 15th century AD temple was built very simply. The simplicity of this temple, according to the Dutch archaeologist W.F. Stutterheim has three arguments.

1. The sculptor of the Suku Temple was probably not a mason but a carpenter from the village and not from the court.
2. The temple was built rather hastily so that it was not neat.
3. The political situation was before the Majapahit Empire's collapse due to Demak's Islamic troops' pressure; it was impossible to build a large and magnificent temple.

This sacred building, rich in moralistic didactic reliefs, is a cultural heritage of the Indonesian people with a high historical value. The Suku Temple simplicity is one of our ancestors' priceless works that must be preserved. Apart from Suku Temple, there are many cultural relics of other temples in the vicinity, such as Ceto, Kethek, Planggatan, and Penggung Temples and several *punden* terraced structures numerous scattered on the slopes of the mountain. These cultural heritages prove the Indonesian nation's integrity in the past, which must be preserved.

2.2. *The Specialty of Suku Temple*

The Suku Temple's uniqueness, different from other temples, lies in the relief carving of the story. On its main gate wall, there is a story relief depicting a running person while biting a snake's tail while it is coiled. This relief carving is not just a decoration but a figure of years known as a *memet* chronogram. Experts read this chronogram image as a "gapura buta anahut buntut", meaning "the giant archway biting the snake's tail". These words, if combined, have the meaning of 9, 5, 3, and 1. If reversed, the number of Saka 1359 or 1437 AD is obtained. This year was marked as establishing the Suku Temple's archway (Darmosoetopo, 1975: 40).



Image 3. "gapura buto anahut buntut"

= 1437 M

(Photo: Eny)



Image 4. "gapura buto mangan wong"

= 1437 M

(Photo: Eny)

Likewise, there is a story relief depicting a character being swallowed up by a giant on the gate's south wing. The carving is also a *memet* chronogram which reads "gapura buto mangan wong", which means "the giant archway eating humans". The splits are interpreted as 1359 Saka or 1437 AD, the same as the fractures on the gate's north wing wall. The description is as follows: *gapura* = 9, *buto* = 5, *mangan* = 3, and *wong* = 1. If reversed, it can be read 1359 Saka or 1437 AD, marking the completion of the Suku Temple's construction (Cruscq, 1936: 337). Thus the old Javanese society was full of figurative language or symbolic language in marking crucial events.

Suku Temple is rich in story reliefs taken from ancient Javanese books. The reliefs depict the stories of Garudeya, Sudhamala, Bima Bungkus, and Nawaruci. All of the story reliefs have a high meaning containing the didactic moral teachings of contemporary society in the 15th century AD.

2.2.1. *Relief of Garudeya Story.* This relief is located in front of the main building slightly to the south, and the relief carving is derived from the first part of the Mahabharata Book

(Adiparwa). Sudamala relief in Sukuh Temple narrates about Sadewa, who freed Durga Ra Nini from the catastrophe or curse of Hyang Guru.

2.2.2. *Relief of Sudhamala Story.* This relief is located in the southern part of the third terrace court and is sourced from the Song of Sudhamala. Sudamala's story tells about Sadhewa, one of the twin knights among the five Pandava warriors, who succeeded in removing the curse in Dewi Uma, Bathara Guru's wife.

2.2.3. *Relief of Bima Bungkus Story.* This relief tells about Dewi Kunti giving birth to baby Bima in the Mandalasana forest. Surprisingly, baby Bima was born wrapped in an extraordinarily strong, tough and unbreakable epidermis. This story is a training process of the gods to make Bima a true knight enforcing dharma.

2.2.4. *Relief of Nawaruci or Bima Suci Story.* The relief of Nawaruci or Bima Suci carved on the Sukuh Temple is a story originating from the book of Nawaruci by Empu Siwamurti, written between 1500-1619 AD using Middle Javanese, the language that emerged during the glory of Majapahit. This fragment tells the story of Bima looking for Tirta Pawitra Sari (holy water) under Durna Guru's guidance from the Pandavas. Holy water can be found in Bima himself, depicted in the form of a little Bima called Dewaruci (Soetarno, 1995: 82).

