

PRESERVATION OF TRADITIONAL CULTURAL HERITAGE BY THE CILACAP REGENCY EDUCATION AND CULTURE OFFICE

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Abstract

Traditional cultural heritage is an important part of a region's identity and character, yet its preservation faces various challenges amidst modernization and globalization. This study aims to analyze the strategies implemented by the Cilacap Regency Education and Culture Office in preserving traditional cultural heritage. This research employed qualitative methods with a descriptive approach. The primary data sources were obtained through in-depth interviews with key informants consisting of office officials, cultural practitioners, and relevant community leaders. Additional data were obtained through direct observation and documentation studies of official office documents. Data analysis techniques included data reduction, data presentation, and thematic drawing of conclusions based on Fred R. David's strategic management theory. The results indicate that the preservation strategy has been systematically designed in the Regional Cultural Principles (PPKD), Strategic Plan (Renstra), and Medium-Term Development Plan (RPJMD). However, program implementation has been uneven and remains focused on specific areas. Key obstacles include limited cultural data, human resources, infrastructure, and low community participation. The office has implemented several improvement efforts through data updates, cross-sectoral collaboration, and participatory activities. In conclusion, the strategy has a planned direction, but strengthening is needed in the equitable implementation and sustainability of cultural preservation programs.

Keywords: Conservation Strategy, Traditional Cultural Heritage, Cultural Policy, Cilacap

A. INTRODUCTION

Culture is the result of human creativity, feeling, and will, passed down from generation to generation in the form of traditions, values, art, customs, and norms of life. Culture is a crucial element in shaping a nation's identity and unites diverse communities (Apouw, Tuerah, & Sampe, 2020). Indonesia, as an archipelagic nation with over 17,000 islands, boasts a rich and diverse culture unique to each region. However, in the current era of globalization, local cultures face serious challenges in the form of the dominance of foreign cultures and a decline in the younger generation's interest in ancestral heritage (Kusuma et al., 2025).

Amidst the rapid flow of modernization, local cultures are often marginalized by global cultures, which are more popular and considered more relevant by society, especially the younger generation. This has led to many traditions and cultural practices being abandoned and no longer recognized by their own communities. Yet, local cultures are a source of knowledge, noble values, and community identity that should be preserved and passed on to future generations. Culture is not only a symbolic wealth, but also has economic and social potential if managed well through the tourism, education and creative industry sectors.

Cultural preservation is not merely a matter of preserving artistic objects or activities, but also about building awareness, recognition, and appreciation of the values inherent in local culture. Therefore, a strategy is needed that is not merely ceremonial but also integrated into regional development policies and both formal and non-formal education systems. In this regard, cross-sectoral involvement, such as the education, culture, tourism, and even social services departments, is crucial to creating synergy in sustainable preservation efforts.

To address this challenge, the state has enacted Law Number 5 of 2017 concerning the Advancement of Culture, which emphasizes the importance of protecting, developing, utilizing, and fostering culture. This law serves as a strategic foundation for efforts to preserve and develop national culture and provides a more structured policy direction for the central and regional governments in managing local cultural assets (Liputan6, 2018). At the regional level, the implementation of cultural advancement is the responsibility of the departments responsible for education and culture, including the Cilacap Regency Education and Culture Office.

Various previous studies have discussed cultural preservation efforts by local governments. Apouw and Sampe (2020) examined the role of the Education and Culture Office in preserving the Tombulu language and Mapalus traditions in Tomohon City. Muklis, Emsa, and Zulfikar (2024) examined strategies for preserving Acehese culture through education and collaboration between educational institutions and cultural communities. Hidayati (2022) explored a participatory approach to local cultural preservation in Bali, involving traditional leaders and institutions. However, studies specifically highlighting cultural preservation strategies in the border areas of Central Java and West Java, such as Cilacap Regency, are still very limited.

