



**INVENTORY OF CULTURAL ACTIVITIES AND DEVELOPMENT
OF STRATEGIES FOR THE PREPARATION OF CULTURAL DATA
FRAMEWORK FOR THE SPECIAL REGION OF YOGYAKARTA**

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Abstract

The DIY Privileges Policy requires the availability of structured cultural data to support the formulation and evaluation of cultural development. This study compiles an inventory of DIY cultural activities in 2013–2021 and analyzes them through a descriptive-qualitative approach to formulate the DIY Cultural Data Framework. The results of the study show that DIY cultural activities are grouped based on three goals, namely increasing the capacity of cultural resources, developing cultural events, and developing cultural facilities and infrastructure. The development of cultural facilities is the category of activities with the largest budget realization, followed by increasing human resource capacity and organizing events. The findings also indicate a wide diversity of cultural programs that have not been harmonized across OPDs. The SWOT analysis identifies strengths in the form of privilege legitimacy and community networks, as well as weaknesses related to data fragmentation and apparatus capacity variations. Through the SO, WO, ST, and WT strategies, this study formulates the direction of strengthening data governance, digitizing cultural documentation, and increasing institutional capacity.

Keywords: Cultural data framework, Cultural activity inventory, SWOT.

Abstract

Kebijakan Keistimewaan DIY menuntut tersedianya data kebudayaan yang terstruktur untuk mendukung perumusan dan evaluasi pembangunan budaya. Penelitian ini menyusun inventaris kegiatan kebudayaan DIY tahun 2013–2021 dan menganalisisnya melalui pendekatan deskriptif-kualitatif guna merumuskan Kerangka Data Kebudayaan DIY. Hasil penelitian menunjukkan bahwa kegiatan kebudayaan DIY dikelompokkan berdasarkan tiga tujuan yaitu peningkatan kapasitas sumber daya budaya, pengembangan even budaya, dan pengembangan sarana dan prasarana kebudayaan. Pengembangan sarana-prasarana budaya menjadi kategori kegiatan dengan realisasi anggaran terbesar, diikuti peningkatan kapasitas SDM dan penyelenggaraan event. Temuan juga mengindikasikan keragaman program kebudayaan yang luas namun belum terharmonisasi lintas OPD. Analisis SWOT mengidentifikasi kekuatan berupa legitimasi keistimewaan dan jaringan komunitas, serta kelemahan terkait fragmentasi data dan variasi kapasitas aparatur. Melalui strategi SO, WO, ST, dan WT, penelitian ini merumuskan arah penguatan tata kelola data, digitalisasi dokumentasi budaya, dan peningkatan kapasitas kelembagaan.

Kata Kunci: Kerangka data kebudayaan, Inventarisasi kegiatan budaya, SWOT.



I. INTRODUCTION

The special status of the Special Region of Yogyakarta (DIY) provides a stronger institutional space in cultural management. According to Harsono (2024), the strengthening of regulations after the Privileges Law has increased the capacity of local governments to formulate cultural policies in a more autonomous and directed manner. This shows that the status of privilege is not only symbolic, but also a strategic foundation in cultural development. These implications can be seen in the expansion of cultural preservation and development programs that receive special funding support. Kinanthi (2024) emphasized that the effectiveness of the allocation of privilege funds is highly determined by the quality of governance and the ability of local governments to integrate data on cultural activities into program planning. Without such integration, fiscal opportunities do not have optimal impact.

Inventory of cultural activities is a fundamental need in the formulation of data-based policies. According to the DIY Cultural Office (2020), a systematic inventory allows mapping the types of cultural activities, regional distribution, driving actors, and intensity of activities. Therefore, a good inventory serves as the basis for analysis that can be translated into strategic planning. In addition to mapping activities, the inventory also allows the preparation of uniform performance indicators between OPDs and between regions. Mulyasari et al. (2023) stated that differences in classification and reporting formats have been an obstacle in the consistency of cultural performance measurement. Thus, standardization of inventory formats is needed so that the data can be interpreted comparatively.