The "Nawaruci" story has made Bhima the role model (spiritual teacher) of the rishis during the late Majapahit (Santiko 2011, 18-26). The relief style of Sukuh Temple can be categorized into classical relief that developed from the 11th to the 15th century AD. Each relief style has its characteristics, described as follows.

- Relief is depicted in the low form (bas relief); relief work is only at $\frac{1}{4}$ of the media thickness, generally stone blocks.
- The depiction of human, animal and plant figures is symbolic, meaning they are not what they are (naturalist). The depictions of figures are often disproportionate, stiff, and even very similar to wayang kulit.
- Characters are often depicted facing sideways, like wayang kulit. This situation is commonly referred to as en-profile.
- There is a tendency to fill all panels with various forms outside of the central figures (Munandar, 2004: 55).

Discussion

3.1. Findings

3.1.1. *Strengths.* As a tourism development area, the Sukuh Temple Site has strengths that can be used as development capital. It is a unique, attractive, and rare tourist destination. Therefore, this site has received recognition from the government to be proposed as a world cultural heritage. As a candidate for world cultural heritage, the government's concern with the help of commitment between stakeholders to promote tourism in Sukuh Temple is very strong. Commitment from decision-makers is vital to synergize tourism development programs (Bryson 2007: 85). Another strength is that the state has protected the Sukuh Temple Site's existence with a strong legal basis, namely Law No. 11 of 2010 concerning Cultural Heritage. The Sukuh Temple site is only about 10 km from Adi Sumarmo International Airport. Moreover, it has quite complete physical facilities and infrastructures, such as electricity, telephone, internet, and relatively good road conditions.

3.1.2. *Weaknesses.* However, this cultural heritage contains several factors constituting weaknesses and, at the same time, being internal factors in developing temple tourism. This cultural heritage has a limited number of visitors due to the lack of optimal promotion and cooperation efforts with the Travel Agency.

The community's participation in influencing tourism development success is still weak, proving by the absence of tourism-aware groups around this tourism object. Therefore, counseling on the importance of tourism is rarely carried out. Other factors becoming the weaknesses are the limited number of restaurants or food stalls with a good standard, and there are no shops offering souvenirs.

Tourist attractions such as art performances are rarely held unless there are certain essential moments. Thus, Suku Temple still has many potential resources that have not been explored, identified, and developed as a tourist object and attraction.

3.1.3. Opportunities. Formulating a regional development strategy must also pay attention to external factors. Opportunities are situations benefitting the tourism industry. Various external opportunities exist in Suku Temple. The security condition of the Suku Temple is relatively safe because it is located in a rural area upholding eastern values (Javanese). The budget support is sufficient since both the central and local governments have mutually provided funds for developing this tourism object.

3.1.4. Threats. Apart from opportunities, external factors, and tourism development, specific threats hindering the development process must be overcome. The conversion of land functions from productive agricultural functions to housing and office buildings (museums) has reduced green open land, decreasing natural beauty. Public transportation to Suku Temple is minimal, especially from the sub-district to the site, causing problems for visitors who do not use private vehicles.

3.2. Development Strategy

Several strategies known as the SWOT strategy are derived from the internal and external factors described in the strengths, weaknesses, opportunities, and threats. The strategies consist of SO (strengths-opportunities), WO (weaknesses-opportunities), ST (strengths-threats), and WT (weaknesses-threats) (Rangkuti 2006: 31). This SWOT strategy was used to analyze the strategy for developing the Suku Temple Site's cultural heritage, as shown in the matrix below.

Table 1. SWOT Matrix

	Strengths (S)	Weaknesses (W)
	<ol style="list-style-type: none"> 1. Archaeological potential 2. Inheritance proposed as the world heritage 3. Accessibility 4. High government concern 5. Protected by Cultural Conservation Law 6. Unique cultural tourism attractions 7. Sufficient professional temple staff 	<ol style="list-style-type: none"> 1. Weak promotion 2. Less involved community 3. Weak community participation 4. A tourism-aware group has not been formed 5. No tourist attractions