Cilacap Regency boasts a unique cultural character, serving as the meeting point between Javanese and Sundanese cultures. Local traditions such as Sedekah Laut (Sea Gift), Wayang Golek Cilacapan (Wayang Golek Cilacapan), Lengger Banyumasan (Lengger Banyumasan), and historical sites like Benteng Pendem (Pendem Fortress) and Batu Bangkong represent cultural heritage that illustrate the richness of local values and cultural practices. Cilacap also has distinct cultural characteristics between the eastern and western parts of the region. In the eastern and central regions, Javanese culture is more dominant, while in the western regions such as Dayeuhluhur and Majenang Districts, the influence of Sundanese culture is very strong (Principles of Regional Culture, 2024).

Furthermore, Cilacap has cultural potential that has not been fully explored and optimally utilized. Many traditions still live within the community but are not well documented, thus risking extinction if not promptly recorded and preserved. Cultural documentation efforts are a crucial aspect that must be integrated into preservation strategies because they can serve as a source of data, teaching materials, and references for future generations. This documentation can take the form of writings, photographs, videos, or the digitization of artifacts and folklore that are still preserved orally.

Cultural preservation in Cilacap Regency faces several challenges, including weak regeneration of cultural practitioners, a lack of cultural infrastructure and facilities, and minimal documentation and protection of cultural sites. Younger generations tend to be less interested in participating in cultural preservation due to the influence of modern lifestyles and limited access to information on local cultural values. Without the participation of younger generations, cultural preservation efforts will stall and risk losing historical continuity and local identity.

This research offers novelty through the use of Fred R. David's (2016) strategic management theory approach, which divides strategy into three stages: strategy formulation, strategy implementation, and strategy evaluation. This approach provides a systematic and

comprehensive analytical framework for examining how cultural preservation policies and programs are implemented by government institutions. The application of this theory in the context of cultural preservation at the local level has not been widely explored, thus providing a new contribution to the academic literature on cultural preservation management. The urgency of this research lies in the importance of building collective awareness among the community, especially the younger generation, to safeguard and preserve local culture. Furthermore, this study is crucial as a form of support for local government policies that have been continuously striving to revive endangered traditional cultures. By understanding the strategies implemented by the Cilacap Regency Education and Culture Office, it is hoped that best practices can be identified that can be replicated in other regions with similar characteristics.

Specifically, the objectives of this research are: (1) to analyze the process of formulating a cultural preservation strategy carried out by the Cilacap Regency Education and Culture Office; (2) to examine the implementation of this strategy in various cultural activities and programs; and (3) to evaluate the strategy's effectiveness in achieving cultural preservation goals. This research also aims to identify supporting and inhibiting factors in strategy implementation and to provide policy recommendations to improve the success of cultural preservation in the future.

The contributions of this research are divided into two: theoretical and practical. The theoretical contribution enriches the academic literature on public policy studies and strategic management in the cultural sector. The practical contribution provides data-based input and recommendations for local governments in formulating more effective, adaptive, and sustainable cultural preservation policies.

By considering these various aspects, this research is expected to serve as a scientific reference in developing strategies for preserving traditional culture that are not merely symbolic but also have a real impact in maintaining the identity and cultural diversity of the Indonesian nation amidst the challenges of the times. The strategies implemented must not only pay attention to local values vibrant within society but also be adaptive to developments in information technology to reach the digital generation. The combination of traditional preservation and digital innovation can be a creative solution to make culture a key force for sustainable regional development.

B. LITERATURE REVIEW

Understanding Strategy

Strategy comes from the Greek word *strategos*, meaning the art of a commander, and in the modern context is understood as a master plan systematically designed to achieve an organization's long-term goals. According to Fred R. David (2016), strategy is a potential action that requires top management decisions, involves the allocation of significant resources, and influences the organization's long-term sustainability. This is in line with Chandler's opinion (in Kuncoro, 2016) which states that strategy includes setting organizational goals, selecting actions, and distributing resources efficiently to achieve them. In addition, Siagian (2016) emphasizes that strategy is not only a managerial decision, but must also be implemented comprehensively by all parts of the organization. Thus, strategy is an integrated and sustainable planning process, which is not only results-oriented but also considers the dynamics of the internal and external environment as a basis for organizational policy-making.

Strategy Dimensions

There are eight dimensions according to Wechsler and Backoff (Suwarsono, 2012:82-83), namely:

Degree of external influence

This dimension refers to the extent to which external factors, such as market conditions, government regulations, and social trends, influence an organization's strategy. Organizations with a high level of external influence tend to be more responsive to changes in the external environment than those with a low level of influence.