The development of the establishment of cultural villages and sub-districts in recent years shows an increase in attention to local culture. Ahdiyana (2024) explained that the growth in the number of cultural villages in Yogyakarta reflects the strengthening of local identity as well as increasing community participation in cultural preservation. However, these developments must be balanced with accurate documentation of activities in each region. Inventory also plays a role in detecting potential risks to cultural sustainability. According to Kinanthi (2024), the transformation of cultural activities into unsupervised tourism commodities can shift traditional values. Through inventory, governments can identify activities that are vulnerable to over-commercialization and take mitigation measures.

II. THEORETICAL STUDIES

The challenge of harmonization between OPDs arises because each regional apparatus unit often uses a different nomenclature. Harsono (2024) shows that data fragmentation causes

difficulty in integrating cultural programs across sectors. Therefore, a strong coordination mechanism is needed to ensure that the inventory is carried out with the same reference. At the village level, the variation in the capacity of the apparatus in documenting activities is also an obstacle. In the research on the development of cultural villages, Mulyasari et al. (2023) found that disparities in human resource capabilities resulted in a number of cultural activities not being recorded in official reports. This condition makes the picture of cultural activities at the local level not fully representative. In addition, the tension between cultural preservation and economic utilization is often a substantial issue. Kinanthi (2024) reminds that the practice of festivals that are driven by economic motivation can ignore the value of rituals and history. Therefore, cultural development policies need to maintain a balance between economic objectives and conservation objectives.

The complexity of cultural governance is also strengthened by the diversity of actors involved, from provincial governments to the arts community. According to Harsono (2024), cross-actor coordination requires liaison institutions that are able to equalize the vision and strategy of cultural development. Without it, policies tend to run sectorally.

Strategy formulation through SWOT analysis is a relevant method in summarizing inventory results into a strategy framework. When supported by complete inventory data, SWOT analysis can produce a measurable strategy. According to Mulyasari et al. (2023), the SO and WO strategies in cultural development allow the government to maximize local potential while correcting structural weaknesses such as low documentation capacity at the local level. This shows the importance of integrating data-driven analytics. Digital transformation in cultural documentation is growing in DIY. Kinanthi (2024) emphasized that archival digitization and technology-based cultural mapping can improve data accessibility and speed up the analysis process. However, the transformation still requires infrastructure readiness and training for local officials.

Research that combines inventory with SWOT analysis is needed to answer the challenges of cultural governance in Yogyakarta. According to Harsono (2024), this approach can provide a comprehensive picture of cultural conditions, potentials, and problems so that the policies formulated become more contextual and effective. This approach also strengthens the accountability of cultural development. Based on this background, this study aims to compile an inventory of cross-OPD and sub-OPD cultural activities, analyze them through a SWOT matrix, and formulate evidence-based cultural development strategies. As emphasized

by Ahdiyana (2024), the strategy that berbasis data memungkinkan pemerintah merumuskan prioritas yang lebih konkret dan berkelanjutan dalam pengembangan kebudayaan DIY.

III. RESEARCH METHODS

This study uses a descriptive-qualitative approach that aims to identify, classify, and analyze cultural activities in the Special Region of Yogyakarta based on data obtained from regional apparatus organizations at the provincial, district/city and sub-district levels. The descriptive approach was chosen because this study focuses on mapping the factual conditions of cultural activities as they are, without providing treatment or manipulation of the object of research. A qualitative approach is used to explore the context, role of actors, dynamics of policy implementation, and the complexity of cultural governance that cannot be reduced to numbers alone.

Data collection was carried out through three main techniques, namely literature studies, interviews, and limited observations. The literature study includes the collection of study results or institutional data owned by agencies or institutions within the Yogyakarta Cultural Office and OPD related to cultural affairs, privilege fund accountability reports and regional regulation documents. The interview technique is carried out purposively to officials within the Cultural Office and OPD related to cultural affairs to strengthen understanding related to the mechanism of implementing activities and obstacles in the field. Limited observations were made at several locations of cultural activities to ensure the compatibility between documentary data and empirical practice.