<p>Opportunities (O)</p> <ol style="list-style-type: none"> 1. Government policy in the development of the Suku Temple Site 2. Security guarantee 3. Availability of budget 4. The increasing speed of information technology 	<p>S-O Strategy</p> <ol style="list-style-type: none"> 1. Management of the cultural tourism potential 2. Product quality improvement 3. Educative and informative 4. Commercial 	<p>W-O Strategy</p> <ol style="list-style-type: none"> 1. Promotion 2. Forming an image 3. Establishing cooperation 4. Accessibility 5. Providing amenities 6. Empowerment of local communities
<p>Threats (T)</p> <ol style="list-style-type: none"> 1. Decreasing values 2. A change in the function of agricultural land 3. Limited public transportation 4. Remote location 	<p>S-T Strategy</p> <ol style="list-style-type: none"> 1. Addition of site management staff 2. Forming a tourism-aware group 3. Community participation 4. Investors 	<p>W-T Strategy</p> <ol style="list-style-type: none"> 1. Parking facilities 2. Stakeholders involvement 3. Human resources improvement 4. Law enforcement

The results of the SWOT matrix obtained the following alternative strategies.

3.2.1. Strength and Opportunities Strategy. The SO strategy utilizes strengths to take advantage of existing opportunities. In developing tourist sites, this strategy is formulated using various strengths, including increasing potential management, highlighting that the Suku Temple Site is a cultural heritage, of which the potential has been recognized to attract investors' attention.

The quality of tourism products cannot be separated from the role of tourism actors. The actors in the tourism management of the Suku Temple Site in this globalization era can no longer be amateur. They must possess high professional skills, comprehend the theories, and apply them in operative actions to produce products with a high selling value.

It cannot be denied that the Suku Temple Site's tourist attraction provides educational and informative values, in addition to entertaining recreation to provide a distinctive and pleasant atmosphere for tourists. In this case, visitors will feel comfortable and entertained.

The cultural attractions of Suku Temple have commercial values that will attract tourists to visit. However, there must be a guarantee that the time and money they spent are commensurate with the experience gained after visiting the object.

3.2.2. Weaknesses and Opportunities Strategy. The WO strategy minimizes weaknesses to take advantage of opportunities. The development of Suku Temple tourist destinations through this strategy is carried out by increasing promotions regarding the proposed Suku Temple as the world heritage with all its potential and uniqueness. This promotion can be performed continuously by holding tourist events, through the Travel Agency and brochures in various print and electronic mass media. This effort is expected to increase the number of tourist visits, both domestic and foreign.

This strategy also forms an image that the tourist destination of Suku Temple is one of the unique cultural tourist attractions by promoting tourism and the surrounding community. It can be done continuously by inviting people to participate in tourism in this area, utilizing community social activities for tourism purposes, holding various art shows and various

attractions. Moreover, this strategy empowers local communities by creating a forum or organization for managing tourist attractions. The organization should be formed by the local community, in cooperation with the local government to formulate everything regarding tourism development in the region.

Increasing cooperation with stakeholders competent with tourism, such as the Travel Agency, tourism organizations, the Central and the Regional Governments of Karanganyar must be realized immediately. It must then be followed by the improvement of facilities and infrastructures, such as building water games, tourist trains, and other supporting facilities to attract and create comfort for visitors. In addition, to facilitate access for visitors, it is deemed essential to widen and repair roads to allow large vehicles such as buses carrying tourist groups to enter.

3.2.3. *Strengths and Threats Strategy.* The ST strategy uses strengths to overcome various threats. The strategy for developing Suku Temple tourism can be formulated by utilizing the various forces in responding to various threats and challenges faced. This strategy is the provision of a reliable tour guide staff formation. In filling in employees, they should consider professionalism according to the expertise required, including for security unit positions.

This strategy forms a tourism-aware group by instilling the Sapta Pesona principles of safe, orderly, clean, cool, beautiful, cordial, and memorable. This tourism-aware group must provide counseling, direction, and explanation to the community about the benefits of tourism development to support regional economic development and improve welfare.

Tourism development requires investors' participation in developing tourism (Siagian 2018: 94). Investors' existence is vital because it directly impacts tourism development. Providing accurate information about the superior tourism potential of the Suku Temple Site can attract investors. Tourism development requires a tremendous amount of funds to be competitive and keep up with current tourism trends.