Locus of strategic control

The locus of strategic control relates to who has the power and responsibility for strategic decision-making. This can be at the top level of management, where decisions are made by senior executives, or at a lower level, where specific teams or individuals have the autonomy to develop strategy.

Initiator of strategic action

This dimension refers to the individuals or groups who initiate and drive strategic action within an organization. Strategic action initiators can come from various levels within the organization, including top management, middle managers, or even ordinary employees with innovative ideas.

Strategic orientation

Strategic orientation describes the primary focus of an organization's strategy. This can be market orientation, where the organization focuses on customer needs and wants, or product orientation, where the primary focus is on product development and innovation.

Orientation towards change

This dimension reflects the extent to which an organization is ready and able to adapt to change. Organizations with a high orientation toward change tend to be more flexible and responsive to environmental dynamics, while those with a low orientation may be more conservative and resistant to change.

Scope of strategic management

The scope of strategic management refers to the breadth and depth of the strategic management process within an organization. It encompasses aspects such as strategic planning, implementation, and evaluation, as well as the extent to which strategic management encompasses the entire organization or only specific areas.

Degree of strategic management activity

This dimension describes the level of activity undertaken in strategic management. This level of activity can range from very active, where the organization routinely analyzes and adjusts its strategy, to passive, where the organization rarely evaluates or changes its strategy.

Direction of strategy movement

The direction of strategic movement refers to the long-term goals and objectives an organization seeks to achieve. This includes the organization's vision and mission, as well as how the adopted strategies will lead the organization toward achieving those goals.

Strategy in Government

According to Moore's (1995) model, as cited in Suwarsono (2012: 71), government strategy is a proportional government strategy. This model is better known as the public value (PV) school, although the embryonic idea of PV had actually been known for several years prior. It's no exaggeration to say that this model accurately blends elements of political science and private organizational management. Both are blended in the right proportions, with no one element being dominant over the other.

To ensure that the strategic role of public managers remains a mere discourse, this core concept is further translated into three components that serve as testers of effectiveness, the implementation of which is as follows:

The first component, which he calls Public Value Outcomes, points to a new element in public management that distinguishes it from classical public administration. The second

component has a more political character, related to the organization's existential legitimacy derived from its surrounding environment, which he calls the Authorizing Environment. The third component, which he calls the organization's operational capacity, has a more managerial character. Thus, these three components combine political and managerial aspects. These three components are what he calls the Strategic Triangle.

Public management must bring these three components of the strategic triangle into a unified rhythm; no one or more elements can create a dissonant tone. In the language used by Moore (1995: 71),

Traditional Cultural Heritage Concept

Traditional cultural heritage refers to cultural elements that have been passed down from generation to generation within a society and become the distinctive identity of that group. This heritage encompasses all aspects of cultural life rooted in the values, norms, and expressions of society, such as customs, performing arts, language, traditional knowledge, and local wisdom. According to UNESCO (2003), traditional cultural heritage is divided into two main categories: tangible and intangible culture.

Etymologically, the word "budaya" (culture) in the Indonesian language comes from the Sanskrit word "buddhayah," which is the plural form of "buddhi" (mind or reason). Generally, the word can be interpreted as "things related to human intellect and reason." In English, the word "budaya" (culture) is derived from the Latin word "colere," meaning "to cultivate or work," or "to cultivate the land or to farm." In Indonesian, the word "kultur" is translated as "kultur." This is to get a closer understanding of the logic of the word culture in English (Koentjaraningrat, 1993: 9).

Widagdho (2010:18) defines culture as a development of the compound word "budi daya," meaning the power of the mind. Culture is the power of the mind in the form of creativity, intention, and feeling. Culture is a concept that arouses interest and concerns the way humans live, learn to think, feel, believe, and strive for what is appropriate according to their culture. In other words, it is the behavior and social phenomena that reflect the identity and image of a society (Syaiful Sagala, 2013). Culture is defined as a way of life passed down from generation to generation through various learning processes to create a particular way of life that best suits its environment. Culture is a pattern of shared basic assumptions learned by a group through solving problems of external adaptation and internal integration. An organized group of people who share common goals, beliefs, and values can be measured through their influence on motivation (Michael Zwell, 2000).