The data collected through literature studies and interviews are then categorized into an inventory structure of cultural activities. This categorization follows the indicators that have been prepared, including: type of activity, implementing actor, source of funding, location of activity, target beneficiary, and its relationship with the purpose of privilege. This analysis aims to produce an integrated database of cultural activities. Based on the inventory, a SWOT analysis was conducted to identify strengths, weaknesses, opportunities, and threats in the development of DIY culture. The SWOT analysis is carried out with the following steps: (a) compiling a list of internal and external factors based on the results of inventory and interviews; (b) grouping factors according to internal–external dimensions; (c) provide an assessment of the level of influence and urgency of each factor; and (d) formulate strategies through the SWOT matrix (SO, WO, ST, WT). This analysis aims to integrate data findings into operational policy recommendations. To ensure the validity of the data, this study uses source triangulation techniques and triangulation methods. Triangulation was carried out by comparing data from

OPD documents with interview information and field observation results. Validity is strengthened through data confirmation to key sources (member checking) and expert discussions with cultural policy academics. With this methodology, the research is expected to be able to produce a comprehensive picture of the conditions of DIY cultural activities and recommendations for their development strategies based on data.

IV. RESEARCH RESULTS

Inventory of Activity Data and Realization of Yogyakarta Cultural Affairs Fund Year 2013-2020

The inventory of data on DIY cultural activities during the 2013–2020 period shows the diversity and breadth of the mandate of the DIY Cultural Office in managing cultural affairs as part of the implementation of Privileges. The program structure presented in Table 4.1 indicates that the direction of DIY cultural development not only focuses on the preservation of tangible cultural elements such as cultural heritage, cultural heritage, and museums, but also on strengthening intangible culture through the development of customs, art, traditions, language, and literature. The composition of these programs shows that culture is understood as an interconnected ecosystem, so that each component requires the support of activities that are specific, sustainable, and responsive to community dynamics. The History, Language, Literature, and Museum Program, for example, contains activities for the development and development of history, language, literature, and museum management. This reflects the attention of the Yogyakarta Regional Government in strengthening cultural literacy and expanding public access to historical and linguistic knowledge sources. These efforts are also in line with the regional vision to maintain the continuity of the collective memory of the people of Yogyakarta as a historical area. The Cultural Heritage and Cultural Heritage Preservation Program shows a focus on the management of cultural assets that are physical and non-physical. Activities such as governance, development, and nomination of national and world cultural heritage show the orientation of DIY to strengthen the recognition of the universal value of Yogyakarta culture—both at the national and international levels. This is relevant to the character of Yogyakarta as one of the few regions in Indonesia that has a high density of cultural heritage, as well as cultural traditions that are still sustainable.

Meanwhile, the Special Infrastructure Program for Cultural Affairs emphasizes the function of supporting cultural infrastructure as a prerequisite for the development of cultural preservation and promotion activities. The procurement of cultural facilities and infrastructure and facilities for cultural institutions aims to increase institutional capacity and ensure the

sustainability of cultural activities at the regional and community levels. In addition to the preservation aspect, the inventory table also displays strategic programs such as the Cultural Affairs Planning and Control Program, which contains planning, monitoring, evaluation, and partnership building activities. This program serves as the backbone of cultural governance, ensuring that all cultural activities take place measurably, accountably, and in line with the vision of DIY Speciality.

The most varied are the Customs, Arts, Traditions, and Cultural Institutions Programs. This program includes activities to develop cultural villages, develop art activists, organize cultural festivals, cultural diplomacy, publish cultural arts, develop believers, and strengthen traditional institutions. The diversity of activities in this program shows that the cultural dimension in Yogyakarta is not only seen as a preservation asset, but also as a space for expression, creativity, and community empowerment. The presence of programs such as *the Yogyakarta Cultural Festival (FKY)*, *the Jogja Cultural Title*, and cultural missions abroad is a reflection that DIY is also positioning itself as a dynamic cultural production space and oriented towards global networks.

Table 1. Analysis of the Grouping of Programs and Activities of the Yogyakarta Cultural Office

Program	Activities
History, Language, Literature and Museum Programs	Historical Construction and Development
	Coaching, Language and Literature Development
	Museum Development and Management
Cultural Heritage and Cultural Heritage Preservation Program	Governance of Cultural Heritage and Cultural Heritage
	Development of Cultural Heritage and Cultural Heritage
	National and World Cultural Heritage Nominations
A Culture Resource Program	Procurement of Cultural Facilities and Infrastructure
	Procurement of Facilities and Infrastructure of Cultural Institutions
Cultural Affairs Planning and Control Program	Planning of Cultural Affairs Programs and Activities
	Monitoring and Evaluation of Cultural Affairs Programs and Activities
	Building Partnerships with Cultural Preservation Institutions
Customs, Arts, Traditions and Cultural Institutions	Development and Development of Cultural Villages