3.2.4. *Weaknesses and Threats Strategy.* The WT strategy minimizes weaknesses to avoid threats. In response to various weaknesses, a strategy for developing tourist destinations for the upcoming Suku Temple Site can be carried out by building a parking lot immediately since parking along the road to the temple will interfere with other road users' safety and comfort.

It also realizes that tourism is a system in which development in this area must be directed, involving all parties, both the community, the government and the private sectors. Institutionally, the Suku Temple Site is under the central government's authority; thus, there must be a clear division of authority who does what. It is essential to avoid duplication of authority with the regency and provincial governments.

Human resource is one of the keys to determine development in a tourist area. Therefore, the human resources owned should be managed appropriately following the characteristics, including (a) increasing science and skills and mastering existing resources, (b) improving education, both formal and informal, emphasizing professionalism to follow the quality demand of work produced to compete in today's competitive era.

Closing

4.1. Conclusions

The Suku Temple Site development makes tourist destinations a priority in the Central Java Province and one of the mainstays for increasing PAD in the tourism sector and encouraging the preservation of the cultural environment through controlled, conservation-based development. Understanding the various factors of potential conditions, strengths and opportunities, and threats in cultural tourism development at the Sangiran Site leads to the following conclusions.

1. It is essential to increase tourism products' potential and quality, emphasizing educational and informative values and entertaining recreation. Sukuh Temple's cultural tourist attraction has commercial values that can attract tourists to come with the guarantee that the time and costs spent are worth it with the experience gained after visiting the object.
 2. Increasing the implementation of tourism promotion can be carried out by forming an image that Sukuh Temple is a distinctive, attractive, and informative cultural tourist attraction with a high selling value (selling point) or is worth visiting. Therefore, various efforts to increase cooperation with stakeholders, including Travel Agency, are imperative that should be realized immediately.
 3. To develop tourism, it is inevitable that local communities' involvement plays a critical role. As an industry, tourism is highly dependent on cooperation with local communities. Furthermore, community involvement in planning is an excellent policy that will motivate local communities to protect their environment, used as tourism support. In such a context, society must be positioned as a subject, not an object. As actors of tourism development, the community has a shared role and responsibility to encourage tourism's successful development in Sukuh Temple.
- 4.2. *Recommendations*
1. It is essential to immediately increase a tourism-aware group (Pokdarwis) as one of society's components with an essential role and contribution to tourism development in Sukuh Temple. The presence of Pokdarwis must be continuously supported and fostered to play a more influential role to help mobilize community participation to create a conducive environment and atmosphere for the growth and development of tourism activities around the Sukuh Temple's tourist destinations.
 2. Improving facilities and infrastructure through tourism-aware community groups must prioritize community involvement activities in tourism development. The community involvement activities are carried out by building excellent cooperation between the government, the private sectors and the surrounding community.
 3. Conducting research that can formulate a synergistic form of cooperation between various tourism elements to support the community's economy to improve welfare by developing Sukuh Temple's cultural tourism destinations.

References

- [1] Bantaeng. Skripsi (unpublished). Makassar: UNHAS.
- [2] Bryson, John M. 2007. *Perencanaan Strategis Bagi Organisasi Sosial*. Yogyakarta: Pustaka Pelajar.
- [3] Darmosoetopo, Riboet, Dkk. 1975/1976. Laporan Penelitian Peninggalan Peninggalan Kebudayaan di Lereng Barat Gunung Lawu, Proyek PPPT – UGM No.: 82, Lembaga Penelitian, Universitas Gadjah Mada.
- [4] Crusq, K.C. 1936. "Iopmerking Ofer de Jarrtallalen te Soekoeh En Tjeto" dalam TBG XXIVI:337.
- [5] Geldern, R.Von Heine. 1982. *Konsepsi tentang Negara dan Kedudukan Raja di Asia Tenggara*. Diindonesiakan oleh Deliar Noer, Jakarta: Rajawali.
- [6] Ismayanti. 2010. *Pengantar Pariwisata*. Jakarta : Grasindo
- [7] Munandar, Agus Aris.2014. *Mitra Satata: Kajian Asia Tenggara Kuna*. Jakarta: Wedatama Widya Sastra.
- [8] Moleong, J. Lexy. 2000. *Metode Penelitian Kualitatif*, Bandung: PT Remaja Rosdakarya.
- [9] McGimsey, C. dan H. Davis (eds), 1977. *The Management of Archaeological Resource*,

the Airlie House Report. Special Publication of the Society for American Archaeology for American Archaeology.