Alfred North Whitehead (in Rafiek, 2012:10) states that culture can be understood as the work of the human mind. M. Rafiek (2012: 11) is of the opinion that culture is something that must be discovered as something new that did not exist before, something that must be passed down from generation to generation, and something that must be preserved in its authenticity or in a modified form.

Based on the definitions of culture provided by these experts, it can be understood that culture is something complex and always related to humans. Culture is not a simple thing, so attempts to simplify its meaning can result in a society's culture not being fully revealed. Therefore, efforts to uncover culture are not simple and easy; it requires a deep and complex understanding for a student or cultural researcher to understand a culture.

According to Koentjaraningrat, in his book "Culture, Mentality, and Development," culture has at least three forms: 1). The form of culture as a complex of ideas, concepts, values, norms, regulations, and so on; 2). The form of culture as a complex of patterned human behavioral activities in society; 3). The form of culture as objects produced by humans. Therefore, this is what can shape the mentality and cultural development in Indonesia, so that the existing culture remains true to its original form (Merry 2015:185).

Van Peursen (1988) in his book "Cultural Strategy" explains that there are three stages of human development in implementing cultural strategies, namely: the mystical stage, the ontological stage, and the functionalist stage. The mystical stage is the attitude of humans who feel themselves surrounded by supernatural forces around them, namely the power of the gods of the universe or the power of fertility. The second stage is the attitude of humans who no longer live surrounded by power, humans freely begin to want to investigate all matters. The third stage, the functionalist stage, is an attitude and nature of thought that begins to appear in modern humans. Humans are no longer so fascinated by their environment (mystical), humans also do not simply distance themselves from the objects of their investigation (ontological), but humans try to find new ways and try to formulate a new policy regarding a culture as was done by humans in ancient times.

C. RESEARCH METHODOLOGY

This research employed a qualitative approach with descriptive methods. This approach was chosen to gain an in-depth understanding of the Cilacap Regency Education and Culture Office's strategy for preserving traditional cultural heritage. The qualitative approach allows researchers to explore social dynamics in a natural and contextual manner, while the descriptive method aims to provide a detailed overview of the formulation, implementation, and evaluation of cultural preservation strategies.

This research utilizes Fred R. David's (2016) strategic management theory, which divides strategies into three main stages: formulation, implementation, and evaluation. Each stage is analyzed through indicators such as vision and mission, stakeholder involvement, number of cultural programs, community participation, resource availability, and evaluation results.

Data were collected through in-depth interviews, observations, and documentation studies. Research informants included Education and Culture Office officials, cultural artists, community leaders, and educators. Observations were conducted on the implementation of cultural programs in the field, while documentation included official documents, activity reports, and policy archives.

The data analysis technique used the Miles and Huberman interactive model, which includes data reduction, data presentation, and conclusion drawing. The data obtained were analyzed inductively and thematically to describe the traditional cultural preservation strategy comprehensively and contextually.

With this design, the research is expected to provide a comprehensive overview of the traditional cultural preservation strategy of the Cilacap Regency Education and Culture Office and provide recommendations for strengthening cultural policies at the local level.

D. RESULT AND DISCUSSION

This research focuses on the traditional cultural preservation strategy implemented by the Cilacap Regency Education and Culture Office. This strategy is crucial for maintaining regional cultural identity amidst globalization. The main problem is the suboptimal implementation of the existing strategy, including planning, implementation, and evaluation. Therefore, this study aims to comprehensively analyze the effectiveness of this strategy.

Cultural preservation requires a systematic and sustainable approach. Careful planning, implementation involving various parties, and regular evaluation to assess achievements and challenges are required. This research employed qualitative methods, with data collection techniques including field observations, in-depth interviews with key informants, and documentation studies.

The analytical framework used was Fred R. David's (2016) strategic management theory, which encompasses three stages: strategy formulation, implementation, and evaluation. This approach was chosen because it comprehensively describes the decision-making and policy implementation process. Furthermore, the theory of Wheelen and Hunger (2012) and the public policy perspective of Dunn (2013) were used to strengthen the analysis within the context of government institutions.