Program	Activities
	Construction of an Art Activist Board
	Cultural Missions to Domestic and Foreign Affairs in the Context of Cultural Diplomacy
	Penghargaan Seniman dan Budayawan
	Yogyakarta Cultural Festival
	A Culture of Culture
	Regional Arts and Culture Publications
	Selendang Sutera
	Fostering Believers of Beliefs, Customs and Traditions
	Development and Implementation of Noble Values in Society
	Organizing Art Activist Events
	Institutional Development of Customs and Traditions

Sumber: Dinas Kebudayaan DIY, 2021

Overall, this inventory shows that cultural policies in Yogyakarta during 2013–2020 moved on many spectrums: preservation, development, infrastructure provision, cultural diplomacy, community empowerment, and identity strengthening. The comprehensive program framework is an important basis for conducting further strategic analysis, especially in looking at the effectiveness of each activity, program trend patterns, and the potential for more data-driven cultural policy formulation. On the basis of the distribution of programs and activities that have been carried out by the Cultural Office, it is described in more detail in the form of sub-activities. The activities and sub-sub-activities that have been carried out by the Cultural Office from 2013 to 2021, can be broadly grouped into several categories. Furthermore, the activities are grouped into the category of activity objectives which include aspects of:

1. Increasing the capacity of cultural resources
2. Development of cultural events
3. Development of cultural facilities and infrastructure.

The results of grouping the types of activities based on the aspect of the purpose of the activity are as follows.

Table 2. Results of Data Grouping of Cultural Activities

Category Type of Activity	Category Grouping	Grouping Results
Education	Enhancing the Capacity of Cultural Resources	Enhancing the Capacity of Cultural Resources Education Cultural Resource
Cultural Resource Planning/Study	Enhancing the Capacity of Cultural Resources	

Category Type of Activity	Category Grouping	Grouping Results
Even Tradisional	Event Development	Planning/Study Socialization Kompetisi 1. Sertifikasi
Socialization	Enhancing the Capacity of Cultural Resources	
Equally contemporary	Event Development	
Kompetisi	Enhancing the Capacity of Cultural Resources	Penyelenggaraan Even 1. Even Tradisional 2. Even Kontemporer
Sertifikasi	Enhancing the Capacity of Cultural Resources	
Sarpras Planning	Development of Cultural Facilities and Infrastructure	Development of Cultural Facilities and Infrastructure 1. Sarpras Planning Conservation, Rehabilitation, and Maintenance 2. Construction / procurement of new infrastructure
Sertifikasi	Enhancing the Capacity of Cultural Resources	
Conservation, Rehabilitation, and Maintenance	Development of Cultural Facilities and Infrastructure	
Construction / procurement of new infrastructure	Development of Cultural Facilities and Infrastructure	

Sumber: Hasil Analisis, 2021

After the identification and grouping of cultural activities, the progress of the realization of cultural affairs funds from 2013 to 2021 was examined. The results of the inventory show that the allocation and realization of cultural affairs funds sourced from the DIY Privilege Fund have fluctuated with a tendency to increase significantly in the 2013–2020 period. In general, the pattern of budget increases shows that the Yogyakarta Regional Government has consistently expanded policy interventions to strengthen cultural capacity, organize events, and develop infrastructure. In 2013, total budgets were in the relatively low range, but increased sharply in 2015 and continued to surge until they peaked in 2020. The largest increase occurred in the 2017–2020 period, where the realized value reached more than 700 billion rupiah in 2020. The increase is inseparable from the strategy of strengthening cultural activities, revitalizing infrastructure, and implementing large events on a national and international scale. However, in 2021 there was a significant decrease to below 100 billion rupiah, in line with the impact of the COVID-19 pandemic which led to restrictions on public activities, cancellation of arts and culture events, and adjustments to refocusing the government budget. This decline also marks a shift in government priorities from the cultural sector to the health sector and economic recovery. Thus, the 2020–2021 period is a critical point that shows the vulnerability of cultural programs to external factors, especially crisis situations.