- [10] Munandar, Agus Aris. 1990. "Kegiatan Keagamaan Di Pawitra: Gunung Suci di Jawa Timur Abad 14—5 M". *Tesis*. Jakarta: Universitas Indonesia.
- [11] Munandar, Agus Aris. 2014. *Mitra Satata: Kajian Asia Tenggara Kuna*. Jakarta: Wedatama Widya Sastra.
- [12] Munandar, Agus Aris. 2004. *Karya Sastra Jawa Kuno yang Diabadikan Pada Relief Candi-Candi Abad ke 13–15 M*. *Makara, Sosial Humaniora*, Vol. 8, No. 2 Agustus 2004: 54-60.
- [13] Nafila, O. (2013). Peran Komunitas Kreatif dalam Pengembangan Pariwisata Budaya di Situs Megalitikum Gunung Padang. *Jurnal Perencanaan Wilayah dan Kota*, Vol. 24, No. 1, April 2013.
- [14] Nuryanti, Wiendu. (2004). *Culture, Tourism, and Poverty Alleviation Case Study: Borobudur Temple, Central Java – Indonesia*, Seminar on Cultural Tourism and Poverty Alleviation (unpublished).
- [15] Rangkuti, Freddy. 2008. *Analisis SWOT Teknik Membedah Kasus Bisnis*. Jakarta: PT Gramedia Pustaka.
- [16] Soetarno. 1995. *Wayang Kulit Jawa*. Surakarta: CV. Cendrawasih
- [17] Sarwono, Jonathan. 2006. *Metode Penelitian Kuantitatif & Kualitatif*. Yogyakarta: Graha Ilmu.
- [18] Suprpta, Blasius, M. Dwi Cahyono, Ismaul Lutfi. 1997/1998. "Kultus Kesuburan dalam Seni Bangun Keagamaan pada Lereng Barat Gunung Lawu (Abad ke-14-15M): Kajian Makna Religius dengan Model "Sistem Trikotomi" Terhadap Tanda Ikonogra dan Relief." Laporan penelitian, Institut Keguruan dan Ilmu Pendidikan Malang, Malang.
- [19] Sugiyono. 2013. *Memahami Penelitian Kualitatif*. Bandung: Penerbit Alfabeta.
- [20] Santiko, Hariani, 1980 *Ruwat: Tinjauan dari sumber-sumber kitab Jawa Kuna dan Jawa Tengahan*. Seri Penerbitan Ilmiah. FSUI.
- [21] Santiko, Hariani. 2011. "The Role of Bhima at Candi Suku" *Amerta* 29 (2): 18-26.
- [22] Sunaryo, Aryo. 2013. *Rerupa Sengkalan*. Yogyakarta: Penerbit Ombak.
- [23] Sulistyanto, Bambang. 2014. "Manajemen Konflik Dalam Pengelolaan Warisan Budaya Kita", Orasi Pengukuhan Profesor Riset Bidang Arkeologi Pulik. Pusat Arkeologi Nasional, Kementerian Pendidikan dan Kebudayaan, Jakarta 1 Desember 2014.
- [24] Sulistyanto, Bambang. 2006. "The Pattern of Conflict of Benefiting in Indonesia", in Truman Simanjuntak, Ed., *Archaeology: Indonesia Perspektif*. Jakarta: LIPI Press
- [25] Undang-Undang Republik Indonesia Nomor 11 Tahun 2010, Tentang Cagar Budaya. Jakarta: Sekretariat Negara Republik Indonesia.
- [26] Yoeti, Oka A. 2008. *Perencanaan dan Pengembangan Pariwisata*. Cetakan Kedua. Jakarta: Pradnya Paramita.