Based on the data analysis, the cultural preservation strategy in Cilacap Regency has been designed in a participatory manner and implemented through various cultural programs. However, obstacles remain in involving the younger generation, limited infrastructure, and a lack of indicator-based evaluation. Therefore, regular evaluation and strategic innovation are essential to ensure the sustainability of local cultural heritage.

Strategy Formulation

Strategy formulation is a crucial initial stage in strategic management, encompassing the development of a vision and mission, establishing long-term goals, and analyzing internal and external factors within the organization. In the context of cultural preservation in Cilacap Regency, the strategy was designed by the Education and Culture Office, involving structural officials and a technical team as key decision-makers. The community, artists, and academics were also involved in providing input through forums and discussions, but were not formally involved in strategic decision-making.

This research found that the strategy formulation referred to formal documents such as the Regional Cultural Principles (PPKD), the Medium-Term Development Plan (RPJMD), and the Office's Strategic Plan (Renstra), all of which are based on Law No. 5 of 2017 concerning Cultural Advancement. The office's vision and mission in the cultural sector were formulated using a functional approach encompassing the preservation, protection, utilization, and development of culture. In practice, the office faces challenges such as limited cultural data, minimal participation of the younger generation, and a low level of written historical documentation, particularly from remote areas.

Nevertheless, the department has undertaken various efforts to address these challenges, such as updating data through field surveys, strengthening collaboration with arts communities and educational institutions, and documenting historical narratives through digital journals and catalogs. The Head of the Cultural Division emphasized the importance of integrating the vision and mission into program planning and cross-sectoral engagement. The heads of the arts and history teams also added that mapping cultural conditions and compiling historical content have been a primary focus in supporting the formulated strategy.

Researcher observations indicate that the designed strategy reflects local needs and characteristics, but is not yet fully optimized. Activities such as cultural festivals, training, and workshops have become concrete manifestations of strategy implementation, although grassroots community involvement still needs to be systematically improved.

Problem identification reports are available in documents such as the Community Empowerment and Development Planning (PPKD) and annual reports. Strategic issues such as low artist regeneration, limited facilities, and uneven distribution of cultural information are key points raised in cultural forums and coordination meetings. A collaborative approach is being implemented by simplifying reporting formats, providing data collection training to arts communities, and intensifying field visits. These reports also serve as the basis for developing medium- and long-term preservation programs.

Stakeholder engagement in the strategy formulation process was carried out through various mechanisms such as workshops, cultural forums, and activity evaluations. Stakeholders included local artists, cultural figures, academics, arts communities, and the general public. While this engagement has shown positive results, participation still tends to

be focused on those with close ties to the agency. The involvement of communities from rural areas and academics has not been evenly distributed, and involvement has not been systematic at every stage of the planning process.

In relation to Moore's (1995) Strategic Triangle theory, the cultural preservation strategy formulated by the Cilacap Regency Education and Culture Office addresses three important dimensions: creating public value through cultural activities, social legitimacy through stakeholder participation, and strengthening operational capacity through cross-sector collaboration. Furthermore, this analysis aligns with Fred R. David's (2016) strategic management theory, which argues that successful strategy implementation depends heavily on a clear vision and mission and the involvement of all stakeholders in the formulation process, oriented toward achieving long-term goals.

In general, the cultural preservation strategy in Cilacap Regency has been formulated using a data-driven and participatory approach, although it is not yet fully inclusive and equitable. Improved documentation quality, enhanced cross-generational engagement, and expanded strategic communication are needed to ensure this strategy is truly responsive to the dynamic local socio-cultural conditions.

Strategy Implementation

Strategy implementation is a crucial stage in strategic management because it serves as a benchmark for the success of the policy formulation process. In the context of cultural preservation, the implementation of the strategy by the Cilacap Regency Education and Culture Office demonstrates a number of concrete steps taken to translate the organization's vision and mission into concrete programs. According to Fred R. David's theory (2016), a good strategy goes beyond planning and must be implemented through effective and efficient resource organization to address the needs of the organization and the external environment contextually.