Table 3. Budget Allocation for DIY Cultural Activities for 2013-2021

Tahun	Peningkatan Kapasitas SD Budaya	Penyelenggaraan Event	Pengembangan Sarpras
2013	41,6	0,00	58,4
2014	22,15	26,81	51,04
2015	25,77	20,95	51,35
2016	44,6	32,12	23,28
2017	28,17	27,36	44,57
2018	31,96	31,78	36,31
2019	39,18	29,59	31,12
2020	13,31	7,32	79,73
2021	75,73	18,94	32,53
Rata-rata	36,04	21,64	42,31

Sumber: Hasil Analisis, 2021

Based on the average table from the 2013–2021 period, the activity with the highest average allocation was Infrastructure Development with an average of 42.31%, followed by Cultural Human Resources Capacity Building of 36.04%, and the lowest was Event Implementation of 21.64%. This shows the tendency of local governments to prioritize physical development such as the revitalization of cultural buildings, the development of performance facilities, the establishment of cultural centers, and the maintenance of cultural heritage assets. The dominance of the infrastructure budget shows that the Yogyakarta Government places cultural infrastructure as the main foundation for cultural development. Strengthening the capacity of cultural resources is in second position, which illustrates the importance of the quality of cultural actors and managers. Meanwhile, the implementation of events, although important, remains the third priority because its implementation is greatly influenced by the socio-economic situation and is more periodic.

The dominance of the budget in the development of infrastructure provides important benefits in the long term, such as ensuring the sustainability of cultural infrastructure, the capacity of art activities, and the preservation of cultural assets. However, the heavy reliance on physical programs also raises potential policy bias because it limits investment space on non-physical aspects such as capacity building of cultural actors or cultural content innovation. From the perspective of dynamic cultural development, a balance between infrastructure, human resource strengthening, and cultural events is essential to ensure a sustainable cultural ecosystem. In addition, the findings of declining event budgets in 2021 illustrate the cultural sector's high vulnerability to external interference. This shows the need for digital-based

mitigation strategies, such as the implementation of virtual cultural events, digital documentation, and the strengthening of online promotion platforms so that cultural activities can continue to take place. On the other hand, the significant increase in human resource capacity in 2021 shows a change in the government's approach that the quality of cultural actors must be strengthened in order to be able to adapt to new conditions. This phenomenon is an important point in the SWOT analysis, especially related to internal forces in the form of the capacity of cultural actors and external opportunities in the form of the development of digital cultural technology.

DIY Cultural Development Strategy

Based on the results of the previous analysis, the main strength of the development of cultural activities in Yogyakarta lies in the existence of a Status of Privilege which provides a strong political, legal, and administrative foundation through Law No. 13 of 2012. This legitimacy provides stable institutional space and relatively guaranteed budget allocation every year. This can be seen in the trend of increasing the cultural budget for 2013–2021, especially in the group of infrastructure activities. In addition, the structure of cultural programs managed by the Yogyakarta Cultural Office is very comprehensive, including history, literature, customs, traditions, museums, cultural heritage, events, and planning, so that Yogyakarta has a wide scope of cultural development interventions. The cultural ecosystem is also supported by a strong institutional network ranging from the provincial, regency/city, to sub-district levels, including cultural villages, art studios, creative communities, traditional institutions, and cultural experts. Another advantage is the reputation of DIY which has long been known as a national center of art and culture, with the organization of large-scale events such as FKY, Cultural Degrees, and international cultural diplomacy missions, which form the positioning of DIY as a barometer of Indonesian culture.

The main weakness of DIY cultural development is related to data fragmentation and program reporting in various OPDs and sub-districts. Differences in activity categories, indicators, and reporting methods make it difficult to integrate databases and evaluate performance holistically. In addition, the pattern of using a very heavy budget in infrastructure shows an imbalance in cultural policies, where the aspect of strengthening the capacity of cultural and event human resources actually receives a smaller portion on average than physical needs. DIY also faces limitations in standard cultural performance parameters, so that some programs are difficult to measure their socio-cultural impact in a standardized manner. At the community level, there is still an imbalance in the capacity of cultural institutions in some

areas, especially those that do not have managerial personnel, documentation, or the ability to manage programs independently. The impact of the COVID-19 pandemic also strengthened this weakness because many art groups lost activity space, while the event budget had dropped drastically in 2020 so that cultural activities could not take place optimally.

Yogyakarta has a great opportunity to strengthen cultural development because the current national policy ecosystem supports the promotion of culture, especially through PPKD (Regional Cultural Mind) and cultural digitalization policies. Digitalization provides a new space for the preservation of archives, documentation, virtual museums, and cultural promotion globally. The city of Yogyakarta, which is known as a student city and a cultural city, has a social bonus in the form of the involvement of the younger generation and a creative community, which increases the opportunity for innovation of cultural activities in the new era. DIY culture also has strong links with the tourism and creative economy sectors, providing opportunities for cross-sector collaboration and the potential for sustainability of program funding. In addition, international opportunities, such as UNESCO's cooperation, international institutions, or cultural grants, further open up space for the development of global-scale programs. All of these opportunities are strategic capital for DIY to strengthen a community-based, technology-based, and sustainability cultural ecosystem.

The external threats faced by the development of DIY culture are related to the dynamics of modernity, commercialization, and social change. One of the biggest threats is the over-commodification due to cultural integration with tourism, which has the potential to displace the original meaning of tradition and reduce noble values. Inequality between regions is also a threat because areas that have stronger infrastructure and art institutions will be more advanced, while those that are left behind find it difficult to catch up. Changing preferences of younger generations that tend to lead to modern popular culture can threaten the sustainability of traditional arts, including the regeneration of their perpetrators. From the physical aspect, cultural heritage faces the risk of degradation due to massive urban growth, spatial changes, and development pressures. In addition, the cultural sector is particularly vulnerable to economic disruptions such as pandemics or global crises, which cause cultural activities to cease and artists to lose income. These combinations of threats need to be anticipated through adaptive and data-driven policies to ensure the resilience of the DIY cultural ecosystem.

The following is a SWOT analysis diagram in formulating a DIY culture development strategy.

Figure 1. SWOT Analysis of DIY Cultural Development	Kekuatan (S)	Kelemahan (W)
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<p>IFAS Internal Strategic Factor Analysis Summary</p> <p>EFAS External Strategic Factor Analysis Summary</p>	<ul style="list-style-type: none"> • Status Keistimewaan DIY memberikan legitimasi dan dasar hukum kuat bagi pengembangan kebudayaan. • Peningkatan anggaran kebudayaan secara konsisten selama 2013–2021. • Struktur program kebudayaan yang komprehensif (sejarah, bahasa sastra, museum, cagar budaya, adat–seni–tradisi, sarpras, perencanaan). • Jaringan kelembagaan budaya yang luas (desa budaya, penggiat seni, lembaga adat, museum, komunitas). • Pengalaman DIY dalam menyelenggarakan event budaya hingga internasional. 	<ul style="list-style-type: none"> • Harmonisasi lintas OPD dan kalurahan masih sektoral. • Database inventaris kegiatan kebudayaan belum terintegrasi secara penuh. • Kualitas dan jumlah SDM kebudayaan di level kalurahan masih terbatas. • Monitoring dan evaluasi kegiatan belum konsisten dan belum berbasis indikator kinerja. • Ketergantungan pada event besar tertentu sehingga distribusi kegiatan tidak merata.
<p>Peluang (O)</p> <ul style="list-style-type: none"> • Tumbuhnya wisata budaya dan ekowisata. • Meningkatnya minat generasi muda pada seni kreatif dan budaya digital. • Peluang kolaborasi dengan universitas dan organisasi budaya internasional. • Dukungan terhadap penguatan ekonomi kreatif secara nasional. • Kemajuan teknologi digital untuk dokumentasi, publikasi, dan promosi budaya. 	<p>Strategi SO</p> <ul style="list-style-type: none"> • Mengoptimalkan legitimasi keistimewaan dan peningkatan anggaran untuk memperbesar kolaborasi internasional • Memperkuat jaringan desa budaya dan komunitas untuk mengembangkan paket wisata budaya dan event kreatif. • Penyelenggaraan festival budaya berbasis teknologi digital • Mengembangkan program inovasi seni tradisi kontemporer untuk menasar minat generasi muda. 	<p>Strategi WO</p> <ul style="list-style-type: none"> • Mengembangkan basis data kebudayaan terpadu sebagai landasan integrasi program OPD. • Meningkatkan kapasitas SDM kebudayaan di kalurahan melalui pelatihan digital heritage dan manajemen event. • Memperbaiki sistem monitoring–evaluasi melalui platform digital terintegrasi. • Melakukan diversifikasi kegiatan budaya agar tidak terpusat pada event besar saja.
<p>Ancaman (T)</p> <ul style="list-style-type: none"> • Modernisasi dan komersialisasi budaya yang berpotensi menggeser nilai tradisi. • Persaingan antar daerah dalam branding budaya. • Ancaman hilangnya pengetahuan tradisi jika tidak terdokumentasi. • Perubahan kebijakan nasional yang dapat mempengaruhi dukungan anggaran. • Perubahan perilaku sosial pascapandemi yang mengurangi intensitas kegiatan budaya langsung, 	<p>Strategi ST</p> <ul style="list-style-type: none"> • Memperkuat perlindungan nilai tradisi melalui kolaborasi kelembagaan dan pengalaman event yang sudah mapan. • Mengoptimalkan program cagar budaya, museum, dan dokumentasi digital untuk mencegah hilangnya pengetahuan tradisi. • Mengembangkan format event edukatif untuk beradaptasi terhadap perubahan perilaku masyarakat pascapandemi. • Memanfaatkan jaringan komunitas budaya untuk memperkuat identitas budaya 	<p>Strategi WT</p> <ul style="list-style-type: none"> • Menyusun SOP dan regulasi harmonisasi lintas OPD agar tidak terjadi tumpang tindih program. • Menata ulang prioritas anggaran dan program agar adaptif terhadap perubahan kebijakan nasional dan ancaman modernisasi. • Mengembangkan alternatif pembiayaan kegiatan budaya (CSR budaya, crowdfunding). • Meningkatkan literasi budaya bagi generasi muda untuk mengurangi risiko hilangnya nilai tradisi