This research shows that the office has implemented more than 30 cultural preservation activities in the past year. These programs include arts festivals, traditional arts training, writing historical journals, sending arts missions outside the region, and various other educational activities. These programs are not merely ceremonial in nature; they are designed to sustainably foster cultural communities and strengthen the capacity of arts institutions. Although the program has been actively implemented, its implementation still faces challenges such as budget constraints, unequal distribution of supporting facilities, and low interest among the younger generation in local culture. In some remote areas, problems also arise from limited access to information, weak cultural community institutions, and inappropriate assistance for arts facilities received.

To address these challenges, the Department has implemented various adjustment strategies, such as budget restructuring through the revised Regional Budget (APBD), increased cross-sectoral coordination, and direct outreach to communities. Meanwhile, cultural actors in the field have also demonstrated initiative through self-help efforts, fundraising, and technical adaptations to ensure activities can continue. Observations indicate that cultural preservation activities have been implemented in various sub-districts with diverse and sustainable community participation, although this has not been fully equitable in terms of reach and quality of implementation.

The aspect of community participation in the implementation of cultural preservation strategies was also a key focus of this research. The high level of participation is evident in the community's enthusiasm for participating in various cultural activities, both as participants and as self-help committee members. Workshops, festivals, and arts training often exceed the capacity of invited participants, reflecting a sense of community ownership of local culture. Participation is also reflected in informal contributions such as mutual

cooperation during cultural performances, involvement in traditional activities, and the active role of youth in art studios. However, various obstacles remain to be overcome, such as low cultural literacy, minimal village infrastructure, and limited cultural communities at the local level. To address this, the Department has taken an educational approach, disseminated information through local media, and strengthened networks with communities and academics.

Resource availability is a crucial factor in supporting strategy implementation. The Education and Culture Office has strived to manage its budget and workforce through annual planning and quarterly evaluations. Resource allocation is based on priorities and performance targets, while optimally utilizing existing facilities. However, limitations remain in terms of cultural documentation facilities, digital archival equipment, operational vehicles, and representative performance spaces. Furthermore, the limited number of cultural personnel, both civil servants and non-civil servants, poses a significant challenge because it is disproportionate to the breadth of the work area. To address this issue, the Office has developed a five-year strategy and proposed the construction of the Cilacap Arts Building as a more suitable center for cultural activities.

Researcher observations indicate that activities rely heavily on public infrastructure such as sub-district halls and village halls. Cultural studios also rely heavily on self-funding to provide props and practice spaces. In some locations, government aid for arts equipment has not yet met the specific needs of the community, necessitating an evaluation of the future aid distribution system. When linked to Moore's (1995) Strategic Triangle approach, the implementation of this strategy shows an effort to create public value through community involvement, build legitimacy through active participation, and strengthen operational capacity through collaboration with various parties.

Thus, it can be concluded that the implementation of cultural preservation strategies by the Cilacap Regency Education and Culture Office has shown a progressive and participatory direction. The number of programs implemented is relatively high, with a fairly good level of community participation. However, to achieve equitable, sustainable, and broad-based cultural preservation, program quality improvements, resource optimization, and innovation in community engagement approaches are needed, particularly for those in remote areas and younger generations who are increasingly moving away from tradition.

Strategy Evaluation

Strategy evaluation is a crucial stage in the strategic management cycle, as explained by Fred R. David (2016), who emphasized the importance of assessing the alignment of formulated and implemented strategies with organizational goals, environmental dynamics, and the effectiveness of their implementation. In the context of cultural preservation in Cilacap Regency, evaluation is not merely administrative but also serves as a reflective tool to review how strategies have contributed to preserving local cultural values, strengthening community participation, and addressing the challenges of modernization and resource constraints.

The Cilacap Regency Education and Culture Office routinely evaluates strategies through the quarterly Operational Program Activity Report (POK) system. This evaluation refers to performance indicators specified in planning documents such as the Regional Cultural Principles (PPKD) and the RPJMD. According to the Head of the Cultural Division, program implementation has reached 99% by 2024, although budget adjustments and field constraints are still ongoing. The evaluation utilizes quantitative data such as the number of activities and participants, as well as community input through discussion forums and the annual cultural data collection system through the DAPOBUD system.