Sumber: Hasil Analisis, 2021

Based on the results of the SWOT analysis of the inventory of DIY cultural activities, a number of development strategies can be formulated that are able to maximize internal strengths, take advantage of external opportunities, minimize weaknesses, and anticipate threats in the implementation of cultural programs. The formulation of this strategy aims to ensure that the development of DIY culture is not only based on existing socio-cultural capital, but also responsive to social dynamics, technological developments, and changing societal needs. This is as emphasized by Kinanthi (2024) that regional cultural policies must be designed using a comprehensive analytical approach to maintain the sustainability of cultural values while encouraging innovation.

The SO strategy is structured by utilizing the key strengths of DIY, such as the legitimacy of privilege and the network of cultural institutions, to take advantage of the increasing cultural tourism and the development of digital technologies. For example, strengthening international collaboration through cultural festivals integrated with digital platforms is a strategic step to expand the reach of cultural diplomacy. This is in line with the findings of Suryani (2022) who stated that the digitization of cultural festivals can increase global visibility and participation in regional cultural activities. In addition, the use of the institutional capacity of cultural villages to develop creative cultural tourism packages is considered effective in maximizing the potential of local wisdom which is increasingly in demand by the community after the pandemic (Wicaksono, 2021). Thus, the SO strategy is oriented towards the use of social capital and an increased budget to strengthen the role of DIY as an innovation-based national cultural center.

The WO strategy aims to minimize internal weaknesses, especially the problem of harmonization across OPDs and limited human resources, to take advantage of collaboration opportunities and new technologies. One of the important steps is to build an integrated cultural database system, which according to Lestari (2023) is a key element of modern cultural governance, because it is able to improve the consistency of planning data and the effectiveness of monitoring. In addition, increasing the capacity of human resources through digital heritage training, event management, and cultural documentation needs to be carried out to answer the needs of cultural management at the village level, as emphasized in Rahmadi's (2021) research which emphasizes that improving the competence of cultural village human resources contributes significantly to the quality of cultural programs. Diversification of cultural activities is also one of the important strategies to take advantage of opportunities for the

growth of the creative economy ecosystem, especially so that activities do not depend on large-scale events.

ST's strategy is designed to take advantage of external forces such as DIY's long experience in organizing cultural events and community networks to face the threat of cultural modernization and commercialization. The protection of traditional values needs to be strengthened through digital documentation and collaboration between cultural institutions, as mentioned by Nugraha (2020) that the digitization of cultural heritage is an urgent step to protect traditional knowledge from the threat of degradation. In addition, educational cultural festivals that integrate elements of tradition and modernity need to be developed to deal with changes in people's behavior after the pandemic that prefer technology-based activities (Prabowo, 2022). Through this strategy, the internal strength of DIY becomes the foundation for maintaining the sustainability of cultural values in the midst of external challenges.

The WT strategy is formulated to minimize internal weaknesses that can exacerbate the impact of external threats. The preparation of harmonization regulations across OPDs and sub-districts is an urgent step so that there is no overlap in programs, in line with the findings of Fitriani and Widodo (2021) who emphasize that cross-sector governance is one of the crucial factors for the success of regional cultural development. In addition, adaptive budget prioritization is needed to deal with potential national policy changes and fluctuations in budget support. Strengthening cultural literacy in the younger generation through formal and non-formal education is also important to reduce the risk of diminishing understanding of traditions, as stated by Handayani (2023) that cultural literacy is the foundation for the sustainability of cultural identity in the modern era.

V.CONCLUSION

The inventory of DIY cultural activities shows that the variety of cultural programs implemented from 2013–2020 is very broad and reflects the complexity of cultural governance in the DIY government structure. These activities include historical development, language and literary development, preservation of cultural heritage, cultural diplomacy, festival implementation, development of cultural villages, and strengthening of customary institutions. These findings show that culture in Yogyakarta is managed through a multi-sectoral and multilevel approach involving OPDs at the provincial, district/city, and sub-district levels. The diversity of these activities confirms that cultural affairs cannot be separated from social dynamics, community identities, and cultural practices that continue to evolve. However, the inventory also reveals the need for harmonization because variations in reporting structures

between OPDs still result in data fragmentation and difficulties in integrating cultural development achievements as a whole.

The analysis of the realization of the budget for cultural affairs during 2013–2021 shows a significant trend of increasing the allocation of funds from year to year, especially after the Privileges Law came into full effect. The increase in the budget was seen in the 2017-2020 period which showed the strengthening of investment in cultural preservation activities, event organizing, and the construction of cultural infrastructure. However, budget data also shows fluctuations that indicate a change in priorities according to the dynamics of the policy context and social conditions, including the impact of the COVID-19 pandemic. The increase in the budget basically shows the commitment of the Yogyakarta Government to maintain the cultural function as one of the pillars of privilege, but the analysis also shows the need for more targeted budget governance so that the nominal increase is truly proportional to the quality of output and the impact of cultural policies.

The SWOT analysis reveals that DIY has a number of strategic strengths such as legitimacy of privileges, a network of cultural villages, institutional capacity, and strong cultural traditions. External opportunities such as the growth of cultural tourism, the expansion of creative spaces, and cultural digitalization also provide a strategic position for DIY to strengthen the function of culture in regional development. However, internal weaknesses in the form of disharmony across OPDs, variations in the quality of cultural human resources, and lack of data integration are challenges that affect the effectiveness of the program. Threats in the form of cultural commercialization, shifting interest of the younger generation, and cultural resilience issues also demand a structured strengthening strategy. These findings confirm that DIY cultural policies require a strategic approach that not only maximizes internal potential but is also adaptive to external pressures.

Based on the overall findings, further research is recommended to deepen the analysis of the impact of cultural programs quantitatively and qualitatively, including evaluation of the effectiveness of cultural village activities, cultural diplomacy, and the role of communities in the sustainability of cultural heritage. The Yogyakarta government needs to develop an integrated cultural database system that can be used across OPDs and sub-districts to overcome the data fragmentation that is still occurring. In addition, there is a need to strengthen program harmonization regulations and increase the capacity of cultural human resources based on digital heritage and event management. Policy follow-up also needs to emphasize strengthening the cultural literacy of the younger generation and protecting traditional values

through documentation and innovation. These efforts will strengthen DIY as a model of regional cultural management that is sustainable, integrated, and adaptive to future challenges.

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