However, the performance measurement used still faces challenges in capturing qualitative aspects. For example, the development of artists' capacity or the sustainability of cultural traditions is difficult to measure solely with statistics. Therefore, the evaluation method used is a combination of quantitative and substantive field observations. This aligns with Fred R. David's opinion that strategies must be evaluated adaptively and objectively so that corrective actions can be taken in a timely manner. The evaluation is also conducted through a participatory approach, although it is not yet fully systematic, as the agency does not yet have a structured public satisfaction survey instrument.

In practice, feedback from the public is obtained through direct discussions at activities such as workshops, festivals, and exhibitions. The public provides input on program implementation, particularly regarding the equitable distribution of activities to outlying areas, the improvement of cultural facilities, and hopes for more active involvement of the younger generation. This interaction constitutes a form of participatory evaluation, although it remains informal and has not yet been standardized in the form of a quantitative survey. From the perspective of cultural practitioners and academics, evaluations are also conducted narratively in activity reports, which are then used as the basis for developing program recommendations for the following year.

Strategic evaluation reports have become part of the agency's annual planning mechanism. Each quarter, achievements, obstacles, and recommendations are documented in the POK report, which serves as the basis for evaluation and improvement. Consistent recommendations include the need to construct the Cilacap Arts Building, strengthen the capacity of arts and history human resources, and improve the cultural data collection system. However, in-depth analysis of the socio-cultural impacts and public value generated by these programs still needs to be strengthened. In the context of Public Value, as proposed by Moore (1995), evaluation assesses not only program effectiveness but also how strategies create perceived value for the community.

Field observations indicate that current strategic evaluations tend to emphasize administrative aspects over transformative impact. However, to achieve meaningful cultural preservation, evaluations must assess the extent to which programs influence public cultural awareness, revitalize marginalized traditions, and foster resilient and independent cultural communities. Therefore, improving analytical capacity in compiling evaluation reports, developing qualitative indicators, and involving academics and cultural practitioners in the evaluation process is essential.

Thus, it can be concluded that the Cilacap Regency Education and Culture Office has conducted a routine and structured evaluation of cultural preservation strategies, particularly in terms of administrative reporting and the development of program recommendations. However, optimization of the evaluation is still needed, particularly in terms of strengthening community survey instruments, deepening social impact analysis, and integrating more comprehensive and participatory data. Inclusive, data-driven, and adaptive evaluations will be key to realizing a cultural preservation strategy that is more relevant, sustainable, and has a real impact on the community.

E. CONCLUSION

This research was conducted to address the question of the Cilacap Regency Education and Culture Office's strategy for preserving traditional cultural heritage. The results indicate that the implemented strategy is divided into three stages based on Fred R. David's strategic management theory: strategy formulation, strategy implementation, and strategy evaluation.

During the strategy formulation phase, the Department had a vision and mission supporting cultural preservation. However, stakeholder engagement, such as the community,

artists, and academics, remained limited and needed to be strengthened to broaden perspectives in formulating cultural preservation policies.

During the strategy implementation phase, various programs, such as arts festivals, cultural training, and the integration of local content into schools, were implemented. Despite the high level of community participation, the availability of resources, such as budgets, experts, and supporting facilities, remains a significant obstacle, particularly in the preservation of traditional arts and the management of cultural heritage.

During the strategy evaluation phase, measurements were conducted through surveys and activity performance reporting. However, the evaluation was not fully comprehensive, particularly regarding community involvement as an indicator of program success.

Based on these findings, it can be concluded that the traditional cultural heritage preservation strategy implemented by the Cilacap Regency Education and Culture Office is ongoing but not yet optimal. Strengthening cross-sector collaboration, providing adequate cultural facilities and infrastructure, and ongoing education for the younger generation are needed to raise awareness of the importance of local cultural preservation.

Limitations of this study include its limited coverage within the context of Cilacap Regency and its qualitative approach, which means the results cannot be broadly generalized to other regions. Nevertheless, this study provides an important insight into the dynamics of cultural preservation at the local level and can serve as a basis for developing more inclusive and sustainable policies in the future.

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